



Scanned from the collections of The Library of Congress



Packard Campus
for Audio Visual Conservation
www.loc.gov/avconservation

Motion Picture and Television Reading Room
www.loc.gov/rr/mopic

Recorded Sound Reference Center
www.loc.gov/rr/record

77 1-42-37

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Song of Russia

Tender Comrade

The Heavenly Body

Three Russian Girls

The Courageous Mr. Penn

Sing a Jingle

Candlelight in Algeria

Smart Guy

Swingtime Johnny

Billy the Kid in
Cattle Stampede

Suspected Person

KEEPING the FAITH



If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have the attributes of personality.

Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

VOL. 154, NO. 1

JANUARY 1, 1944

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1944 by Quigley Publishing Company.



"Our Two Big Jobs in January:
Fourth War Loan and March of Dimes"

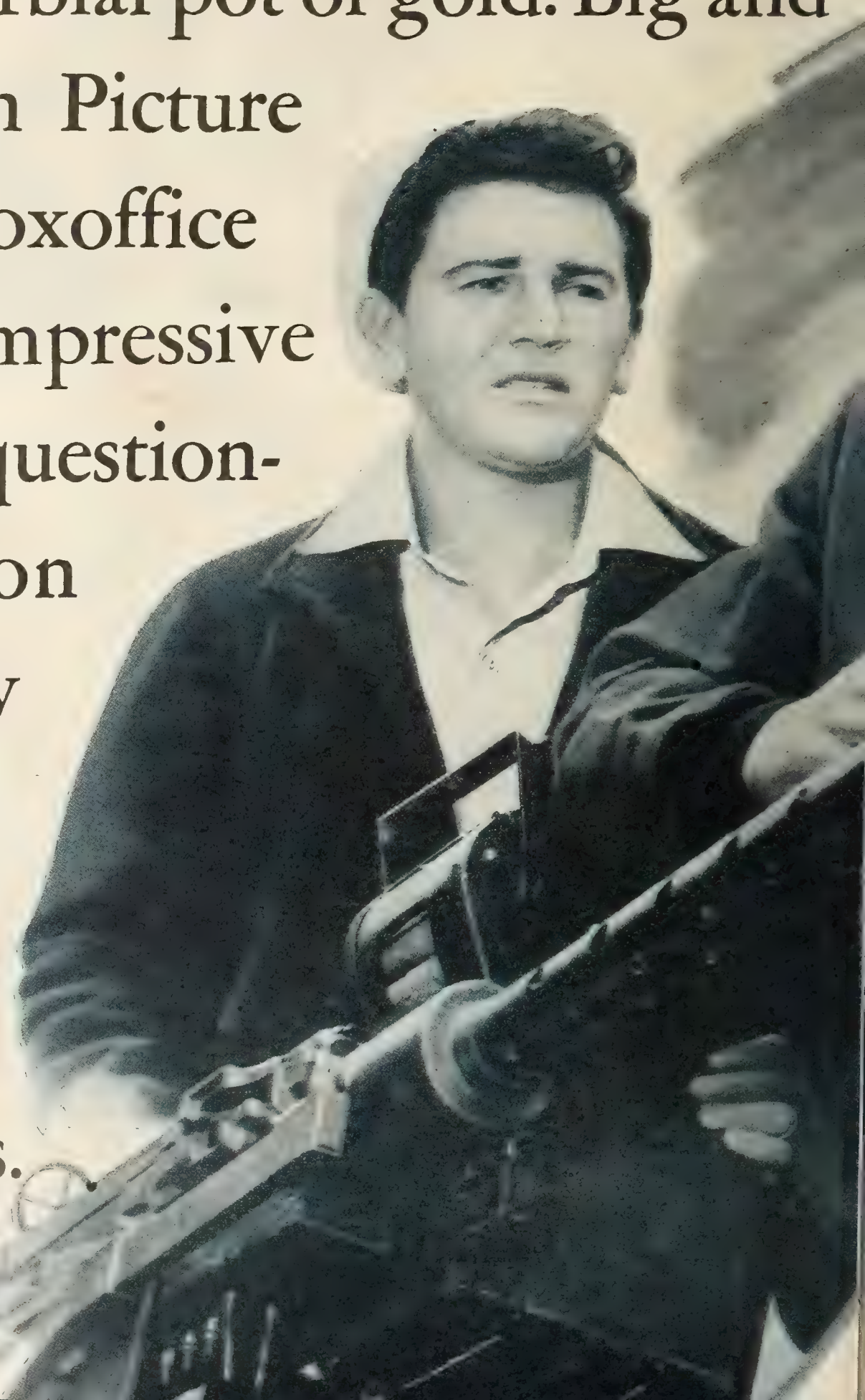


THE INDUSTRY'S BELL-RINGER

wishes you and yours a
New Year of Health, Success—
and Victory in 1944!

"IN THE BEST WA

Film Daily says there is no mistaking the destination of "Destination Tokyo". It's the proverbial pot of gold! Big and solid! Motion Picture Daily says boxoffice business of impressive size is the unquestioned destination of this new package of excitement and wallop from Warners.



WARNER TRADITION[®]
FILM DAILY

Hollywood Reporter says it is a truly
chartered dead-center smash! A thriller
of thrillers! . . . Daily
Variety says it scales
the heights of suspense
and is packed with
action to the hilt!



CARY GRANT

as Captain of 'The Copperfin'

JOHN GARFIELD

as Wolf, Torpedoman 1st Class, in

DESTINATION TOKYO

with

DANF CLARK · ROBERT HUTTON · WARNER ANDERSON · ALAN HALE · JOHN RIDGELY · WILLIAM PRINCE
Produced by JERRY WALD

Directed by DELMER DAVES Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman

HEAVEN CAN WAIT

CLAUDIA

WINTERTIME

SWEET ROSIE O'GRADY

GUADALCANAL DIARY

HAPPY LAND

THE GANG'S ALL HERE

1943

20th
CENTURY-FOX

1944

*Year in...
Year out...
The bell-ringer
of the industry!*

LIFEBOAT

THE LODGER

THE SULLIVANS

JANE EYRE

BUFFALO BILL

THE PURPLE HEART

THE EVE OF ST. MARK

PIN UP GIRL

and more!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 1



January 1, 1944

REPORT ON WAR

WHAT are the Army and Navy doing about and with the motion picture? We know now and today that, with Americans in hectic conflict on fronts around the world, nothing even remotely approximating a competent screen report is being rendered to the public. There is, in consequence, more than a question about what the cameras are recording for tomorrow, for record and the service of military research in the future.

The written word may wait, but the camera always has to be there when it happens.

Well-made motion pictures from the battle fronts, and many other areas, too, could contribute to the efficiency of the war machine now. The motion picture can be an instrument of evolving strategy for war just as it has been for football. The camera has long been an implement of the better coaches. The lessons in action on the screen are beyond words.

The American people, right now about to meet another big War Loan Drive, could be well served by war report on the screen commensurate with the story to be told. And the archive responsibility is plain.

THAT word "archive" brings to mind, too, the decided consciousness of the importance of records in the mind of President Roosevelt, who has set up special arrangements at Hyde Park to preserve for the future many significant documents, and his decided interest, too, in motion pictures. There has long been afoot a project of White House origin, or encouragement, for the establishment of a National Film Archive. It may perhaps have to wait for further attention until the pressures of war have relaxed. It will perhaps then be decided if the film archive is to be a part of the National Archives or of the Congressional Library. The Library and the librarian, Mr. Archibald MacLeish, are fond of film. The National Archive, however, has, at least until recently, been considerably controlled by an opinion that archives can exist only on paper. Maybe that is a horse-and-buggy opinion.

If there is to be either record or report, there is still time for something to be done about it. We have assurances from high military authority that there is a lot of war ahead.

The indications available to the external observer would indicate that what the war machine needs about now is a producer-in-chief who might approach the total problem with the perspective won by experience. Reporting and recording the war for the screen is the biggest production job in the world, and could be the biggest achievement of the motion picture. It does not look very much like that yet.

ALONG with that knowledge in leadership and direction there would have to be authority of an order which does not appear to have been bestowed upon any motion picture personage in the service.

Military procedure traditionally and ever involves the following of "channels". Plans and projects pass from desk to desk, up and up, and anywhere along the line can meet with

revision and delays extraordinary. The Army and Navy have always had quite a time adjusting to new devices, new policies. They have had tedious problems with aviation and with radio and radar. It appears so with the motion picture, too. It is to the military folk a new implement.

Many able motion picture technicians, with all kinds of abilities, are now in the service. But these men, it would appear, are without centralized direction. They are not told what to picture, how much and when, and what it has to fit into. It reminds one of that old Hollywood phrase: "Shooting off the cuff". What comes back may be film, but it is also a miscellany, considerably irrelevant, so far as we have seen.

MILITARY film experience was had in the First World War. The motion picture was even then a highly competent instrument of record. Many cameramen were sent to the fronts. Your editor, in the service of the United States Treasury Department's war loan campaigns, examined every foot of U. S. military film after the Armistice and with difficulty found enough usable, competent negative to make up a five-reel release out of the whole war.

After the war, the Army made some gestures toward acquisition of motion picture personnel. General Salzman, then chief signal officer, selected a number of men in important production positions, including Cecil B. DeMille, Jesse L. Lasky, Earle Hammons, Albert Warner, Hal Roach and Emanuel Cohen. Interest in military affairs waned in the 1920's and mostly the motion picture men dropped their commissions. Today two of that group are in the service, Lt. Col. Cohen and Major Roach.

Then, a while before this new war started, a few officers from the Signal Corps were sent to Hollywood to study motion pictures and picture making. They doubtless acquired information from the technicians they talked to and from the observation of studios at work. But they did not and could not acquire experience in production command. That is perhaps one reason why the Army does not now have either an over-all production command or an over-all program and procedure.

JUST incidentally, that is why, too, that a highly important official picture, intended to report to the public, has been waiting "in preparation" these several months. Many thousands of feet of film were made, but somebody forgot to have the fighting part of the war photographed.

Notable work has been done and is being done by motion picture personages now in the service, under various commissions and assignments. But no motion picture authority of experience is in general charge of pictures for the war. The program is still off the cuff.

The war-makers could also do with a policy. The Office of War Information, so far as we can see, has been vastly more concerned with telling Hollywood how to make pictures about the war than it has with getting us some pictures of the war out where it is being fought. Also, the industry is confronted with those whimsical divergences among the spokesmen. Some want the war pictures filled with cheer and triumph. Others cry for blood, guts and travail—in the theatre.

—Terry Ramsaye

THIS WEEK IN THE NEWS

For the Time Being

"RELUCTANTLY," the executive board of Local 244, the IATSE operators union in Newark, announced Friday that it had accepted the resignation of Louis Kaufman, its business agent for 26 years. Kaufman quit, the board said, pending his appeal from a conviction by a Federal jury in New York last week of participation in the \$2,000,000 extortion plot managed by Willie Bioff and George E. Browne. He felt the outcome of the trial might possibly cause embarrassment to the local, the directors said.

Andrew Gehring, Kaufman's assistant, was named business agent "temporarily." The job pays \$250 per week, plus expenses. Only a week ago Kaufman had been re-elected to another seven-year term as business agent, defeating Gustave Benner.

Asked about reports that the union might continue to pay a salary to Kaufman, Mr. Gehring said he was "surprised that you ask such a question. You know we couldn't do that." At least a part of Kaufman's legal expenses have been underwritten by the union, however.

Along with six "boys from Chicago" who were convicted with him of behind the scenes manipulation in the Bioff-Browne deals, Kaufman was to face sentence from Judge John Bright on Thursday. The prisoners had been continued in bail over Christmas. They face maximum sentences of 10 years in jail and fines up to \$10,000.

There were indications, meanwhile, that the extortion case was still interesting to the Federal Bureau of Investigation. Boris Kostelanetz, special Assistant Attorney General in charge of the case, also indicated that he expected 1944 to be a busy year.

Blue Partners

TIME, Inc., proprietor of the magazines *Time*, *Life*, *Fortune* and *Architectural Forum*, bought itself a 12½ per cent interest in the Blue Network on Tuesday. For approximately \$1,000,000 the publishing house headed by Henry R. Luce added major network affiliation to its interests in the communications field.

Edward J. Noble, chairman of the Blue Network board, announced that Roy E. Larsen, president of Time, Inc., had been elected a director of the Blue. In addition to the *Time* purchase, a \$1,000,000 share in American Broadcasting System, Inc., the network's parent company, was sold to Chester J. La Roche, advertising executive, and smaller blocks of stock were acquired by Mark Woods, president, and Edgar Kobak, who is executive vice-president of the network.

News from *Time* bureaus in this country and abroad will be made available to the Blue under the deal and Mr. Noble expressed confidence that *Time* would make other "major contributions" to the Blue's programs. He said *Time's* field staff would

NEWSREELS show war as it actually is, editors insist Page 13

SCREEN backbone of recreation for the services, OWI reports Page 14

INDUSTRY war films play every house in U. S., WAC report shows Page 17

MORGENTHAU praises campaign of industry for War Loan drive Page 18

1943 boom year as trade stresses war effort—the year's headlines Page 27

MAJOR companies agree on latest draft of Consent Decree revision Page 34

FILM stock values rise for year to new high, \$750,535,246 Page 36

STOCK trading for the year detailed in financial tabulation Page 37

BRITISH exhibitors select Miss Garson and Formby in annual poll Page 41

PRODUCTION budget for the year in England set at \$16,000,000 Page 44

SERVICE DEPARTMENTS

Hollywood Scene Page 47

In the Newsreels Page 40

Letters from Readers Page 50

Managers' Round Table Page 57

Obituaries Page 66

Picture Grosses Page 51

Shorts on Broadway Page 56

What the Picture Did for Me Page 54

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1693

Advance Synopses Page 1695

Short Subjects Page 1697

Short Subjects Chart Page 1698

The Release Chart Page 1700

be enlarged to aid their radio coverage. The magazine's radio department developed the "March of Time on the Air" style of dramatized news and has produced experimental news and Spanish language instruction programs over WQXR, an affiliated New York radio station.

Mr. La Roche, who formerly headed the Young and Rubicam agency, played a large part in the development of radio advertising patterns. He is currently head of the War Advertising Council and will continue this coordination of advertising's war work while serving as a Blue director and chairman of the executive committee.

Mr. Noble, entrepreneur of Life Saver candies, and former Under Secretary of Commerce, retains control of the network.

"However, I have in mind, at some later date when I have obtained fuller knowledge of the enterprise and can measure the risk involved in equity ownership, to invite participation by other management officials, fellow members in affiliated stations and possibly the public. In all probability, such shares would be offered by the company and not by any of the present stockholders," he said.

Contributions

PAUL WEITING has closed his Varsity theatre at Dubuque, Iowa, for the duration and has gone to work in a nearby war factory.

Archie Herzoff and Dave Arlen of the B & K Chicago publicity department are making tank parts, working five hours a night on part time jobs.

Millennial

REFUNDS and especially gifts from utilities being in a class with those from Governments, this is big news. It comes from British Columbia, Canada. The board of British Columbia, in Vancouver, has voted one month's free electric power to users on the mainland, which includes the Vancouver area, and two months' on Vancouver Island, which includes Victoria. The gift, made because of extra profits, will benefit theatre owners greatly.

Quiet, Please

A PIN dropping in the motion picture offices of the American Arbitration Association would have created quite a crash this week. If an exhibitor had dropped in with a new case the uproar would have been almost unbearable. The AAA home office and the 31 field tribunals were languishing in the longest spell of doldrums since the Consent Decree was approved. Not a case had been filed in over five weeks. There were no awards, hearings or decisions during the week. Exhibitors, it appeared, were sitting tight, waiting to see what changes in arbitration a revised Consent Decree might bring. The AAA, administrator of the decree arbitration provisions, meanwhile renewed leases on film offices in Cleveland, Seattle, Washington and Cincinnati. The Appeal Board at New York was permitted to stay on in its spacious Rockefeller Center suite until the distributors and Department of Justice settled its future which is expected in the near future.

Miracle at Loew's

TWO crutches turned up in the lost and found department of Loew's Metropolitan theatre in Brooklyn, U. S. A., the week before Christmas. There were no claimants.

"Damnedest thing I ever saw in 25 years of show business. I'm baffled," commented Ben Simon, the manager.

Then the publicity department came along and pointed out that the MGM musical, "Thousands Cheer," had been sending the customers home wreathed in smiles and feeling very chipper. Maybe some grandpa tossed his crutches away to dance in the aisles, suggested Eddie Dowden, in a boost for the picture. But Mr. Simon at the Metropolitan still had a pair of crutches in his office, and a worried look.

Christmas Spenders

FROM every amusement center of the country this week came reports of record crowds storming theatre box offices. In New York, scores of extra police were required to hold patrons in order at various Broadway theatres. The Radio City Music Hall, with "Madame Curie" scored a high on Christmas Day of 24,295 paid admissions; and for the four days starting last Thursday, it garnered \$71,000. The Roxy theatre, nearby, did almost as well, with "The Gang's All Here" and Jimmy Dorsey and band on stage. Other Broadway houses reported similar grosses. The staid Music Hall added one filip to its attempts to accommodate the huge crowds: it opened its doors at eight o'clock each morning, the week beginning Christmas Day.

Lights

TOM FARNUM, manager of the Riviera, Rochester, N. Y., has his own, and unique, extra lighting plant. When an explosion at a nearby utility darkened his house one night recently, Tom put to work his own system. He drove his car to the entrance, opened the doors from lobby to auditorium, turned on his headlights. They struck the screen, reflected back to the audience. For one hour, the audience remained seated, entertained by community Christmas carol singing.

Road Show

ROAD show exploitation methods are being used by the Army to show its film, "War Department Report" to industrial and civic leaders in key centers and to persuade them that they should book the picture for special showings in war plants. Last week the official report on production was shown at the Lincoln theatre, Trenton. Theatre men in Albany, New Haven and other New England, New York and New Jersey towns

are being contacted by Army representatives and asked to donate their theatres for special morning screenings for civic leaders. The picture is designed for non-theatrical distribution and there is no intention to book it regularly in theatres, according to industrial incentive officers of the Third Service Command's Special Service branch, in charge of the picture's screenings.

Shanghaied

COMPETITION by various women's war service agencies to sponsor star appearances before service men in San Francisco got so keen that the Army and the Navy had to step in. One group had lined up a star visit to several hospitals. Half an hour ahead of time a rival group of ladies showed up with a car and chauffeur and whisked the Hollywood entertainer to another hospital. To assure that excessive demands are not made on talent, and to coordinate hospital and camp shows there the Army, Navy, Coast Guard and Marines this week announced formation of an Armed Forces Entertainment Committee. All appearances will be cleared through the committee and talent unions or industry groups such as the War Activities Committee. Hit or miss grabbing of talent for appearances is out.

Payments

FLOYD B. ODLUM, chairman of the board of directors of Radio-Keith-Orpheum Corp., announced at the home office Wednesday that the board, at a meeting held the day before, had taken action to declare payment of (a) all accumulated dividends accrued prior to Nov. 1, 1943, amounting to \$15.50 per share; and (b) the regular dividend of \$1.50 per share for the current quarter on the 6 per cent preferred stock of the corporation. Both dividends are payable Feb. 1, 1944, to stockholders of record at the close of business on Jan. 20, 1944.

Twice A Day

TWICE a day, on the average, or 63 times during the month of December Paramount Pictures got in a boost over the national radio networks for its stars or pictures, according to the score kept by Robert Gillham, director of advertising and publicity. He reported that it set a record for the guest appearance of Paramount stars and for the radio dramatization of company screen stories. At least 29 of the company stars and feature players were heard in broadcasts during December, with several appearing in two or more shows. The company also exploits regular weekly network appearances by Bob Hope, Bing Crosby, Dick Powell, William Bendix, Johnnie Johnston and Betty Rhodes.

Now in Business

DANIEL BERTRAND, so the word comes from Washington, has taken over the management of the United States Corporation, an institution which serves corporation counsel and other lawyers through contact with Government offices and sources. Among its clients is Twentieth Century-Fox Film Corporation in New York.

Mr. Bertrand, scholarly, incisive and questioning, has been an important but studiously inconspicuous figure in the affairs of the motion picture, from the side of the Government, ever since the inception of the current administration and such manifestations as the "Blue Eagle" of the National Recovery Administration, with its motion picture code. He has been the unsigned author of many documents of relevancy, from then to now, including reports to assorted and sundry Congressional and Senatorial committees and the Temporary National Economic Committee. He has been the while friend, pal and housemate with Leon Henderson of fame in many bureau connections, last in the Federal service with the Office of Price Administration. When Mr. Henderson became a figure of industry, and commercial, O'Sullivan's heels, it was certain that Mr. Bertrand would also. He has notable skill in assembling facts and setting them down end to end, whatever the end. —TR.

Post-Morley

THE Rialto, Hoboken, N. J., has been sold by that city to Patsy De Menza, who was leasing it.

The news brings many memories to New Yorkers. The theatre was once a beer garden, in the days when folks crossed the Hudson to drink that substance in its proper settings, and to the gutturals of a German band. Then it was a house of revivals of famed melodramas, including "The Black Crook" and "After Dark—or Neither Maid, Wife, nor Widow." That was its Christopher Morley phase.

Mr. De Menza has been presenting Italian shows.

Apples

WHO are the most cooperative stars?

The Women's Press Club of Hollywood says Ann Sheridan and Bob Hope are. The Club last week formally presented the two their awards: little gold apples.

In New York, the Film Critics Association chose their "bests" of 1943: "Watch on the Rhine" as the best picture; Paul Lukas, as the best male performer; Ida Lupino, the best female performer; George Stevens, the best director.

THIS WEEK

the Camera reports:



PARAMOUNT wins the Herald picture contest for topical art. First New Year stunt to the Herald picture desk was this publicity conception of Betty Hutton.



By Staff Photographer

AT THE WAC distributors' committee luncheon Tuesday, in New York. (See page 17.) Seated, Leo McCarthy, PRC; E. T. Gomersall, Universal; Walter Titus, Republic; Tom Connors, 20th-Fox; Arthur Mayer, WAC; Ned E. Depinet, RKO; William F. Rodgers, MGM; Ed Morey, Monogram; Herman Gluckman, WAC; A. W. Schwalberg, Warners; Benjamin Kalmenson, Warners; Charles Reagan, Paramount. Standing, Carl Leserman, UA; Henderson Richey, MGM; Francis Harmon, WAC; Robert Mochrie, RKO.



ON CHRISTMAS EVE afternoon, New York home offices "opened house" and gave parties. Above, at the 20th-Fox party, are Tom Connors, Spyros Skouras, and Wendell Willkie; below, at the Paramount affair, Robert Gillham, Corporal Rudy Montgelas, and John Hertz, Jr., of Buchanan Co.



ARRIVAL. Benedict Bogeaus, producer, center, is escorted from the train, in New York, by Edward Peskay, Eastern representative, and Paul Lazarus, UA advertising chief.



"MY BRITISH BUDDY"—Irving Berlin, at the left, sings his song in London for insertion in the Warner film, "This Is the Army." Mr. Berlin was in that city in connection with the prior opening of the stage "This Is the Army," and for consultations on the film's run.



CHRISTMAS SMOKES, on the desk of Mrs. J. J. Parker, president of the circuit of that name in Portland, Oregon. They were sent by newspaper readers, who read about the benefit at the Broadway theatre for soldiers in the Barnes General Hospital. Admissions comprised four packages of cigarettes per person. With Mrs. Parker, above, are M. J. Frey, of the Oregonian, and Lt. J. S. Faulkner.

TRADE SCREENING. At RKO's New York showing of "Higher and Higher": Charles Moses, Moses circuit; Sam Goodman and Jack Springer, Century circuit; Jack Hattem, Interboro circuit; Bob Wolff, RKO district manager; John Benas, Skouras circuit.



JACK BELASCO, left, manager of the Woods theatre on Chicago's Dearborn Street, is given credit along Film Row in that city for doubling the gross at that house. Modernization of physical equipment, careful booking and solving the manpower problem by treating the help as part of the family is responsible for the increase, he says.



THEATRE, record and radio executives were host to singer Frank Sinatra recently in Pittsburgh, where he appeared at the Stanley. Above, grouped around M. A. Silver, Warner zone manager, are Mannie Sachs, Columbia Records; Harry Mayer, Joe Feldman, Mr. Sinatra, and John Dugan, CBS.



ONE of the high spots from what Paramounts says is the high spot of Preston Sturges' career as writer and director, "The Miracle of Morgan's Creek". William Demarest, as Officer Kockenlocker, is getting the worst of it from his two daughters, Betty Hutton and Diana Lynn, while keeping a firm hold on the bewildered Eddie Bracken. Upon viewing rushes of the film, studio officials decided to build Miss Lynn.

A FIVE-YEAR contract was signed with 20th-Fox last week by Murray Silverstone, below, who has been associated with the company since April, and is a vice-president in charge of foreign distribution. Mr. Silverstone was formerly chief of world wide operations for United Artists, and has been in the industry 22 years.

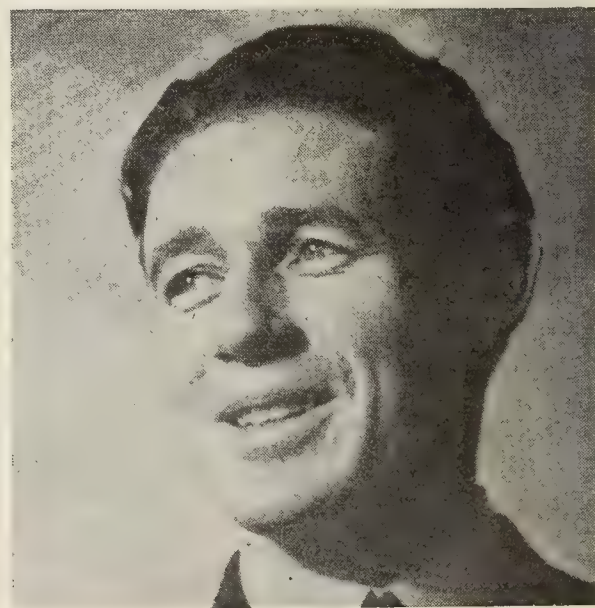


ESCORT. Mrs. Darryl F. Zanuck is escorted at the Christmas Night opening of 20th-Fox's "Song of Bernadette" at the Carthay Circle, Hollywood, by Joseph M. Schenck, production chief. The picture's New York home will be the Rivoli, where it will open late in January, succeeding "For Whom the Bell Tolls", the present tenant. It stars Jennifer Jones, daughter of Texas exhibitor Phil Isley.



NEW PRESIDENT of Altec Service Corporation is George L. Carrington, above, succeeding M. L. Conrow, who died two weeks ago. Mr. Carrington is a founder of Altec, and has been vice-president and general manager since its formation in 1937. Before then he was with Western Electric's Erpi division, and the Southwestern Bell Telephone Company. He took over his new duties immediately upon being named to the post.

VISITOR, below. Ray Courtney, former manager of three theatres in James Stiles' South Perth Theatres circuit, Australia, dropped into the RKO New York offices Monday for a chat about film affairs and directions in the big city. He is a pilot officer of the Royal Australian Air Force.



By Staff Photographer

NEWSREELS SHOW THE WAR AS IT IS, EDITORS INSIST

Deny Softening of Material and Cite Byrnes' Letter Praising Tarawa Films

Newsreels are showing the public just as much war as the cameras record and the military censors release, editors declared this week.

They denied charges by "a high Washington official" that the newsreels had softened war reports by self-censorship of scenes depicting American dead and wounded, action under fire, and other grim battlefield realities.

This criticism of newsreels appeared in the New York Times, and other papers and wire services on December 23. It was accompanied by the observation of a "high official" that American public opinion was too soft, and unprepared for casualty lists that might exceed 500,000 when the invasion of Europe began.

Byrnes Praised Handling Of Tarawa Material

The day before, James F. Byrnes, Director of the Office of War Mobilization and executive assistant to the President, had invited several regular White House correspondents to luncheon. It appeared that he had given them permission to use his off-the-record comments and predictions without naming the source. This brought sharp criticism from Elmer Davis, Director of War Information, and an official OWI pronouncement that no one was authorized to speculate anonymously on what our invasion losses might be.

Pathe News and RKO the same week received a letter from Mr. Byrnes praising the handling of the Tarawa films by newsreels.

"Just a note to say that whoever arranged the newsreel with the Tarawa landing scenes did a wonderful job. I have seen the films in possession of the Navy and I think it is a most remarkable photographic achievement. The photographer is certainly entitled to recognition," Mr. Byrnes wrote the company.

Theatre and newsreel men pointed out that the newsreels for over a year had led the struggle to persuade official censorship to permit more complete war coverage. Until recently, they pointed out, Army and Navy censors would not pass any footage which showed American dead or wounded.

Theatre operators, representing major circuits, independents and the specialized newsreel outlets also defended the job of war information which has been performed by the theatres through the newsreels. In no instance, executives said, have they received widespread public complaint that the newsreels were too grim or horrible.

All industry groups expressed hurt surprise at the press criticisms, quoting the "high official."

"The unvarnished truth of the cost of victory must be presented if the people are

to realize that war is not all victory, with no losses," the Times declared. It quoted a "high official" who "pictured President Roosevelt as agreeing" with the point of view that the realities of the battlefield should be brought home to the people.

The high officials, "close to the White House," according to the Times, cited the newsreel releases of the Marine Corps pictures of the battle of Tarawa as an example of industry censorship. He charged that closeups of bodies, wounded and battle action had been deleted by newsreels from the official release.

No Footage Eliminated as Being Too Sombre

Walton Ament, president of Pathe News, and chairman of the newsreel pool for overseas coverage, said Tuesday that the reels had eliminated absolutely no footage on the ground that it was too sombre. Editing is solely on the basis of length, pictorial quality, and the amount of the official release needed to tell the story.

The first Tarawa pictures were received from Don Senick, Fox Movietone representative of the pool, in time for the December 10 edition of the newsreels. They amounted to about 800 feet, which all reels used almost in entirety, Mr. Ament reported. The following week official Marine Corps pictures taken by Sergeant Norman Hatch were released to the reels. Almost 2,100 feet out of 3,000 were used in the two semi-weekly installments. Additionally the reels have taken several hundred feet, in black and white, from color pictures filmed under the direction of Captain Louis Hayward.

Monday, the War Activities Committee disclosed that its Hollywood branch, after seeing the color films of the Tarawa action brought back by Captain Hayward, had promised to distribute them to theatres. They will be released in a two-reel Technicolor version early in February, at about the time the Fourth War Loan drive gets under way.

Universal exchanges will route the pictures to theatres without rental charge. Originally filmed in 16mm Kodachrome, the pictures are now being edited under Marine supervision at the Warner studios in Hollywood. A commentary will be added and the pictures blown up to 35mm Technicolor.

WAC Voluntarily Offered To Distribute Films

Francis Harmon, executive vice-chairman of the WAC, said that the Committee voluntarily had suggested distribution of the pictures, a few hours after they had been shown to Hollywood members. He flatly denied that there had been any official pressure from Washington to show the pictures in theatres, and he added that there would be no "censorship" of sombre contents in the official camera record of the historic battle.

In Washington Brigadier General R. L. Denig, in command of the Marine Corps

public relations, thanked the industry for its cooperation and said that only a few scenes would be eliminated from the version shown to officials. These contain material involving security, or are repetitious, it was said.

Managers Lack Authority To Cut Newsreels

Executives of newsreel theatre circuits were unanimous at New York this week in their praise of the Tarawa installments. The pictures were among the best camera reports from any battle front, they declared, reporting substantial business increases at both Broadway and out-of-town houses.

Circuit officials and the managers of the Broadway first runs said that they also had shown the complete Tarawa pictures and had received no complaints. Loew, RKO, Skouras and Warner circuit officials said that there was no editing of the newsreels in their theatres, other than occasional omissions from crowded shows, to save screen time.

One circuit official pointed out that the newsreels seldom contained pictures which had not been shown as stills in the daily papers or picture magazines. He further pointed out that many printed pictures and stories were far grimmer and more graphic than any screen material yet shown.

A direct relation between War Bond sales and the quality of newsreel material was cited by Norman Elson, general manager of the Trans-Lux theatres, and by Stewart Martin, Newsreel Theatres, Inc., executive. They reported that following the exhibition of pictures such as the Tarawa landing, Italian campaign or Sicilian operations interest in their theatre Bond booths, blood donor registration and other war drives showed an immediate increase.

Relations Between Censors And Newsreels Improved

The news theatre operators said the chief problem until recently had been to obtain sufficiently interesting war material. Relations between newsreels and official censors had shown constant improvement, they noted, and said that recent reports from the battle line or other important war sectors such as the Cairo and Teheran conferences had been of good quality and public interest.

To their word of praise, however, they added a plea for greater diversity of material from the home front. Newsreel editors, pointing out that their war material, from the pool or official release, often runs to 90 per cent of a week's footage, said they were handicapped in providing a diversity of feature, sports and human interest clips.

Reels are limited to an average of about 750 feet per issue and there is no likelihood of increased allotments to permit more room for copy to balance the war diet, they said. Harold Hopper, chief of the film branch of the War Production Board, has set newsreel quotas for the first three months of 1944 at the same levels as the last quarterly allotment of 1943.

Screen Backbone of Service Recreation

OWI Report on Activity for Morale Cites Film Value in Remote Outposts

Washington Bureau

Motion pictures, declared unanimously by Army and Navy recreation officers to be by far the most popular form of entertainment in all the uniformed services, are the backbone of the Government's effort to make life more bearable for the men in the lonely outposts around the world.

This was disclosed this week by the Office of War Information in a report on what is being done for the morale of the men scattered in small groups in all parts of the world, almost from one pole to the other.

"While nothing can take the place of home—or mail from home—the Army and Navy are doing everything possible to relieve the monotony at outposts beyond the fringes of civilization," OWI found after surveying the situation.

Recreation Comes to Men Even in Tough Spots

Motion pictures, radio, music and amateur theatricals are all used to the greatest possible extent; sports equipment and books are provided, and there are educational courses by mail. This is true even on Ascension Island, the loneliest and toughest spot where Americans are stationed—a barren isle about the size of Manhattan, so stony that a pair of Army shoes can be cut to pieces in six days, a place where a constant wind blows volcanic dust and where water to drink must be distilled from the sea.

Other outposts are almost as bad but, OWI found, those which are too small or too remote from the beaten path to get at least two or three new films a week are very rare indeed.

As a compensating factor, it is not unusual for smash hits to have their world premieres, not in Hollywood or on Broadway, but in some isolated Army or Navy post. "Stage Door Canteen" and "This Is the Army" were among the films seen by thousands of service men in the wilds of the world before they were released to any first run theatre in this country.

Planes Used to Distribute Films to Outposts

The OWI has pointed out that the film industry makes available to the Army 16mm prints, which are flown from San Francisco to Australia and New Caledonia, and are distributed to South and Southwest Pacific outposts, usually by plane. The Army also purchases the regular 35mm films to place on exhibition at post theatres in Army camps throughout the country.

To carry pictures to all American men in service, the Navy leases about 300 new titles a year, and while the number leased by the Army is not announced, it has facili-

ties in various areas for making necessary additional prints.

"It is not unusual for an outpost on some island, the very name of which was unknown to its present inhabitants before the war, to show two or three new films each week," the report commented. "The men get so hungry for movies they will sit through a drenching South Pacific rain to see a good show."

Each week prints of three different films are flown to Alaska from the West Coast in sufficient numbers for all outposts throughout the interior of Alaska and the Aleutians to get their quota of motion picture entertainment.

Schedule of Daily Shows In Aleutian Islands

The greatest problem for both the Army and Navy, OWI found, was not films but projectors. Small outposts are so numerous that it is sometimes difficult to obtain enough projectors to go around, even the 16mm projectors which are mostly used for small groups. Both services have corps of specialists constantly making the rounds, giving instructions on the operation of projectors, furnishing new ones wherever possible and repairing those that have broken down.

According to Lieut. Colonel H. W. Clark of the Army Special Service Division, who recently completed a 10,000-mile tour of island outposts, every island on the Aleutian chain has at least one projection machine and an adequate supply of films, distributed through a regular circuit. The task force occupying Kiska was equipped with films and projectors only a few hours after landing, Colonel Clark said. On Kiska, Adak and other islands where troops are stationed, there is a schedule of daily screenings of 16mm film. The Colonel reported that even on Attu, outermost island in the chain, for the past five months films have been shown in tents, Quonset huts and other improvised theatres.

"Progressive Shows" Put On Aboard Battle Wagons

From the South Pacific theatre of operations, Lieut. General Millard F. Harmon writes: "The relaxation provided by motion pictures is one of the greatest morale-building factors in this area where entertainment, other than that provided by the members of the armed forces, is seldom available. At the present time the majority of troops in the South Pacific are able to enjoy three motion pictures weekly."

On board ship, it was the Navy's peacetime custom to show films "topside." That is now impossible because of blackouts and not only do few ships have space enough to accommodate all the men inside at one point but it is inadvisable to concentrate too many men in one part of the ship, particularly in battle zones.

Accordingly, the difficulty has been solved, so far as the limited supply of projectors permits, by putting on "progressive shows" in the larger ships. The men are assembled

in small groups in various parts of the ship, and as soon as a reel is finished in one part it is rushed to another for a repeat run.

No attempt is made to supply pictures to the small ships, but the men on most of them usually get ashore more often and are able to see films wherever they happen to be.

Tricks of show business are being taught showman soldiers who produce entertainment within the camps. The teachers are Hollywood experts. The work was started at an Army Special Service conference held at Atlanta, Ga., late in November. Brian Aherne headed the seminar on acting; L. Wolfe Gilbert conducted the song writing panel; George Jessel discussed the master of ceremonies technique; Arch Oboler taught radio production, and Conrad Thibault helped the singers. A similar conference is scheduled for Salt Lake City for Special Service Officers of the Ninth Command.

6-Day Week May Help Theatres

Box offices of theatres along the Pacific Coast may find a considerable increase in ticket sales as result of a trend towards the return of a six-day week for war workers.

Recently the Maritime Commission gave its approval to the recommendation of Henry J. Kaiser, shipbuilder, that his many yards along the coast return to a six-day week, in line with the trend of many heavy war manufacturing industries.

Last week the War Production Board approved a move to cut the seven-day week by one day for copper miners in Montana and Arizona.

In communities where workers have been employed on fulltime and overtime shifts, theatres have been suffering box office slumps. Treasury officials have pointed out that spending money for recreation likely will continue to be plentiful despite the shorter work week. The monetary peak is expected to be maintained through 1944. WPB officials have predicted that the war production peak will not be passed until this coming summer.

Irene Kuhn Is Named NBC Information Assistant

Irene Kuhn has been appointed assistant director of the National Broadcasting Company department of information. She had been manager of program promotion. Miss Kuhn joined NBC in 1940, in the press department. She had been a newspaper woman, foreign correspondent and special writer. She worked, in New York, for the *Mirror, News, World-Telegram* and Quigley Publications. She was a founder of the Overseas Press Club, and has written an autobiography, "Assigned to Adventure."

Theatres Give Bonus

Theatres of Fall River, Mass., in accordance with a custom of many years standing, last week gave Christmas bonuses equivalent to one week's pay to employees. The theatres making the Christmas gestures were the Interstate Empire, Durfee and Center; and the Capital, Park and Strand theatres operated by Nathan Yamins of Newton, Mass., formerly of Fall River.

MGM Handles MOI Short

A two-reel film, "Danger Area," made by the British Ministry of Information, dealing with the handling and manufacture of high explosives, is being distributed by Metro-Goldwyn-Mayer.

Make an enlargement
of your floor plan
for lobby display!

A BOND
BOUGHT
THIS SEAT!

14

PVT. JOE BAKER
325-5th Street
Honored by
his parents

(Above)
Enlarged section of floor
plan showing typical
seat for which a Bond
has been bought!



HAVE YOU GOT THE
4TH WAR LOAN
CAMPAIGN BOOK?
If not, wire us COLLECT
today!



LOCAL BOY GETS HIS NAME IN YOUR LOBBY!

Every Seat a Bond Sale
in honor of a lad in the
Service!



It's a sure-fire showman-
ship stunt!



SEE FULL DETAILS IN THE
BIG CAMPAIGN BOOK!

A BOND FOR EVERY SEAT!

The idea behind the new War Loan Drive has
excited the imagination of showmen through-
out the nation. A big job to be done—and this
idea will do it! No time to lose! Our attack
begins January 15th. Our lads are doing their
share for us! Let's all back the attack!

4TH WAR LOAN



THEY NEED US!

It does a fellow's heart good to see the pledges come pouring in for the 1944 MARCH OF DIMES DRIVE January 24th to 30th. Let's not be afraid to be proud. This is an industry of swell gents! Exhibitors have plenty to do—there's a 4th War Loan Drive on in January too. But kids are something else. The pitiful sight of these helpless children is something that no film man can resist. Just a little help from you means a chance in life for them. And American audiences are quick to open up their hearts and purses to fight Infantile Paralysis. How they'll respond to the beautiful trailer Greer Garson has made! Any pledges still to come? Let's get going. The excellent campaign book is in the mails to you. Make it more in '44 because they need us more than ever now!

INDUSTRY WAR FILMS PLAY EVERY U. S. HOUSE: WAC

Rodgers Issues Report as Depinet Succeeds Him in Distribution Post

The record of distributor contributions to the war service program of the industry was reviewed Tuesday in a final report by William F. Rodgers, retiring chairman of the distributors' division of the War Activities Committee.

Mr. Rodgers listed accomplishments of the division during 1943 and outlined recommendations for an expanded 1944 program to the committee at a luncheon at the Hotel Astor, New York.

Ned E. Depinet, president of RKO Radio Pictures, Inc., was announced as Mr. Rodgers' successor as division chairman at the luncheon. Mr. Rodgers, who is vice-president and general sales manager of Metro-Goldwyn-Meyer, has served as the distributor chairman since the inception of the War Activities Committee.

Reports Large Increase In Film Bookings

Circulation of war information films during 1943 increased from an average of about 12,500 bookings to 15,900 playdates out of 16,400 theatres, Mr. Rodgers reported. Openings and closings and part time operation accounted for the difference between pledges and playdates, he said. Improvement of the system for distributing Government information films to exhibitors without charge, and better understanding of their responsibilities to the war aid program on the part of every one in distribution also were cited by Mr. Rodgers.

He made five recommendations for the 1944 program on the basis of the committee's experience to date. They were:

1. Changes in the exchange area chairmen. Mr. Rodgers pointed out that many had held the post for more than a year, often neglecting their own jobs for the war work. He said it was only fair that others should assume the burden of the work, reporting that there had been many requests from home office asking rotation of the field responsibilities.

Meeting of Distribution Chairmen Recommended

2. The announced schedule of a War Bulletin and one full length subject each month should be maintained. The Office of War Information and the producers of pictures should be impressed with the importance of maintaining a regular flow of product to pledge theatres.

3. A meeting of distribution chairmen was recommended by Mr. Rodgers, in either three regional conferences or a central session at Chicago. Here the importance of accurate WAC booking records should be stressed and uniform maintenance procedure worked out.

4. Closer contact between local distribu-



NED E. DEPINET

tion and exhibition chairmen should be maintained.

5. Reaffirmation of cooperation is required from circuits, Mr. Rodgers said that some circuits had felt that occasional representation, as against bookings for every subject for every theatre, was sufficient participation in the WAC program.

"It must be brought home to those engaged in sales and distribution that on many occasions during the past year instances arose underlining the cold fact that, had it not been for the War Activities of the motion picture industry, service to theatres could have practically ceased," Mr. Rodgers said.

Aid to Government Depends On Trade Functioning

"There is a question in my mind as to whether we have yet proven to the Government and to the public the necessity of motion pictures as essential to the war effort," Mr. Rodgers continued. "It is difficult to convey to those who know little about our business that unless production continues, theatres remain open to exhibit amusement films and distribution facilities are maintained to serve theatres the whole structure of aid to the Government will collapse."

"The distributors and all their personnel must realize that their Number One job is war service," Mr. Rodgers' report continued, "Any member of the industry who does not put first his service to the war, and second, the continued maintenance of his work as part of the service machinery, is handicapping entire industry in its manifestations of service to the Government."

Mr. Rodgers referred to the manifold activities and the results obtained by the distributors who have placed their facilities at the disposal of the war effort.

Tabulating the work of the distribution

division during 1942-43 Mr. Rodgers reported the following circulation figures:

Pictures distributed for OWI	64
Bookings of 50 WAC titles*	593,764
Average circulation per subject	11,873
Highest circulation attained	15,957
"America Speaks" subjects	19
Total circulation	174,106
Average bookings	9,163
Highest circulation attained	13,817
Feature length subjects	4
Total circulation	32,012
Average bookings	8,003
Highest circulation attained	12,848
Distribution of Film Bulletins	6
Total circulation	101,064
Average per subject	16,844
Distribution of orientation films to U. S. Army personnel	17
Scrap drives (free film)	1,755
Bonds sold in theatres	\$319,618,721
Total amount of Bond sales	1,909,889,196
Additional drives	4

*Includes at least 12 on which circulation has only begun.

The division paid tribute to Mr. Rodgers and his assistant Henderson Richey in a resolution passed at the luncheon praising "the excellence of their performances." Mr. Rodgers said that his retirement as chairman did not mean a cessation of his WAC work.

Mr. Depinet, in accepting the chairmanship from Mr. Rodgers said that the Fourth War Loan would be the first item on his agenda.

"It is a staggering job and the distribution end of the industry is in a position to do much to make the goal of a Bond for every seat possible" Mr. Depinet said. "I am certain that the organization built up by Bill Rodgers with the aid of Henderson Richey, will continue to function on its customary expert manner."

Mr. Depinet named Leon J. Bamberger, sales promotion manager at RKO, his assistant in the WAC work.

Other distribution executives attending the meeting included Tom Connors, Ben Kalmenson, Al Schwalberg, Edward Morey, Walter Titus, Charles Reagan, Max Weisfeldt, Leo McCarthy, Carl Leserman, Robert Mochrie, E. T. Gomersall and Francis S. Harmon, Arthur L. Mayer and Herman did not mean a cessation of his work for the WAC.

MGM Sets Tradeshow

The New York tradeshow of MGM's "A Guy Named Joe" and "Broadway Rhythm" will be held January 18. Both pictures will be shown morning and afternoon. All other exchange centers, as previously announced, will screen these pictures January 17.

Fox Joins Chicago Combine

The Fox theatre, Chicago, has joined the Allied booking and buying circuit, making 60 in that combination.

Morgenthau Praises Loan Campaign

New Ship to be Named for Carole Lombard; Event to Commemorate Drive

In the third regional meeting of the industry's war loan leaders at San Francisco last Thursday, Secretary of the Treasury Henry Morgenthau, Jr, praised the industry for past and current activities in a telegram to Charles P. Skouras, the industry's leader in the drive, and the assembled exhibitors.

The telegram read: "Mr. Gamble has advised me of the highly successful meetings which you have held with motion picture industry leaders from the east and middle west at Washington and Chicago. Looking over your well conceived campaign material it appears to me that the industry is organizing as never before to play a major role in our important Fourth War Loan. Please convey on my behalf the Treasury's keen interest and appreciation for what the people you have assembled are contemplating. My best wishes to you all."

Skouras Voices Appreciation Of Morgenthau Wire

In reply, Mr. Skouras telegraphed: "The entire motion picture industry joins me in extending sincere thanks for your telegrams commenting on our plans and efforts in the Fourth War Loan. I wish to assure you that our aims in the forthcoming drive are greater than ever before and if the enthusiasm generated and activities already set in motion by the thousands upon thousands of members of our industry are any indication, our Fourth War Loan goal of 'A Bond for Every Seat' will be fully realized. Your recognition of our efforts is keenly appreciated and deeply felt by us all."

On January 6 or 7—which of the two dates is yet to be determined—the S.S. *Carole Lombard*, a ship named in honor of the actress, a reminder to all the nations of the seas she sails of the industry's contribution to the war effort, will be launched in a ceremony conducted by Louis B. Mayer and involving all studios, guilds, Hollywood Victory Committee, Academy of Motion Picture Arts and Sciences. The launching will take place at the California shipyards.

Louis B. Mayer To Handle Launching Ceremony

Mr. Skouras was named by Ted Gamble, director of the War Finance Division of the Treasury Department, to take charge of the event. Because he will be busy traveling in the interest of the War Loan drive, Mr. Skouras invited Louis B. Mayer to take charge of the ceremony.

The Treasury Department announced that John Carmody, member of the United States Maritime Commission, will go on from Washington to Los Angeles to attend the launching.

In connection with the launching of the S.S. *Carole Lombard*, Mr. Skouras said: "I

am deeply grateful to the Treasury Department for their thoughtfulness in naming this ship after one of the most beloved and talented stars who ever graced the screen. Miss Lombard is truly a martyr to the cause for which we are all buying and selling Bonds. . . . In fact, those of us active in the motion picture industry plan for the Fourth War Loan feel that Miss Lombard's activities in this field are symbolic of such work which is so generously being carried out by other personalities of the industry."

Pledge 100 Per Cent Backing Of Campaign Slogan

At the pre-campaign exhibitor meeting last Thursday in San Francisco, California exhibitors, representing circuits and independents throughout the state, pledged 100 per cent fulfillment of the industry's War Loan goal of "A Bond for Every Seat." Speakers at the meeting included Mr. Skouras, B. V. Sturdivant, national campaign director; A. J. Krappman and Fred Stein, assistant campaign directors; and Roy Cooper, Northern California chairman.

Mr. Skouras announced that the winners of the right to be included in the "Honored Hundred" competition would comprise the industry's advisory committee in the Fifth War Loan, tentatively scheduled for next summer. Mr. Skouras and his staff are now in Los Angeles clearing up eleventh hour details before leaving for New York and the industry's headquarters.

Borough and County chairmen in New York met last week in the office of Edward L. Alperson, chairman, and decided upon special local prizes for managers in the Metropolitan New York area. The awards will go to the three managers who, after reaching their quotas of a Bond for every seat, sell the greatest number of Bonds. Prizes will be in Bonds of denominations of \$100, \$75 and \$50. The various boroughs and counties are to be divided into districts by the chairmen, and captains appointed.

Distributors Offer Pictures For Bond Premieres

Harry Brandt, chairman of the Borough of Manhattan Committee, conferred last week with representatives of the various circuits named captains to assist him in the theatre drive. They are: Paul Sherman, Stanley Epstein, James Zabin, William Janicks, Charles Steiner, Lee Koken, Irving Lesser, Eric Van Dyck, Grace Niles, Sam Taub and Marty Rosen.

On Wednesday, officials announced that all distributors had agreed to supply for one War Bond premiere performance any picture under contract up to 30 days prior to the availability date. A waiver from the exhibitor having prior clearance is necessary. The arrangement is expected to result in 2,500 Bond premiere.

The distributors also have agreed to furnish any picture for a repeat showing for any morning, matinee or midnight special show, an offer which it is expected will bring an additional 3,000 Bond events.

March of Dimes Heads to Confer

Exhibitors, film exchange representatives from Texas, New Mexico and Oklahoma, and officials of the National Foundation for Infantile Paralysis will meet January 10 in Dallas to formulate March of Dimes drive plans, following the five-state conference in Atlanta next Tuesday. The Dallas meeting was called by the Texas state chairman, R. J. O'Donnell and Julius Gordon. A national committee "flying squadron" composed of Harry Brandt, Edward A. Alperson, Oscar A. Doob and Arthur Mayer will fly to Dallas for the meeting.

There are 1,705 theatres in the Texas-New Mexico-Oklahoma area. The area collected \$33,164 in the 1943 March of Dimes drive, and the aim is to increase that total by 50 per cent in the 1944 campaign.

Milas L. Hurley, state chairman for New Mexico, and L. C. Griffith, who holds the same post in Oklahoma, will address the meeting. Mr. Griffith will tell of the ravages of the infantile paralysis epidemic in Oklahoma during 1943, and pay tribute to the work done by the National Foundation in aid of the local groups fighting the disease.

The Women's Division of the National Foundation plans to make available thousands of women to cooperate with local film houses in the collections during the drive. The Foundation headquarters has sent special bulletins to women chairmen in every county in the country, calling for volunteers.

Motion Picture Committee chairmen throughout the nation are being urged to contact local women's chairmen and arrange for volunteers wherever theatre staffs are not adequate to cope with the details.

Warners Will Release Two in January

Two "top" productions will be released by Warners in January, Ben Kalmenson, general sales manager, announced in New York last Friday. The pictures are "Destination, Tokyo" and "The Desert Song," the first January 1, the second January 29.

Warners has decided to increase its French dialogue films from the originally scheduled 15 to 18. The pictures will play in Quebec. "All This and Heaven, Too," had a successful run at the Capitol, Quebec. "The Sea Hawk" will play there starting January 21; "They Drive By Night," February 18; "Strawberry Blonde," March 17.

Dianna Skouras Engaged

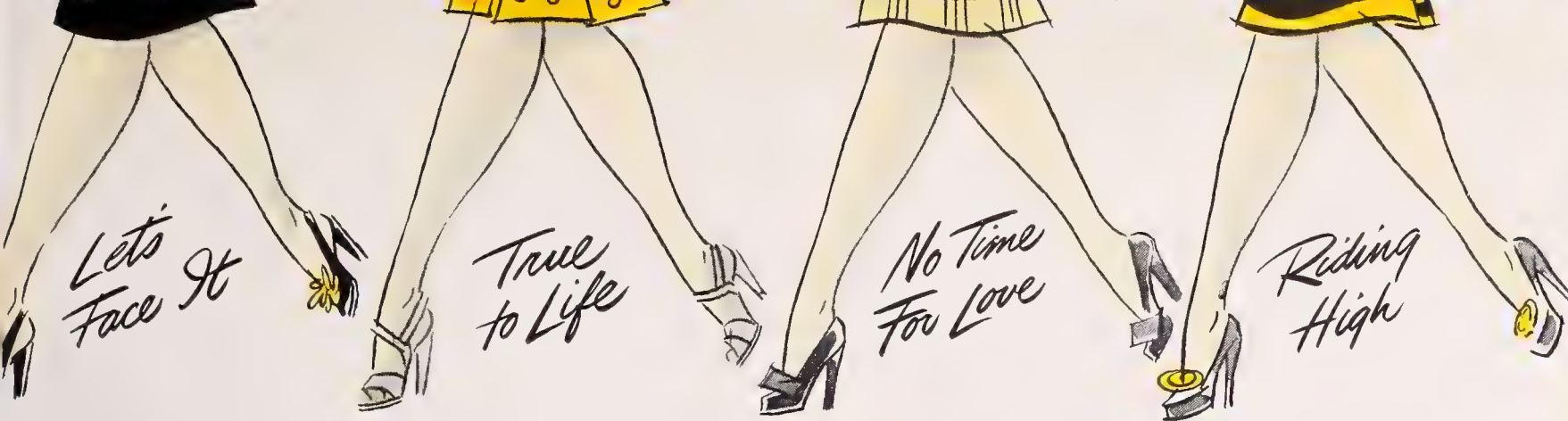
Mr. and Mrs. Spyros P. Skouras of Rye, N. Y., have announced the engagement of their daughter, Dianna Athanasia, to Dr. George Anderson Fowler, son of Mrs. George Fowler. Miss Skouras attended the Convent of the Sacred Heart in Rye and Rosemary Hall in Greenwich. Her father is president of Twentieth Century-Fox Film Corporation and the Greek War Relief Association.

New Broadway House Opens

The newly christened Manhattan theatre on Broadway opened Tuesday with Warners' "A Midsummer Night's Dream," originally released in 1935 with a cast including James Cagney, Olivia de Havilland and Mickey Rooney. The house is operated by the Brandt Circuit.

"Star" On Continuous Basis

"The North Star," which is in its eighth week at the New Victoria, Broadway, New York, has shifted to a continuous showing policy. It had been on that basis at the RKO Palace, also on Broadway.



Following in Their Happy Footsteps

Paramount

CONTINUES ITS INDUSTRY-PACING,
WHAT-THE-PUBLIC-WANTS PROGRAM
OF DEMILITARIZED *ENTERTAINMENTS*

WITH

The MIRACLE



"THE

UNINVITED"

"STANDING ROOM ONLY"

THE

"THE MIRACLE OF MORGAN'S CREEK"

"HENRY

ALDRICH, BOY SCOUT"

"TIMBER QUEEN"

"Have I Got
a Surprise for you

- and for Eddie,
my 6F Miracle Man



and my pistol
packin' papa -

- and all the
Little Kockenlockers



and 'McGinty'
and the 'Boss' -

and the whole
darn U.S.A.!"



with Diana Lynn • William
Demarest • Porter Hall and
'McGinty' and 'The Boss'
Written and Directed by
PRESTON STURGES

WILLIAM DEMARCO PRESTON STURGES

The Miracle of Morgan's Creek

A yellow background with the title 'The Miracle of Morgan's Creek' in large, black, handwritten-style letters. Betty Hutton's head is placed inside the 'M' of 'Miracle', and Eddie Bracken's head is placed inside the 'M' of 'Morgan's'. Their bodies are represented by simple black outlines.

It Couldn't Happen To Anybody—But It Happened To

EDDIE BRACKEN AND BETTY HUTTON

And It Rocked The World With Laughter!

There's no Morgan in it—
There's no Creek in it—
But there IS a MIRACLE—
and what a miracle...
No fair telling what it is
...It'll be the most talked-
about secret in the world!

The *Surprise* Laugh Hit Of All Time, From
MIRACULOUS Preston **STURGES**

Even Funnier Than "Eve"—Greater Than "McGinty"!



Our Guarantee! YOU NEVER HAVE PLAYED
—YOU NEVER WILL PLAY—A FUNNIER PICTURE THAN
THIS. FOUR LAUGHS A MINUTE ON THE LAUGH-METER!

PAULETTE GODDARD... FRED MACMURRAY...



This is how the
FUN begins
in "

STANDING

LAUGHING
ROOM ONLY

Starring

PAULETTE GODDARD
FRED MACMURRAY

ROOMS
FOR RENT
after the War

—and it never stops till this glamorous secretary-turned-cook, and her big-business boss turned butler, have Washington completely *helpless*!

RONALD YOUNG EDWARD ARNOLD

IF SHE COULD ONLY COOK—

IF HE COULD ONLY BUTTLE—

—they wouldn't have all the wrong answers to the servant problem



when they pose as a hired couple to get the only vacant rooms in town!

ROOM ONLY



With **EDWARD ARNOLD**
as a footloose footman

And **RONALD YOUNG**
as a henpecked wolf

and Hilary Brooke, Anne Revere, Clarence Kolb, Isabel Randolph and Porter Hall • Directed by

SIDNEY LANFIELD

Screen Play by Darrell Ware and Karl Tunberg



NO
ROOMS
FOR
RENT

WILLARD DONALD CRISP RUTH HUSSEY

The Story of a Love  *That's Out of This World*

FROM THE MOST POPULAR MYSTERY ROMANCE
SINCE "REBECCA," PARAMOUNT HAS MADE
A SUPERBLY BEAUTIFUL AND THRILLING PICTURE
OF A STRANGELY HAUNTING LOVE

The UNINVITED

A
Paramount Picture

Starring

RAY MILLAND · RUTH HUSSEY

With CORNELIA OTIS SKINNER · Directed by WILLIAM CRISP

Screen Play by Dodie Smith and Frank Partura



IT'S A SUPERNATURAL

A menacing mansion on a storm-swept coast—and eerie evils that reach out to crush a lovely child as vengeance for her mother's secret love . . . Preview audiences scream with excitement!



ATED

THE BEST-SELLER
READ BY 3 MILLION
IN LIBERTY MAGAZINE
AND BOOK FORM

DONALD CRISP

WIS ALLEN



INTRODUCING
the exciting beauty of Paramount's new star

Gail Russell

whose first love is shadowed
by the spectres of the past!



LYDON SMITH ARLEN HUGHES HAVOC

GREATEST EXPLOITATION PICTURE IN THIS
GREAT PARAMOUNT SERIES!

HENRY ALDRICH, Boy Scout

with

JIMMY LYDON as Henry Aldrich
Charles Smith • John Litel • Olive Blakeney
Joan Mortimer • Directed by **HUGH BENNETT**
Screen Play by Agnes Christine Johnson, John Paxton and Val Burton

**OFFICIALLY
APPROVED**
Boy Scout headquar-
ters will issue 4-page
folder asking every
Scout to see it!

WHEN A NIGHT CLUB QUEEN
TURNS LUMBERJACK...LISTEN
TO THOSE TIMBER-WOLVES HOWL!

This blonde babe in the woods
adds romance and eye-appeal to
Paramount's popular thrill series.

Timber Queen

starring

RICHARD ARLEN • MARY BETH HUGHES

with June Havoc • Sheldon
Leonard • George E. Stone
Dick Purcell • Directed by
FRANK McDONALD • Screen
Play by Maxwell Shane & Edward T. Lowe

Be Sure To See **PARAMOUNT'S MIRACLE FIVE** At Your Exchange

1943 BOOM YEAR AS TRADE STRESSES WAR EFFORT

IN the second year of war, the motion picture industry adjusted to the pressures of wartime economy while carrying on unceasing activity in the war cause. Problems of industry operation, including raw stock restrictions, manpower, material and equipment shortages, continued to engage the full time attention of producers and exhibitors.

All-out participation in the war effort through voluntary services in War Bond drives, production of war training and war propaganda films and presentation of films gratis to the armed forces overseas was not abated in the second war year but accelerated. The industry sold nearly \$2,000,000,000 of War Bonds in the Third War Loan drive in April, representing an eighth of the nation's total, and is now making plans for the Fourth War Loan campaign. March of Dimes, Red Cross, United Nations and other drives also were assisted materially by industry participation.

Significant in a year marked with headline war news, was the return to Europe of American motion pictures. Following the Allied advances in Sicily and Italy this summer and autumn, Hollywood films were shown in Italian theatres for the first time in many years. Plans for distribution of American films in other European countries as soon as military operations permit were made during the year by the major companies and the OWI overseas film division. The emergence of England as a formidable competitor for world markets in the post-war period has been indicated.

Three years of experimental regulation of motion picture trade practices by the Consent Decree, which temporarily settled the Government's anti-trust prosecution of the major distributors, came to an end November 20. None of the restrictions of the Decree were removed and it remained in force, with the exception of the blocks-of-five and other selling provisions which specifically expired on September 1, 1942, pending discussions between the Government and the consenting companies as to the future course. Distributor proposals for a new decree, which were rejected by the Department of Justice, are now being revised. It is expected that a new draft, which will be submitted to Assistant Attorney General Tom C. Clark shortly, will meet the Government's requirements for a new decree.

During the year, exhibitor protests influenced a drop in the production of war films and spurred the increase of purely entertainment features, particularly musicals and Technicolor spectacles. Box office grosses continued to rise, and longer holdovers and extended playing time for top productions benefited exhibitors as well as distributors. This brought about changes in the national release pattern and new emphasis on regional selling, exploitation, advertising and general field publicity.

The most important legislation affecting the industry during the year was the tax bill providing an admission tax of one cent on each five cents. Exhibitor protest, which was responsible for reducing the tax from two cents on each ten cents to one on five, is expected to prompt new study of the ticket rate when the tax bill comes up for consideration this month in the Senate. The \$25,000 salary ceiling order was killed by Congress early in the year.

Litigation arising out of trade practices and industry operation was a significant development in the twelve-month period. In March, the Crescent Amusement Company at Nashville was found guilty of maintaining a monopoly. The distributors were not convicted. The court decree dissolved the Crescent partnership and voided film franchises. Crescent is appealing the case to the U. S. Supreme Court. Charges of monopoly also were pressed by the Government against the Griffith Amusement Company in Oklahoma City. A trial date is expected to be set this month following a pre-trial conference held by Judge Edgar S. Vaughn of Federal District Court in Oklahoma.

Seven Chicago gangsters indicted, following the Browne-Bioff conviction, after an 11-week trial, were found guilty at New York of extorting more than \$2,000,000 from the industry. The greater part of the Government's case against the "boys from Chicago" hinged upon the testimony of Willie Bioff and George Browne, former IATSE leaders now serving Federal sentences. Numerous industry executives were called to testify during the trial.

A suit filed by RKO against the March of Time to forbid *Time* from releasing a Frank Sinatra sequence in one of the MOT issues, was decided in favor of RKO. During the summer, Charles Chaplin filed suit against David O. Selznick over his transfer to Twentieth Century-Fox of properties scheduled for United Artists release.

Prior to the stockholders' approval, court approval was obtained for Twentieth Century-Fox to buy the remaining stock of the company from the Chase National Bank and for the merger plan developed by Universal.

Early in the year, the U. S. Supreme Court sustained the decision on the American Federation of Musicians' ban on recording. The high court also ruled that the Federal Communications Commission could supervise radio contracts.

Financially, the industry never has been in a better position, despite the loss of its foreign markets. Increased earning power of millions of war workers, the need for entertainment to ease war pressures and improved product are expected to bring 1943 net profits for producing companies and theatres to the highest levels of any year. Headlines from the Herald follow.

January 2

Terry Ramsaye reports on production policies, double bills and footage under study by Government war bureaus. George Formby leads in the Money-Makers Poll of British Stars. Mickey Rooney leads in International Money-Makers Poll. George W. Alger named chairman arbitration appeal board. Canadian industry organizes under closer regulation. Film stock value rises to \$644,512,787 in 1942. Argentine envoy obtains film supply from U. S. Maurice Kann named vice-president of Quigley Publishing Company.

January 9

War changing patterns of 1943 sales practice. Paramount rental plan keyed to national gross. OWI outlines voluntary propaganda requirement. WPB sets film schedules, saving 400,000,000 feet. British study revision of quota

legislation. \$285,000 budget set for motion picture arbitration year.

January 16

Emphasize comedy, music in new product trend; multiple star films are new Hollywood cycle. Exhibitors hit by driving ban, shortage of oil. Salary limit faces court test, Congress fight. Majors plan recapture of foreign markets. Adolph Zukor celebrates 70th birthday.

January 23

Western, in new dress, get more bookings; producers plan larger budgets. Companies extending employee benefits; salary-escrow plan proposed by Screen Actors Guild. Newsreels asked to push sales, exploitation. Industry leaders weigh institutional drive. Film container shortage cited in plea for conservation. Producers purchase 543 stories during 1942.

January 30

1942 admission tax is \$146,372,271. Eastern fuel oil crisis is blow to exhibition. Producers seek clarification of salary ceiling order; Hollywood at impasse on 48-hour week issue. Arbitration cases down 43 per cent in second year. Difficult year forecast for British exhibitor. U. S. again asks writ ending Petrillo ban.

February 6

Holdover playing time is up 100 per cent this season. Studios cut war themes to 25 per cent of product. Distributors go to radio with more advertising money. Occupational deferment lifted by War Manpower Commission; Congress attacks salary ceiling. William F. Rodgers asks for seat on war council for exhibitors. Axis threatens U. S. market in Tur-

(Continued on following page)

PUSH REVISION OF DECREE

(Continued from preceding page)

key. Charles Francis Coe of MPPDA announces public relations program.

February 13

Dr. Attilio H. Giannini, banker and financial adviser to industry, dies. Elmer Davis, chief of the OWI, Lowell Mellett, head of OWI film division, meet with industry leaders to thrash out problems of war time. John Grierson, head of National Film Board in Canada, named chief of War Information Board.

February 20

Industry leaders meeting in Hollywood answer training film attacks and pledge intensified war effort. Signal Corps defends "Hollywood officers" at Senate hearing. New unity proposal offered industry by William F. Rodgers, Edward Kuykendall. Soviet Union seeks new contact with U. S. industry; Russian envoy appointed. West Coast labor council bid stirs controversy. Salary ceiling order doomed in Congress revolt. U. S. Supreme Court sustains decision for AFM on writ against recording ban.

February 27

Industry plans for post-war boom in television. R. J. O'Donnell elected chief barker of the National Variety Clubs. Industry leaders reiterate faith in Production Code. British exhibitors fight Sunday restrictions. Mexican industry sets up academy.

March 6

Judges name Quigley Award winners in 1942 showmanship. Lowell Mellett, chief of motion picture bureau of OWI, makes "faith" award at Academy dinners, "Mrs. Miniver" voted best picture.

March 13

War Manpower Commission rules exhibition not an essential industry but not quite non-essential. More big pictures get special attention for single selling or as keys to blocks. War limits choice of books and plays for production as set limitations put new demands on material. OWI plans overseas film program to tell the world how people in the U. S. live and work. Crescent Amusement Company loses trust suit; found guilty of maintaining monopoly; distributors not convicted.

March 20

Admission prices break upward 10 per cent as exhibitors face rising costs. Feature releases down 15 per cent from last year. U. S. and Skouras circuit plan "living newspaper" show in film theatres. MOTION PICTURE HERALD presents new service for exhibitors, "Picture Grosses." USO expands camp shows overseas. Argentine industry faces raw stock shortage. Name bands invade first run houses. Congress repeals salary limit.

March 27

Distributors' counsel say action on Consent Decree must come from Department of Justice; exhibitor groups favor changes in decree. Independent studios face rising negative costs. Majors turn to boom in South America; big grosses attributed to better product, Good Neighbor policy. Government indicts eight Chicago gangsters in extortion trial. Move to extend Spanish market aided by U. S.; 150 American films earmarked for Spain. WPB raises film quota for second quarter; increases supply five per cent, sets limit on use by newsreels. British raw film stock cut 25 per cent.

April 3

IATSE seeks essential rating for exhibition, asks WMC to defer all key men on theatre

Obituaries, 1943

The personnel of the industry was depleted in 1943 by the passing of many individuals whose background and contribution had given them the status of leaders and made their passing a loss to industry progress. An alphabetical list of executives, stars, exhibitors, technicians, writers and others of the motion picture or related fields, who died during the year just ended, follows:

Alexander A. Aarons
Francis E. Aarons
John Anderson
Paul Anent

Benjamin Bache, Sr.
David G. Bacon
Reginald Barlow
Randolph Bartlett
Nicholas Basil
Lt. Col. H. Clay Bate
Harry Baur
Fred Bayliss
Ira G. Becksted
Jacob Beilin
Stephen V. Benet
Ben Bernie
Harry E. Billings
Raymond Blank
Edward Blondell
Sidney Bloomfield
Alvero G. Bonnev
Ensign Bonyszewski
Wade Boteler
Charles Bowser
W. Clifford Bozeman
William M. Brandt
H. M. Brooks
Joseph F. Brown
Arthur Byron

Frank Campeau
Harrison Carter
William E. Cassidy
Spencer Charters
Lesser Cohen
Leon W. Conrow
John Considine
Walter Coulter
Fay Courtney
Sada Cowan
Mrs. Jesse Crawford
Frank Crumit

Israel Davis
Terrill De Lapp
George E. Deming
Jack Dillon
Phil Dunas
Lt. H. H. Dunham

Lucius R. Eastman
Joseph Engel
Morris Epstein

Arthur Farnsworth
Fred D. Felt
Aubrey Flanagan
Maximilian Foster
Dwight Frye

Joseph H. Gallagher
Dr. A. H. Giannini
Frank Gillmore
Joseph Glick
Elinor Glyn
Sgt. A. T. Goldsmith
Ken Goldsmith
Rupert Griffith
Andrew C. Gutenberg

"Hap" Hadley
Robert T. Haines
Herbert E. Hancock
Lorenz Hart
Charles E. Hatcher
John H. Herziger
Fred C. Hinds
Mrs. Karl Hoblitzelle
James P. Hogan
Ben Holmes
Herbert Holtz
Edward P. Howard
G. A. Hunt

Louis Israel

Jerome H. Jackson
William M. Jenkins
John M. Joy
Harvey Judell

Capt. James Kelley
Joyce Kennedy
Lawrence A. Kirkland

Major Eric Knight
Ernest Koenig
William Koenig
Frank L. Koppelberger

Arthur Lee
Joseph M. Levenson
Isaac Libson
David H. Lindley
Henry Loew
Cecelia (Cissie) Loftus
Montague Love
Arthur Lucas
John Ludwig

Charles Mackin
Edmund Mantell
Clarence Margon
Tully Marshall
Merwin Mattes
Capt. David A. May
Edward P. McCarthy
William A. McDonnell

Charles J. McGurk
Marvin H. McIntyre
John F. McMahon
Dr. W. D. McNary
Leo Meehan
Harry Metzger
John Peere Miles
Corp. T. Milke
G. N. Montgomery
Alfred P. Morell
Sidney Munter
William Murray

Owen Nares
N. L. Nathanson
Clyde E. Noble

Hugh O'Connell
Gene C. Oliver
James O'Loughlin
Ole Olsen
William H. Osborne
Lynn Overman

Maj. H. F. Parker
Robert W. Paul
J. Eugene Pearce
George W. Piantadosi
Mark Pizor

Charles Ray
Max Reinhardt
Frank H. Richardson
George Ringer
Clarence M. Robson
Elmer Rogers
Herman A. Rohs
Mrs. Pat Rooney
Orlando P. Rose
Harry Ryan
Samuel Schoenstadt
John du Casse
Schulze

Samuel Schurman
August Selig
Jeremiah Shea
John Patrick Shea
N. J. Shea
Robert Sheehan
Thanos Skouras
Howard L. Small
William E. Smith
William Stein
Charles E. Sullivan
Frederick A. Sulzer

H. M. Thomas
Oliver Traggardh

Major W. S. Van Dyke
Conrad Veidt
Bayard Veiller
Leonard Vogel

J. Wilfred Wagner
Corliss P. Walker
George M. Watters
Harvey C. Weaver
Louis Weitzenkorn
Claudine West
George Whiting
Alexander Woollcott
Charles M. Woolf
Edgar Allan Woolf

Arthur Young

Carl F. Zittel

staffs. War boom in book sales benefits exhibitors. British urge "lend-lease" plan on quota films. Tom Clark is appointed as new Assistant Attorney General in charge of anti-trust division. Republic plans to expand foreign market. Industry committee reports collections of \$1,625,000 for United Nations Week in January.

April 10

Majors increase radio, newspaper advertising budgets. British aid newsreel coverage of AEF. \$275,000 collected at New York rally paces industry Red Cross drive.

April 17

New decrees edge industry closer to crisis on price control; new draft rulings hit screen manpower. War gives new impetus to short subjects. Will H. Hays, in 21st annual report,

tells MPPDA board how screen serves in war cause. Industry rallies around the Second War Loan Drive. Army film unit seeks better distribution; Brigadier General William H. Harris named chief of Army Pictorial Service. Stock trading by film company officers drops sharply in 1942.

April 24

WMC freezes production employees in jobs. 16mm field expands to big business status; U. S., Hollywood and educators eye 16mm films as outlet for propaganda and entertainment. ECA sells entire holdings in RKO for \$6,978,306.

May 1

Senate Judiciary Committee plans to weed out meddlers in U. S. films. WMC tightens policy on industry manpower. Decree revision

(Continued on page 30)

FLASH!

M-G-M's

**“MADAME
CURIE”**

Sets Radio City Music Hall

RECORD!

Biggest Xmas Day
in the entire 11 Year
history of the house!

(Held over and over and over and over, etc.)

MAP WORLD MARKET PLANS

(Continued from page 28)

may add to arbitration scope. U. S. admission tax receipts chart course of grosses. First Capra orientation film, "Prelude to War," released to theatres via War Activities Committee. Republic announces plans for 68 films to cost \$16,000,000. William Goetz resigns post at 20th Century-Fox. Charles Koerner, in charge of production for RKO Radio, gets new seven-year contract.

May 8

Exhibitors protest flood of war films, ask entertainment. MPTOA board condemns decree sales methods. British Government and industry turn eyes to post-war market. Society of Motion Picture Engineers holds spring convention in New York, hear how Army uses films. Majors plan special promotion for 30 summer releases. Summer resort theatre business faces blackout.

May 15

Fewer pictures for 1943-44 despite big backlogs; companies indicate reduction in releases. Joseph M. Schenck given seven-year contract as executive production chief for 20th Century-Fox. Exhibitors tell U. S. how Consent Decree fails. WPB studies double bills and raw stock; Government bureaus reluctant to get into issues of trade practices. U. S. Supreme Court says FCC can rule radio deals; says Congress gave commission power. National War Fund organized to unify all charity and war drives. New taxes in England raise tickets 33 per cent.

May 22

U. S. court decree dissolves Crescent partnership and voids film franchise. Columbia announces 44 for new season; PRC sets 42. Permanent 16mm theatres new outlet for product of major distributors. Radio networks comply with FCC regulations, alter contracts with affiliates, plan no new court action. WPB relaxes film order on "C" producers. Harry M. Warner says public not overfed with war pictures. U. S. sends 125 films to South America in two years, CIAA reports. E. T. Gomersall promoted to assistant general sales manager at Universal.

May 29

Martin Quigley writes on "The Screen—Content and Function." Crescent decree may force revision of franchises and sales policy changes. Distributors post-war plans include more foreign films for U. S. distribution; "seat at the peace table" for industry is proposed by John Hicks of Paramount. Laudy Lawrence represents OWI overseas film division in Algiers. Ban on driving cuts suburban gross. Hilary A. St. George Saunders, staff aide to Lord Louis Mountbatten, tells industry leaders in Hollywood to make films for post-war world. N. L. Nathanson, Canadian industry leader, dies.

June 5

War Activities Committee plans free weekly war shorts with OWI. Exhibitors study revival of block sales law. Crescent and partners ask relief from dissolution order. MGM promises liberal reallocation policy. Film carriers get top priority for gasoline in limited ration areas under ODT order citing industry's war effort. Floyd Odum, president of Atlas Corporation, elected chairman of the RKO board; N. Peter Rathvon, president of RKO; Ned E. Depinet, president of RKO Radio Pictures. Majors bolster stake in post-war television.

June 12

Companies offer 95 films for summer release.

Majors to sell in blocks with Consent Decree big "if"; expect no departure from present sales formula. British, Russia race U. S. for Middle East field. British charge U. S. delays war films, cite breakdown between Army film authorities and English units. Leslie Howard, screen and stage actor, missing in airplane crash at sea. Paramount to retire debt of \$16,634,000. Army to supply "G. I. Movies," 16mm programs for soldiers.

June 19

J. Arthur Rank interests challenge position of U. S. industry in England. Playdates of top product for 1943 up 30 per cent; holdover time increases. Universal to release 55 films next season. Congress slices CIAA budget 66 per cent. 20th Century-Fox stockholders vote on purchase of Chase National Bank interest. Value of film securities rises by \$171,668,537. WMC limits job deferment for 18-25 groups. Monogram plans schedule for 1943-44, higher budgets set; PRC plans 40. Howard Black, vice-president of Time, Inc., to take charge of March of Time sales and distribution. New Zealand frees U. S. film revenue. Col. Darryl F. Zanuck put on inactive list by War Department.

June 26

Minnesota, New York and New England exhibitor units lead fight on rentals, seek legislative controls. Columbia plans 44 features. Industry presents \$1,000,000 check to President Roosevelt, half of amount raised in theatres, for the March of Dimes drive.

July 3

Senate vote slashes OWI film bureau to \$50,000, eliminates production program, reduces service to liaison office. Circuit heads see manpower crisis past. Library of Congress selects 104 films for permanent collection. Federal Trade Commission finds monopoly in advertising film fields. Studios begin cycle of films on juvenile delinquency. 20th Century-Fox moves to buy remaining stock from Chase National Bank; Universal stockholders vote approval for merger plan.

July 10

Company lawyers map strategy for Consent Decree expiration in November. MGM executives take to field to discuss rental adjustments. Warner Bros. list 31 features on "flexible" schedule. Hollywood launches \$40,000,000 Bond drive June 30th. Canada plans shows for all factories. Warner Bros. set financing of \$23,000,000. WMC shifts studios to 48-hour week; map plan for workers to take part time jobs. \$1,000,000 studio planned in Mexico, financed by syndicate. "Gone With the Wind" grosses \$1,000,000 in fourth year; estimated aggregate gross, \$31,000,000 in domestic distribution.

July 17

First run holdovers jam subsequent bookings, shift release pattern. Theatre candy sales increase 35 per cent but costs rise. RKO to offer 40 features for new season. Monogram resumes own production of films. "For Whom the Bell Tolls" opens in New York. OWI domestic film bureau ends July 15; Lowell Mellett resigns. British Government bars expansion by J. Arthur Rank.

July 24

Trade show absenteeism may kill decree order; majors study exhibitor attendance as basis for decree discussion. Paramount to release 30 films on "flexible" program. U. S. goes to Supreme Court with Crescent appeal. New producing unit formed by David Loew and Arthur Lyons. Arthur Lucas, head of Lucas & Jenkins circuit, dies.

July 31

New WPB division, Office of Civilian Requirements, to control theatres. Minimum of 438 features planned for 1943-44 dispels shortage fears. L. C. Griffith named to head Third War Loan drive. Industry to fill war film gap left by OWI; 26 bulletins to be released bi-weekly through newsreels. Special benefits for Army Emergency Relief launch Warners. "This Is the Army"; rentals at 50-50 with profits to relief agency; premiere terms 70-30. Tom C. Clark, Assistant Attorney General, goes to Hollywood to study theatre divorce. Distributors ask WMC exemption for branch staffs; seek relief on 48-hour week order in Los Angeles area. Charles Chaplin sues David O. Selznick over 20th Century-Fox deal.

August 7

Exhibitor leaders say scrap or revise decree; ask arbitration changes, return to full season sales and theatre divorcement. WMC rules theatre staffs need not take war jobs; says they will retain deferred status; father draft to start October 1. Hollywood product follows invading Army into Sicily; 40 titles set for next advance. Edward J. Noble purchases Blue Network for \$8,000,000. Department of Justice lawyers start field study of exhibitor complaints on decree; Allies States Association plans decree action.

August 14

20th Century-Fox plans 39 for 1943-44; William J. Kupper named general sales manager. British exhibitors launch attack on film grading.

August 21

Show window for Russian product opens on Broadway. British launch drive for world markets; J. Arthur Rank prime mover in long-range planning with Government backing. PCCITO and Allied States Association plan questionnaires to get exhibition reaction on Consent Decree. New WMC rule threatens added manpower drain.

August 28

Louis de Rochement becomes feature producer for 20th Century-Fox. Canada bans 70-30 terms on "For Whom the Bell Tolls." PRC purchases coast studio.

September 4

Exhibitors name "Stars of Tomorrow"; William Bendix leads. WMC rules theatres non-essential. Company heads meet with Assistant Attorney General Tom C. Clark in Washington to discuss decree future. Brendan Bracken, head of the British Ministry of Information, cites film value for war messages. OPA eases fuel situation for theatres. Martin Quigley, Jr., reports on theatre exhibition in Ireland under strict war censorship.

September 11

Industry launches Third War Loan Drive; cavalcade of stars tours 15 cities. Studios swing toward more escapist films; 110 musicals on production schedules for the season; 49 films in Technicolor planned. William Bendix leads in Canadian "Stars of Tomorrow" poll. Industry leaders study visual education field. Visual education dealers study distribution of OWI subjects. OWI overseas film unit discloses product plans. U. S. and majors agree to revise decree.

September 18

Exhibitor speaks his mind on trade practices. Majors offer reissues in dual package forms. Film

(Continued on page 32)

CHRISTMAS

"Our Two Big
Jobs in January:
Fourth War
Loan and March
of Dimes!"



HELD OVER!

Sure, the holidays go on and on when the Friendly M-G-M Lion helps celebrate. On New York's Broadway and on every Main Stem it's M-G-M that's selected to entertain the holiday crowds!

Terrific in its
3rd WEEK
M-G-M's "MADAME
CURIE" RADIO CITY
MUSIC HALL
BIGGEST XMAS DAY IN ITS HISTORY!

Socko in its
2nd WEEK
M-G-M's "A GUY
NAMED JOE"
CAPITOL THEATRE

Going into a Big
7th WEEK
M-G-M's "CRY
HAVOC"
ASTOR THEATRE

On Broadway for a Grand
11th WEEK
Now at STATE THEATRE
after 10 ASTOR WEEKS!
M-G-M's "THOUSANDS
CHEER" in TECHNICOLOR

Yep, they're all in M-G-M's new group "Vitamin 12"—Pep and Profits!

SCREEN SPURS BOND DRIVES

(Continued from page 30)

advertising aimed at record expenditure. American films return to Italy behind the Army. Russia appoints new film emissary to U. S. Cagney Productions, Inc., headed by James and William Cagney, set five-year deal with United Artists. New OWI bureau in Los Angeles opened; Ulric Bell director.

September 25

Releases down 25 per cent for first three months of new season. Boston independents urge standard contracts and stabilized blocks. Samuel Eckman, MGM British head, says more Government interest in film industry needed in U. S. Cavalcade of stars passes \$1,000,000,000 in War Bond sales on tour. WPB pledges adequate supply of replacement parts for dealers. Exhibitor letters to MOTION PICTURE HERALD ask for end of war films, more entertainment. Frank H. Richardson, author of "Bluebook of Projection," dies.

October 2

Stanton Griffis heads OWI film bureau. Industry concludes Bond drive, nets \$2,000,000,000, representing an eighth of the nation's total goal. British exhibitors seek relief from quota act. Writers Congress opens in Los Angeles, sponsored by the University of California; branded as "Communist dominated."

October 9

Proposed 30 per cent admission tax stirs industry; exhibitors rally to fight increase. U. S. forbids circuit expansion pending decree action. Darryl Zanuck tells Writers Congress Hollywood should make more pictures which have purpose and significance; Congress resolves to seek establishment of a Federal department of arts and letters. Four thousand Hollywood extras in Screen Actors Guild seek independence.

October 16

Allied says Consent Decree fails of purpose; advises Clark on questionnaire replies from 385 exhibitors. Studios shelve 67 story properties of 113 bought; concentrate on timeless material. Treasury Department reports highest salaries for 1941-42; Louis B. Mayer leads with \$949,765. OWI studies juvenile delinquency and theatre vandalism problem. Congressional investigation of Government film propaganda, proposed by Rep. Walter C. Ploeser, called off. Willie Bioff, convicted extortionist, testifies for the Government in the trial against the "boys from Chicago." Aubrey Flanagan, London editor of MOTION PICTURE HERALD, dies.

October 23

"Valour—Without Policies," an editorial by Martin Quigley on Samuel Goldwyn's "The North Star." Exhibitors use short subjects to supplant dual bills. Society of Motion Picture Engineers weighs television's impact on industry. Department of Commerce official foresees fight for post-war film market. Dim-out rules in Los Angeles area eased.

October 30

Seven companies offering reissues and revivals; exhibitor demands lead to releases. Majors resume decree discussion with Clark. U. S., British Government film agents promote Soviet ties; MOI AND OWI officials in Moscow for conferences. George E. Browne, ex-president of the IATSE, convicted extortionist, testifies in trial of "boys from Chicago."

November 6

Clark rejects majors' new decree proposals;

specifies trade practice reforms Government wants in new decree. Wartime dimout along the east and west coasts lifted. House Ways and Means Committee recommends admission tax of 20 per cent after hearing industry protests. Crescent Amusement Company asks Supreme Court ruling on anti-trust conviction. Film ads gain despite cuts in newsprint. Edward Golden, producer, urges industry to fight detractors.

November 13

War booming market for independent product; product jam gives opportunity to smaller companies. Robert Riskin, head of OWI overseas film division lauds Hollywood aid to Government unit. Social agencies push drive to halt vandalism. Hearings on White-Wheeler bill to amend the Communications Act open in Washington. House of Representatives approves \$5,000,000 for OWI overseas program. National War Fund drive of industry launched in New York.

November 20

James Petrillo, AFM president, eyes Hollywood next for assessment, as radio fight pend. Army reports to industry on overseas films. WPB and OCR relax restrictions on theatres and studios. Majors submit new proposals to Clark as answer to Government's objections; PCCITO urges resumption of Government suit, tells Clark divorcement only source of relief. Seventy per cent of season's product is released or in work. United Artists to finance four Mexican pictures. Hearings in the anti-trust suit of William Goldman, circuit head, open in Philadelphia.

November 27

Exhibitors win clearance cuts averaging 15 days; theatres favored in 53 per cent of awards with 79 out of 98 houses singly owned. Three-year period of the Consent Decree ends November 20th; Government holds fate of decree.

December 4

Clark seeks concessions on cancellation, circuit control and arbitration. Local need rating gives theatres manpower relief. State Department plans education by film. Senator Butler scores "waste" in film program of CIAA. Charles Skouras heads film drive in Fourth War Loan, scheduled January 18-February 15. Rupert Griffith, circuit owner, dies.

December 11

Exhibitors buying sites for post-war building; population shifts basis of purchases. Exhibitors find reissues profitable in wartime. Bob Hope named "Champion of Champions" in Motion Picture Daily-Fame poll. Majors pushing top product in South America; aim to offset Mexican and Argentine competition. Chicago union leaders quit under fire. U. S. rules stars in uniform may make films. Censors in Ireland concentrate on keeping neutral, reports Martin Quigley, Jr. Senate sub-committee studies problems of juvenile delinquency at hearings.

December 18

Office of Civilian Requirements asks industry to build new theatres in war plant areas; sees need of 100 houses in year. Exhibitors wage last ditch fight against tax rise. Distributors confident of agreement on decree; see no obstacle to final settlement of anti-trust action. British pursue "unity" trade practice formula. Majors increase use of radio in film exploitation. Joseph M. Schenck, Twentieth Century-Fox production executive, and Westbrook

Pegler, columnist, testify in extortion trial. Court forbids Sinatra song in March of Time in suit filed by RKO Radio. Marvin H. McIntyre, aide to President Roosevelt, dies.

December 25

Betty Grable wins top honors in the Money-Making Stars of 1943 HERALD-Fame poll; Roy Rogers leads in Western poll. Senate Finance Committee votes tax of one cent on five; MPTOA warns of future taxes. Hollywood eyes television as post-war customer. Majors weigh final demands of Clark; decree negotiations postponed until after holiday period. U. S. brief cites Griffith charges. Jury finds defendants in extortion trial guilty of conspiracy to extort more than \$2,000,000 from film industry. Sir Alexander Korda, MGM British production head, plans 10-year program to cost \$140,000,000. RKO Radio plans retirement fund for employees.

"Lifeboat" Premiere At Astor January 11

"Lifeboat," 20th Century-Fox's dramatization of the original story by John Steinbeck, will have its premiere at the Astor theatre, New York, January 11. Following the premiere the picture will be presented on a continuous performance policy. The cast includes Tallulah Bankhead, Mary Anderson, Canada Lee, William Bendix and others. Alfred Hitchcock directed.

"Lifeboat," to be released generally January 21, and "The Lodger," to be released January 7, will be the only two features from Twentieth Century-Fox in January, Tom Connors, distribution vice-president, announced Tuesday. "The Lodger," based on a mystery story by Mrs. Belloc Lowndes, stars Merle Oberon, George Sanders, Laird Cregar and Sir Cedric Hardwicke.

Legislatures in Eight States To Convene This Year

While the new year of 1944 is still young, seven state legislatures will convene, while the solons of Louisiana are scheduled for a meeting in the spring. Only special sessions will bring the legislators of the other 40 states together this year. The seven state legislatures scheduled to convene this month are New York, New Jersey, Rhode Island, South Carolina, Mississippi, Virginia and Kentucky.

RKO House Organ Devoted To Employees in Service

The Christmas number of RKO's *Salute*, house organ devoted to former employees now in service, had 64 pages, and was printed on coated stock with the cover in seasonal colors. It carried greetings to 1,500 persons in service from N. Peter Rathvon, RKO president; Ned E. Depinet, RKO Radio president; Charles Koerner, vice-president in charge of production, and Edward Alperson, general manager of theatres.

Moss To Be Industry Guest

Paul Moss, New York City License Commissioner, will be guest of honor at a luncheon at the Hotel Astor, January 12. The luncheon, sponsored by the amusement industry on behalf of the Federation of Jewish Charities, will be arranged by David Weinstock of Raymond Theatres, and Leo Brecher of Brecher Theatres.



And get ready
for extended
cheer when
you play it!

Kathryn Grayson • Gene Kelly • Mary Astor • John Boles • Ben Blue • Frances Rafferty • Mary Elliott • Frank Jenks
Frank Sully • Dick Simmons • Ben Lessy • Mickey Rooney • Judy Garland • Red Skelton • Eleanor Powell • Ann Sothorn
Lucille Ball • Virginia O'Brien • Frank Morgan • Lena Horne • Marsha Hunt • Marilyn Maxwell • Donna Reed
Margaret O'Brien • June Allyson • Gloria DeHaven • John Conte • Sara Haden • Don Loper • Maxine Barrat
Kay Kyser • Bob Crosby • Benny Carter • Jose Iturbi • Original Screen Play by Paul Jarrico and Richard Collins
Based on their story "Private Miss Jones" • Directed by George Sidney • Produced by Joseph Pasternak

Columbia Shows \$482,000 Profit For 13 Weeks

Columbia Pictures for the 13 weeks ending September 25, 1943, showed a net profit of \$482,000 as compared to \$312,000 for the corresponding period of 1942, Harry Cohn, Columbia president, announced in New York Monday.

The operating profit for the period was \$1,545,000 as compared to \$989,000 for the corresponding period of the previous year. The estimated provision for Federal taxes, including excess profits tax, for the 13 weeks was given as \$1,063,000 against \$677,000 for the period in 1942.

At the annual meeting of stockholders on January 18, a proposal is to be submitted calling for a 33 1/3 per cent increase in the salaries of Harry Cohn, president, and Jack Cohn, executive vice-president of Columbia, retroactive to July 1, 1943, and for a period of two years.

The new employment contract for Harry Cohn provides for a weekly salary of \$3,500 and a weekly expense allowance of \$300. Jack Cohn's corresponding contract calls for a \$2,000 salary and \$200 weekly expense allowance. The contracts are also subject to approval by the salary stabilization unit of the Treasury Department. These are the stipulations of the contracts for both men at the time of the annual stockholders meeting in 1939 when Harry and Jack Cohn took voluntary reductions in their salaries. They are at present receiving \$2,500 and \$1,500 respectively, the differences in the current and new contracts representing the reductions of 1939.

The new contracts, it will be brought out, are being proposed to insure continuity of management. The stockholders also will be asked to elect seven directors for the coming year, and approve and confirm the issuance to Abe Schneider, vice-president and treasurer, of an option for 7,880 shares of common stock at \$7.625.

New Trustees Named for Mark Twain's Estate

Successor trustees for the estate of the late Samuel L. Clemens (Mark Twain) were appointed in Connecticut last week. They are the Hanover Bank and Trust Company of New York and Thomas G. Chamberlain, of the law firm of Chamberlain, Clark, Buchner and Willi, 55 Liberty Street, New York. Prior trustees to the estate under the will of the American author, were Charles L. Lark and Jarvis Langdon.

Although much of the writing of Mark Twain was in the public domain, according to Mr. Chamberlain some of his work was protected by copyright. Recently, Warner Bros. completed the film, "Adventures of Mark Twain," which was produced by Jesse L. Lasky and which stars Fredric March.

The Broadway musical comedy, "Connecticut Yankee" which had a successful run in 1927, and which was based on Mark Twain's "A Connecticut Yankee in King Arthur's Court," recently was revived by its authors Richard Rodgers and the late Lorenz Hart.

Remodel Loew-Poli Theatres

Three theatres in the Loew-Poli circuit in Connecticut are being remodeled. The Loew-Poli in Springfield is getting an additional 250 seats, requiring the stage to be torn out. New wall brackets are being installed in the College in that city, while at the Palace in Meriden, damask wall covering is being installed.

Distributors Agree on Latest Draft of Decree Revision

Attorneys for the five major distributors this week were reported to have their final draft of proposals for a revised Consent Decree "well in hand". Meeting before the Christmas holiday, and during the past week, counsel and executives of Paramount, Loew's, RKO, Warners, and Twentieth Century-Fox are understood to have agreed among themselves on the main points of the latest draft of the decree provisions.

The new draft is said to have covered the points on circuit affiliation, arbitration and sales practice raised by Tom C. Clark, Assistant Attorney General, in a manner which the distributors feel will meet Gov-

ernment objections to their earlier proposals. Mr. Clark suggested changes at his last meeting with Joseph C. Hazen, distributors' representative, on December 15.

Distributors will be ready to take their new decree proposal to Washington next week, it was indicated. They are awaiting word from Mr. Clark setting a date for new conferences with Mr. Hazen, and possibly other distribution attorneys and executives.

If company decree suggestions are acceptable, Mr. Clark has said, he will then begin new meetings with exhibitor representatives to obtain their comments.

Deny Plea for Shelter to Protect Waiting Patrons

Conditions in Canada, appear to be running to the wartime pattern. In Moncton, New Brunswick, the lines before the Kent theatre are growing longer, and the house requested permission of the City Council to erect a shelter to protect the waiting customers against the elements. Last winter the Council gave the theatre permission, but this year reversed itself with the explanation that a shelter sufficiently large to ward off snow, rain, sleet and wind would congest traffic. The lines are nightly affairs.

In Yarmouth, Nova Scotia, the Capital theatre was without a pinch hitter for the regular booth man when it came time for vacation. For the past three years booth help in Nova Scotia has been scarce, so Mr. E. Hatfield, manager of the Capital and one of the youngest managers in Canada, studied projection, passed his examination as a projectionist, and took over during the two weeks the regular booth man was away.

Walsh Is Elected by Washington Salesmen

Joseph B. Walsh, Columbia salesman, has been reelected president of the Motion Picture Salesmen's Club of Washington for 1944. Other officers elected were Fred Klein, first vice-president; Harley Davidson, second vice-president; Phil Bobys, secretary-treasurer. Mr. Walsh was presented a wrist watch as a token of appreciation for the work he had done. The club will start its 1944 season with its third annual dinner dance at the Indian Springs Golf and Country Club, January 29. The committee in charge includes Phil Bobys, Jerry Price and Vincent Dougherty.

McNamee President of Philadelphia Club

Frank L. McNamee, regional director of the War Labor Board in Philadelphia and one-time RKO branch manager here, was elected chief barker of the Philadelphia Variety Club for 1944. Clinton Wier was elected first assistant, and Jack Greenberg second assistant, with Al Davis as property master, and William A. MacAvoy as dough guy. Mr. MacAvoy and Ted Schlanger were elected delegates to the national convention, with Mike Felt and Irving Charlop, as alternates.

Floyd Henry Safe

Navy Lieutenant Floyd Henry, formerly Paramount manager for the Philippines, has informed his company he is a prisoner of the Japanese.

Sees Sufficient Tubes in 1944

Exhibitors may be assured they will be able to obtain enough vacuum tubes during 1944 to satisfy all their needs, according to John Ebersson, theatre architect, now serving as consultant to the recreation division of the Office of Civilian Requirements in Washington.

Mr. Ebersson said last week there were several factors in the improved situation, but that he could not disclose them outside of saying that production methods were better.

He added that a major problem in the tube situation of 1944 would be the necessity of providing not only the tubes of new military equipment but replacements for such equipment now in use for some while. But he remarked that the film industry's requirements were only one per cent of a total output of millions of tubes, and that therefore the authorities might be expected to grant the industry's demands, he intimated.

Golden Productions Is Chartered with Others

Edward A. Golden Productions, Inc., heads the list of seven motion picture enterprises recently receiving papers of incorporation from the Secretary of State of New York at Albany. Golden Productions has authorized capital stock of \$20,000 in \$100 par value shares, with directors listed as Edward A. Golden, Robert S. Golden and Herman J. Weisman.

Other companies chartered were: Tri-Min Films, Inc., Manhattan, by A. Allen Saunders, Harold J. Binney and Genevieve Bromfield; Shelly Theatres, Inc., Bronx, by Adele Horowitz, Sophie Bard and Stella Dyke; Eastern Theatres, Inc., by Peter A. Lewis, Florence Abramson and Frieda Klein; Machat Theatres, Inc., by Michael L. Machat, George S. Edmonson and Albert Lavenburg; Continental Play Company, Inc., by Rose Kaplan, Ethel Feinberg and Hans Harnik.

Films, Inc., and Phon-Films Distributing Company, Inc., formed a consolidation into Films, Inc., with capital stock authorized amounting to \$242,000, with 2,250 shares of preferred at \$100 each and 17,000 shares of common stock valued at \$1 each.

Lavery Buys Boston Theatre

William Lavery, of Theatre Amusement Company, has purchased the Bowdoin Square theatre, one of Boston's first motion picture theatres. The Bowdoin is located near North Station.

M-G-M TRADE SHOWINGS

			DAY, DATE AND HOURS OF SCREENING	
CITY	PLACE	ADDRESS	(A) A GUY NAMED JOE (B) BROADWAY RHYTHM	
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 1/17	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 1/17	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 1/17	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 1/17	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 1/17	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 1/17	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 1/17	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 1/17	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 1/17	(B) 10:30 A.M. (A) 2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 1/17	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 1/17	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 1/17	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 1/17	10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 1/17	1 P.M.
LOS ANGELES	Boulevard Theatre	1615 W. Washington Blvd.	MON. 1/17	(B) 10:30 A.M. (A) 2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 1/17	3 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 1/17	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 1/17	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 1/17	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 1/17	1:30 P.M.
NEW YORK NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	TUES. 1/18	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 1/17	(A) 10 A.M. (B) 1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 1/17	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 1/17	(B) 11 A.M. (A) 2 P.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	MON. 1/17	1 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 1/17	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 1/17	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 1/17	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 1/17	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 1/17	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 1/17	1 P.M.

"A Guy Named Joe"—Spencer Tracy, Irene Dunne
 "Broadway Rhythm" (In Technicolor) with big cast of Screen and Radio stars

FILM STOCK VALUE RISES TO \$750,535,246 IN 1943

**Increased \$145,724,132;
Lively Demand Brought
Best Prices in Years**

by THE ANALYST

Stocks and bonds of motion picture companies advanced sharply in 1943 and the market value of film shares listed on the New York Stock Exchange soared \$145,724,132 to a total of \$750,535,246, compared with \$604,811,114 at the end of 1942.

Several motion picture stocks reached their best prices in a number of years as a result of a lively demand stimulated by favorable earnings reports and dividend actions, continued strengthening of the financial structures of leading film units and firm establishment of the motion picture as the nation's No. 1 entertainment medium during the stress of wartime.

Film Stocks Less Affected By Adverse Influences

Picture stocks appeared less affected by adverse influences on the general list, which tapered off somewhat after a rally that reached a peak during July. As a result of this independent strength, gains in film shares were relatively greater for the year than those in most other sections of the market, which reacted to uncertainties over conversion of industry to a peace time basis and to serious labor troubles at the year end.

Many outside factors rebounded to the benefit of the film industry. The country's industrial production jumped to new record levels in 1943 as the Allied offensive spread all over the world. The national income soared to an estimated \$145,000,000,000 for the year and employment hit new record highs, touching a peak of 64,600,000 persons in September.

Travel restrictions and gasoline rationing kept most of the beneficiaries of increased purchasing power at home and reacted to the advantage of motion picture box offices. Federal admission tax collections for the first 10 months of 1943 hit a new high of \$136,293,040, of which \$122,407,360 was obtained from motion picture theatres. This indicated an approximate total attendance for the 10 months of 4,073,545,233, and a weekly attendance of 94,733,612.

Admission Tax Revenue Reached New High

Motion picture company earnings reported during the year consequently were universally higher, despite the deduction of record taxes.

Thus, many of the same factors which sent film shares up in 1942 prevailed during 1943, but indicative of increased Wall Street interest in the industry's securities was a big jump in turnover of film stocks during the last year. This was particularly evident in such stocks as Paramount, of which 1,677,650 shares were traded during 1943, against 644,000 shares in 1942; Radio-Keith-

Orpheum, with a 1943 turnover of 1,643,800 shares, against 120,600 shares in 1942; Warner Brothers, 1,902,100 shares, against 724,400, and Consolidated Film Industries, 163,700 shares, against 13,900.

Outstanding among earning reports during the year was that of RKO, showing a net income of \$5,008,075 for the 39 weeks ended October 2, 1943, compared with a deficit of \$389,853 for the 39 weeks ended October 3, 1942.

Companies in Improved Financial Condition

RKO's earnings were equal to \$40.33 a share on the preferred stock, which showed a deficit of \$3.04 in the 1942 period, and \$1.55 a share on common, against a deficit of 34 cents a share. The preferred showed the biggest gain of any film issue on the board, touching a high of about 100 and finishing the year 43 points higher above 96½. RKO common gained more than four points to around eight.

Loew's declared an extra dividend of \$1.50 a share on the common stock, in addition to the regular quarterly dividend of 50 cents, payable December 31 to stockholders of record December 17. The stock touched a high of above 64 and finished the year more than 12 points higher at 58½.

Reduction of outstanding bank loans and favorable earnings reports brought favorable trading community attention to Paramount, which gained seven points to around 24. On September 30, the company reported to the Securities and Exchange Commission that it had prepaid \$1,000,000 promissory notes to the First National Bank of Chicago, leaving \$2,500,000 outstanding; \$750,000 to the Manufacturers Trust Co., leaving \$1,975,000, and \$250,000 to the Bankers Trust Company, leaving \$625,000. The company reported net income for the nine months ended October 2, 1943, at \$11,655,000, equal to \$3.11 a share, compared with \$9,278,000, or \$3 a share in the nine months ended October 3, 1942.

RKO Earnings Equivalent To \$89.53 Per Share

Warner Brothers was a heavily traded stock, with interest buoyed by Wall Street estimates that the company's net profit for the fiscal year ended August 31 would approximate \$7,500,000, which would equal more than \$2 a share on the common stock, highest per share earnings by the company since the boom year of 1929.

Even after deducting \$250,000 for post-war contingencies, Keith-Albee-Orpheum Corporation showed increased net income for the 39 weeks ended October 2, 1943, reporting \$1,217,541, after the deduction, compared with \$1,074,258 in the corresponding period of the preceding year. The earnings were equal to \$89.53 a share on the preferred stock, against \$71.62 in the 1942 period and the stock finished the year six points higher.

General Precision stock rose more than five points for the year, with the company

reporting a net income of \$1,097,276 for the nine months ended September 30, 1943, compared with \$817,764 in the 1942 period. The per share earnings were \$1.87, against \$1.40.

Consolidated Film Industries declared a dividend of \$2 on the preferred stock on account of arrears, payable December 21 to stockholders of record December 6. After this payment, accumulations totaled \$12 a share. The issue gained more than nine points to around 17. Consolidated Film common, which at the year's low, sold at 50 cents a share, finished around three, for a gain of more than two points. The company's net income for the nine months ended March 31, 1943, was reported at \$715,282, against \$397,696 in the corresponding period of 1942.

Some of the outstanding gains in market value during 1943 were made by Eastman Kodak, up \$34,664,182; Loew's, up \$20,821,412; Paramount, up \$30,581,489; RKO, up \$11,700,475; Twentieth Century-Fox, up \$13,935,960, and Warner Brothers, up \$14,804,360.

Editors and Models Will Vie on "Sexes" Program

Three trade paper editors and three Harry Conover agency models will be the contestants in the "Battle of the Sexes" program over the Blue Network next Wednesday evening, 8:30 to 9 P.M. for the Eastern territory, and 11:30 to 12 P.M. for the West Coast.

Universal arranged the program, advertising its short subject, "Magazine Model."

The trade paper editors are Terry Ramsaye, *Motion Picture Herald*; William Formby, *Boxoffice*; and Chester Bahn, *Film Daily*. Master of ceremonies will be Jay C. Flippen.

The program will be broadcast from the network's New York key station, WJZ.

Clark Succeeds Allen As OWI News Head

Dowsley Clark, midwestern newspaper man, was to succeed Charles Allen in the Office of War Information, on Saturday. The position is that of chief of the news bureau. Mr. Clark has been on Wisconsin and Minnesota newspapers. He was managing editor of the *Minneapolis Tribune*. Since 1941 he has been OWI regional director in that city and in Chicago.

McGee Names Successors

Patrick McGee, formerly in charge of J. H. Cooper Enterprises in Denver, prior to his induction into the Army, announced that film buying has been divided among George Henger, manager of Lincoln City; Kenneth Mead, Pueblo City manager and supervisor of Greeley and Grand Junction; Isaac Hoig of Colorado Spring, and Ed Kidwell, in Oklahoma City.

WLB Rejects Bonus Plan

The War Labor Board ruled against permitting Loew's, Inc., to include employees earning up to \$50 in receiving its holiday bonus. The bonus plan of last year was limited to employees receiving \$40. The new plan would have included another 325 workers. The Board ruled there would be no deviation from last year's bonus plan.

MOTION PICTURE STOCKS IN 1943

High and Low in Stock and Bond Trading for 5 Year Period

(Closing Prices for 1943 in All Tables Are As of December 24)

NEW YORK STOCK EXCHANGE

Stock and Dividend	1943					1942		1941		1940		1939	
	Sales	High	Low	Close	Net Change	High	Low	High	Low	High	Low	High	Low
Columbia Pictures (1/2A).....	176,800	19 3/4	9	16 3/4	+ 6 1/2	11 3/4	5 1/8	7 7/8	4 1/4	8 1/2	3 1/2	14	7 1/4
Columbia Pictures pfd (2 3/4).....	13,500	41	30 1/2	39 3/4	+ 6 1/2	35	24	28 1/2	21 3/4	26	14 3/4	30 1/2	15 1/2
Consolidated Film	163,700	3 5/8	1/2	3	+2 19/32	3/4	3/8	1 3/4	1/4	1 1/8	1/2	2 1/8	7/8
Consol. Film pfd. (1b).....	141,200	19 3/4	7 3/8	16 7/8	+ 9 1/8	9	7	11	7	10 1/2	5 1/4	12 3/8	7 3/4
Eastman Kodak (5).....	99,700	170	146 1/2	163 1/2	+14	151 1/2	108	145 1/2	120 3/4	166 3/4	117	186 3/8	138 3/8
Eastman Kodak pfd. (6).....	2,500	184	173	180	+ 1 1/4	180	170	182 1/2	160	180	155	183 1/2	155 1/2
Gen. Precision (1).....	586,087	24 1/2	13 3/8	19 1/2	+ 5 1/4	14 3/4	10 3/4	16 1/4	9 5/8	13 3/8	7 3/4	15 1/2	8 1/8
Keith-Albee-Orph. pfd. (7).....	380	115	103 3/8	109 1/2	+ 6	103	93 3/8	121 1/2	95	109	95	100 1/4	85
Loew's, Inc. (2c).....	286,300	64 1/2	42 1/4	58 1/2	+12 1/2	46 3/4	37	39 3/8	28	37 5/8	20 1/2	54 1/2	30 1/2
Paramount (1.60)	1,677,650	30	15 1/2	23 3/4	+ 7	17 1/2	11 3/4	16 1/8	10	10 7/8	4 1/4	14 1/4	6 1/4
Radio-Keith-Orph	1,643,800	10 1/4	3 1/2	7 3/4	+ 4 1/4	3 7/8	2	3 3/4	2	3 5/8	2 1/8	2 7/8	1 1/4
Radio-Keith pfd. (5b).....	59,880	99 7/8	54 1/4	96 1/2	+43	54 3/4	34 5/8	55 1/2	38 1/2	not listed			
20th Century-Fox (2A).....	1,172,220	24 3/4	12 7/8	22 3/8	+ 8	16	7 1/8	9 5/8	5	13 3/4	5	26 1/4	11 3/8
20th Cent.-F. pfd. (1 1/2).....	263,200	34 1/2	25	28 1/2	+ 2 1/2	26 3/4	19 1/4	24	16 1/2	25 1/4	14	34 3/4	19 3/4
20th Cent.-F. pr. pfd. (4 1/2).....	10,220	101	99	99 3/4	not listed								
Warner Brothers	1,902,100	15 3/4	7 3/8	12	+ 4	8 1/2	4 1/4	6 1/8	2 3/4	4 1/4	2	6 7/8	3 1/2

A—So far this year; b—Accumulated; c—Including extras.

NEW YORK CURB EXCHANGE

Stock and Dividend	1943					1942		1941		1940		1939	
	Sales	High	Low	Close	Net Change	High	Low	High	Low	High	Low	High	Low
Monogram Pictures	312,700	4	7/8	3 3/8	+ 3 3/8	1 1/4	1/2	1 1/8	1/4	1	3/4	3 1/2	1
Radio-Keith-Orph. opt. war.....	1,401,100	2 1/8	7/32	1 1/4	+1 1/6	not listed		1/2	1/4	1 1/8	3/16	9/16	1/8
Sentry Safety Control.....	11,500	5 1/8	3/16	7/16	+9/32	5/16	1/8	1/2	1/4	1 1/8	3/16	9/16	1/8
Technicolor (1/2A)	351,950	15 1/2	6 5/8	12 3/8	+ 5 3/4	8 7/8	6 7/8	11	6 1/8	16 3/8	8 1/2	22 1/4	9 7/8
Trans-Lux (.10A)	282,800	4 3/8	1 5/8	4 1/4	+ 2 1/2	1 1/2	1/2	1	3/8	1 5/8	3/4	2 3/8	1
Universal Pictures (1A)	7,200	19 3/4	16	17 1/2	+20 1/2	44	25	30 1/2	14 5/8	15 3/4	4	9 1/2	6
Universal Pic. v.t.c. (1A).....	83,600	19 3/4	9 3/8	17 3/4	not listed								

A—So far this year.

Bonds on Stock Exchange

Bond and Maturity	1943					1942		1941		1940		1939	
	Sales	High	Low	Close	Net Change	High	Low	High	Low	High	Low	High	Low
Paramount-Bway. 3s '55 ct.....	\$516,000	86	68	86	+18 1/8	71	58 1/8	60 1/2	52	52 1/2	40	57 1/2	45 1/4

Comparision of Valuation of Stock Issues, 1942-43

Stock	Shares Outstanding	Close 1942	Valuation 1942	Close 1943	Valuation 1943	Net Change	
Columbia Pic.	366,268	10 1/4	\$3,754,249	16 3/4	\$6,135,289	+ 6 1/2	+ \$2,381,040
Columbia pfd.	75,000	32 3/4	2,458,250	39 3/4	2,943,750	+ 6 1/2	+ 485,500
Consolidated Film	524,973	13/32	213,270	3	1,574,919	+2 19/32	+ 1,361,649
Consol. Film pfd.	400,000	7 3/4	3,100,000	16 7/8	6,750,000	+ 9 1/8	+ 3,650,000
Eastman Kodak	2,476,013	149 1/2	370,163,943	163 1/2	404,828,125	+14	+ 34,664,182
Eastman pfd.	61,657	178 3/4	11,021,288	180	11,098,260	+ 1 1/4	+ 76,972
Gen. Precision	586,087	14 1/4	8,351,739	19 1/2	11,428,696	+ 5 1/4	+ 3,076,957
Keith-Alb.-Orph. pfd.	63,586	103 1/2	6,581,151	109 1/2	6,960,477	+ 6	+ 379,326
Loew's, Inc.	1,665,713	46	76,622,798	58 1/2	97,444,210	+12 1/8	+ 20,821,412
Paramount	2,465,927	16 3/4	27,984,277	23 3/4	58,565,766	+ 7	+ 30,581,489
Radio-Keith-Orph.	2,753,053	3 1/2	9,635,685	7 3/4	21,336,160	+ 4 1/4	+ 11,700,475
Radio-Keith pfd.	128,170	53 1/2	6,857,145	96 1/2	12,368,405	+43	+ 5,511,260
20th Cent.-Fox	1,741,995	14 1/8	24,605,679	22 1/8	38,541,639	+ 8	+ 13,935,960
20th-Cent.-F. pfd.	917,420	26	23,852,920	28 1/2	26,146,470	+ 2 1/2	+ 2,293,550
Warner Brothers	3,701,090	8	29,608,720	12	44,413,080	+ 4	+ 14,804,360
			\$604,811,114		\$750,535,246		+\$145,724,132

20th Century-Fox
is very happy
to inform
the industry
that following
its brilliant opening
and unprecedented
press reception

The Song of

is now making
history at the
Carthay Circle and
United Artists Theatres
in Hollywood
where it has broken
every opening day
record and
continues to break
records daily.

"THE SONG OF BERNADETTE"
is big in every respect; will
rate fine critical attention;
great in prestige for the in-
dustry; and due for top box-
office reaction.
—Variety

"THE SONG OF BERNADETTE"
is one of the great pictures
of all times, in any and all
of the meanings of the term.
—Motion Picture Daily

"THE SONG OF BERNADETTE"
20th-Fox's picturization of
Franz Werfel's novel, easily
proves one of the outstand-
ing offerings of 1943.
—The Film Daily

"THE SONG OF BERNADETTE"
is a masterpiece. Produc-
tion by William Perlberg
and direction by Henry
King are faultless.
—Hollywood Reporter

"THE SONG OF BERNADETTE"
money-making potential is
enormous. It is in every
sense a worthy contender
for the Academy Award
list.
—Daily Variety



Lys Cooper • Directed by HENRY KING • Produced by WILLIAM PERLBERG • William Goetz in Charge of Production • Screen Play by George Seaton

OUR TWO BIG JOBS IN JANUARY: FOURTH WAR LOAN AND MARCH OF DIMES

Warners Cancel "Canteen" Film In SAG Dispute

"Hollywood Canteen," Warner Brothers picture that went before the cameras November 15 and was withdrawn December 7, has been cancelled as a production as result of a salary ruling announced by the Screen Actors Guild. Late last week following a board meeting the SAG gave its answer to the company's explanation of its action, stating that the film as proposed by Warners "attempts to do several conflicting things, and the result adversely affects actors, wages, working conditions, and, in the Guild's opinion, the industry."

According to the company the Guild did not announce its salary ruling until December 7, and there was no previous notice or intimation from the guild of such action, although the picture had been in preparation and production for over four months prior to November 15.

The studio pointed out that the Guild's ruling required that an actor or actress be paid full salary for appearance in the film, or their guarantee per picture no matter how limited the services required. "This," said the company, "meant that the sum of \$150,000 would have to be paid to some actors for one hour's work. It was considered doubtful whether the Wage Stabilization Board of the Treasury Department would approve such sums."

The Guild, in its statement, listed four objectives: 1. Give patriotic or charitable character to the picture by paying \$250,000 for use of the title and further giving the Canteen 40 per cent after 25 per cent distribution cost. 2. Assure substantial commercial profit for Warners by charging 25 per cent distribution cost and retaining 60 per cent net profit in addition to box office profit at its theatres. 3. Use all Warner players in dramatic parts but present cross-section of name stars in brief appearances at cut-rate compensation. Warner budget for talent of outside stars represented about half the salary of one, not 10, stars. 4. Begin production without signing non-Warner stars and without consulting industry or Guild, relying on patriotic character of picture to force stars to appear.

The company, at time of going to press, had not answered the Guild's list of four "objectives."

Steffes Sees Exhibitor Merger in Northwest

W. A. "Al" Steffes, veteran independent exhibitor leader of Minneapolis and the Northwest, at a meeting late last week of a dozen prominent independent exhibitors in Minneapolis, voiced his belief in the possible merger of the two independent theatre owners' organizations of the Minneapolis area, with the new organization Mr. Steffes is forming. Mr. Steffes recently recovered from a lengthy illness and promptly emerged from retirement. He said that conferences with Don Guttman, head of North-Central Allied and E. L. Peaslee, head of Northwest Allied, had brought approval of the new organization. Mr. Guttman's organization represents largely independents of the Twin Cities.

Cleveland Exhibitors to Elect

The Cleveland Motion Picture Exhibitors Association will hold its annual meeting to elect officers January 13. That date will mark the closing of Ernest Schwartz' 10th year as president of the organization. Albert E. Ptak has served seven years as vice-president, and George W. Erdmann, has been secretary for the past 17 years. No change of slate is expected.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 33—Bitter fighting on Russian front. . . . U. S. bombers blast Japs. . . . Churchill honored on birthday. . . . Fourth War Loan drive of industry. . . . Captain Richard Bong downs 21 Jap planes. . . . Pin-up girls in New Guinea. . . . Christmas cheer in Italy. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 26, No. 34—President outlines plan for victory in Christmas message. . . . Yanks clean up Makin Island. . . . Hotel fire takes toll in N. Y. . . . Curtis Helldiver. . . . Spectacular ice show in Chicago.

NEWS OF THE DAY—Vol. 15, No. 231—Yanks rule Pacific sky. . . . 1943 ends. . . . New Year message to home front. . . . Reds trap Nazis by land and sea at Novorossisk. . . . Latest films of Churchill. . . . Christmas service an interlude at front.

NEWS OF THE DAY—Vol. 15, No. 232—Roosevelt victory report. . . . Yanks smash Japs on Makin. . . . Nazi battleship sunk by British. . . . Fire tragedy as year ends. . . . Stars bring New Year cheer to service men.

PARAMOUNT NEWS—No. 34—Winter drive opens in Russia. . . . Churchill back on job. . . . Fire wrecks bomb plant in Dallas. . . . Sea lion shows in San Antonio. . . . Interlude in Italy. . . . Yank airmen blast Japs.

PARAMOUNT NEWS—No. 35—Makin Island cleanup. . . . 17 die in N. Y. blaze. . . . Whole family joins Navy. . . . Reunion at Hyde Park. . . . Roosevelt reports.

RKO PATHE NEWS—Vol. 15, No. 36—Russians retake Novorossisk. . . . Troops overseas celebrate Christmas. . . . American B-25's smash Japs.

RKO PATHE NEWS—Vol. 15, No. 37—Roosevelt in Christmas Eve talk. . . . Yanks gain on Makin. . . . Raid hits Marshall Islands. . . . Stars begin USO tour of camps.

UNIVERSAL NEWSREEL—Vol. 16, No. 253—B-25 bombers soften up enemy in New Guinea. . . . Reds recapture Novorossisk. . . . Christmas with Yanks in Italy. . . . Fair trade in Algiers. . . . Roosevelt summons union heads to avert strike. . . . Brazil gives blood for her armed forces. . . . Australian beauties save the day. . . . Churchill's birthday.

UNIVERSAL NEWSREEL—Vol. 16, No. 254—Roosevelt names Eisenhower. . . . Hotel blaze in midtown Manhattan. . . . This chap is 4-F. . . . Artistic airmen. . . . Glamour on ice. . . . Pick peaches in Florida. . . . Pacific victory.

ALL AMERICAN NEWS—Vol. 2, No. 62—Roosevelt visits troops in Sicily. . . . Negro inventor perfects non-electric battery charger. . . . Chicago Christmas party for service men. . . . Only Negro woman judge. . . . Negro engineers on Munda.

Dunlap, Jr., Appointed RCA Ad and Publicity Director

Orrin E. Dunlap, Jr., former manager of the Radio Corporation of America's department of information, has been appointed director of advertising and publicity for RCA, it was announced last week by David Sarnoff, president of RCA. The promotion is effective January 1. Mr. Dunlap has been associated with radio since 1912, when he built a wireless station at Niagara Falls, N. Y. In 1917 he was chief operator of the Marconi Wireless Telegraph Company. He was also active in radio during the first World War.

Testimonial Dinner to Be Held for Seletsky

Friends and associates will give a testimonial dinner to Samuel Seletsky, to be held January 10 at the Hotel Taft, Boston. Mr. Seletsky recently was promoted to manager of the Republic New York branch. Barney Pitkin, RKO manager, is chairman of the committee in charge. Harry F. Shaw, Loew-Poli division manager, will be toastmaster. Ben Simon, of 20th Century-Fox, will be treasurer.

Loew's Book "Jeannie"

"Jeannie," produced by Marcel Hellman in England, and released in this country by English Films, Inc., has been booked for the entire Loew circuit in the United States. The bookings will begin early this month at the Metropolitan theatre, Brooklyn, New York.

Sarnoff Predicts Delays Ahead In Television

Radio's wartime program of research and production has blazed the path for many revolutionary contributions to entertainment after the war, according to David Sarnoff, president of the Radio Corporation of America. In a year-end review he disclosed that radio manufacturing, exclusively military, was a \$250,000,000 a month industry compared with \$30,000,000 per month a year ago.

"A multitude of new post-war products, processes and services" were envisaged by Mr. Sarnoff as an outcome of wartime radio and industrial research.

Motion pictures in three dimensional color; extensive home and theatre television; a wider use of educational and industrial films; new and more durable synthetic, plastic film raw stock; improved photographic technique and equipment and greatly superior sound recording and reproducing methods were among his prediction.

"Television is a post-war development of great promise and popular appeal," Mr. Sarnoff said, but warned that it would not be an overnight transformation.

"It will require from three to six months to get the machinery in operation to resume the manufacture of civilian broadcast receivers. It may require a year after approval of standards and full authorization of commercialization of television broadcasting by the Federal Communications Commission before television sets are available within the price range from \$200 to \$300.

"Production of television receivers is not the only task. Television transmitters must be erected. Interesting programs must be planned. Automatic radio relay stations must be built to link key cities into a network. That is no one-year job," he said.

NBC Changes Television Broadcast Schedule

The National Broadcasting Company's television station in New York, WNBT, has changed its program schedule to two weekly periods of two hours each on Saturday and Monday evenings. Hitherto the station has filled its weekly minimum of four hours of broadcasting with films and fire guard training programs on Monday.

Under the new schedule, sporting events, or other public spectacles will be picked up on Saturday from Madison Square Garden. Monday programs will be devoted to short and feature film transmissions from 8 to 10 P. M. The company uses free Government and industrial film and dated features and short subjects rented from independent distributors.

C. L. Menser, vice-president in charge of NBC programs, announced the television changes.

Wexo Named RKO Circuit Division Manager

Edward L. Alperson, general manager of RKO Theatres, has promoted Sigurd Wexo, formerly of the Midway theatre in Forest Hills, Long Island, to division manager in the zone supervised by Louis Goldberg. In a revision of territory, Mr. Goldberg's zone will be divided as follows: Under division manager John Hearn, the Palace, 81st Street, 58th Street, 23rd Street, Colonial, Jefferson, Albee, Bushwick, Orpheum, Madison, Greenpoint and Republic; under Mr. Wexo, the Strand and Columbia at Far Rockaway; Keith's Flushing and Richmond Hill; Alden, Jamaica; Midway, Forest Hills; Prospect, Shore Road, Dyker, Tillyou and Kenmore theatres.

BRITISH EXHIBITORS SELECT GREER GARSON AND FORMBY

*Actress International Poll
Winner; Comedian Best
British Money-Maker*

by LONDON BUREAU

The exhibitors of England have voted Greer Garson the leading Money-Making star of 1943 in the poll conducted by MOTION PICTURE HERALD on behalf of *Fame*. Miss Garson was voted sixth among the first 10 by the exhibitors of the United States.

At the same time the British showmen selected George Formby, comedian and perennial favorite of the English film patron, leading Money-Making star among British players, and Gene Autry, now a sergeant in the U. S. Army Air Force, as leading Western player of 1943.

Betty Grable, who scored first among exhibitors of the United States, was voted into no better than fifth position in the British poll, indicative of a difference in film taste of the peoples of the two countries, as reflected in the selection of the exhibitors who determine those tastes at the box offices of the nation's theatres.

Miss Garson Portrayed Role of English Woman

Miss Garson, British in origin, achieved her most notable successes of the year in the portrayal of such roles as that of "Mrs. Miniver," the indomitable English woman who faces war and death without flinching.

Following closely the pattern of the American poll, the International ranking by British exhibitors finds Bing Crosby in second place, the unquenchable Bud Abbott and Lou Costello, third; Bob Hope, fourth, and Betty Grable, fifth. It may be assumed that the relegation of Mickey Rooney from first to sixth position is due as much to the fact that Master Rooney is becoming Mr. Rooney as to any other single factor. The same might well be said of Deanna Durbin, who failed to reach the first 10 this year.

Dorothy Lamour, she of the sarong and the "Road" pictures, has been voted into seventh position by the British showmen, while Bette Davis is eighth, and Tyrone Power and James Cagney are ninth and tenth, in that order, to complete the list of the top 10.

Formby's Selection Was By Overwhelming Vote

Formby's victory at the top of the heap among British players was overwhelming, attesting once again to the tight hold the North-country performer has on the tastes of the British patron, either in London theatres or the smallest house.

The British picture-goers paid tribute to the artistry and matchless skill of the late Leslie Howard in selecting him for the second position among British players.

In third place is Noel Coward, largely unknown as a screen player to the large group of English film patrons, but racing

Winners in England

INTERNATIONAL

1. Greer Garson
2. Bing Crosby
3. Abbott & Costello
4. Bob Hope
5. Betty Grable
6. Mickey Rooney
7. Dorothy Lamour
8. Bette Davis
9. Tyrone Power
10. James Cagney

BRITISH

1. George Formby
2. Leslie Howard
3. Noel Coward
4. Eric Portman
5. Robert Donat
6. Arthur Lucan
7. Margaret Lockwood
8. Anton Walbrook
9. Arthur Askey
10. John Mills

WESTERN

1. Gene Autry
2. Roy Rogers
3. William Boyd
4. Johnny Mack Brown
5. Randolph Scott
6. Charles Starrett
7. John Wayne
8. Buck Jones
9. James Craig
10. Dick Foran

to prominence in the eminently successful "In Which We Serve." Reaching the point foreseen for him some time ago, Eric Portman has achieved high ranking, fourth in the poll.

Robert Donat, always a favorite, and also well liked on the American side of the water, continues his perennial hold on the tastes of the British, whose representatives, the theatre men, placed him in fifth position.

The British public, whose wishes are herein recorded, indirectly, displayed no overwhelming fancy in this listing for comedians, other than the inevitable Formby. However, two others, known as comedians in all their work for the screen, were given places of distinction in the top 10. Arthur Lucan, notable for years in vaudeville and radio, as well as on the screen, for his kindly character, "Old Mother Reilly," was voted into sixth position, while Arthur Askey, another radio discovery of recent years, is found in ninth place.

Margaret Lockwood Places Seventh, Only Woman

Margaret Lockwood, seventh, is the only woman in the list of British elect. There can be little question that her position was richly won by reason of her performances in two films particularly, "The Men in Grey" and "Dear Octopus."

Anton Walbrook, Austrian-born, but more English now than the English, continues his progress toward high estate, achieving eighth place, while the youthful John Mills, appearing for the first time in this group of distinguished exponents of the fine art of box office, has been selected for tenth position.

The appearance of so many of these players in films which may be characterized most specifically as "war pictures," tends to nullify the belief that the British public is tired of war films as such, and want no more of them. Quality, in essence, seems to be the more accurate answer to the question.

The results of the voting by British show-

men among Western players are similar to the American list. Whereas the American exhibitors voted Roy Rogers first, the British, despite Autry's lack of appearances save in reissues in 1943, voted him first, with Rogers second.

William Boyd, who personified Hopalong Cassidy on the screen, took third place, with Johnny Mack Brown in fourth. Randolph Scott, strangely enough, is found in fifth place among Western players, although in the United States he is not generally considered a Western player. However, his appearance in many films of an action nature, often with settings in the old West of the United States, unquestionably accounted for the ranking.

Following him were such perennial Western players as Charles Starrett, sixth; John Wayne, seventh, who falls also into somewhat the same category as Scott; the late Buck Jones, eighth; James Craig, ninth, and Dick Foran, tenth.

Famous Players Canadian Has 727 On Honor Roll

A total of 727 employees of Famous Players Canadian Corporation, associated with Paramount, are in the armed forces, John J. Fitzgibbons, president of the company, announced this week. Eight of those on the honor roll have been killed, nine are missing, eight are prisoners of war, and three have been wounded.

Pilot Officer L. M. Cavanaugh, RCAC, formerly at the Palace theatre, Calgary, has been awarded the Distinguished Flying Cross.

Of the 727 in the armed forces, 13 are women, and of the rest, 322 are in the Royal Canadian Air Force, 285 in the Canadian Army, 115 in the Royal Canadian Navy, and five in the U. S. Air Corps.

Film Classics Forms Subsidiary

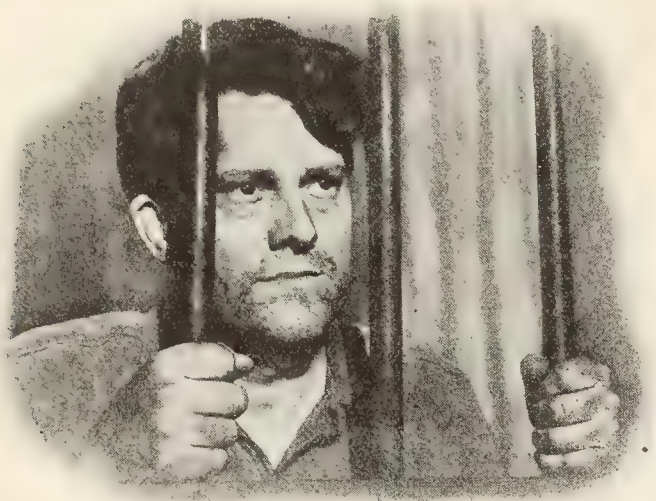
Film Classics, Inc., has formed a subsidiary called Beacon Films to handle 16mm versions of its 35mm subjects. The new company's catalogue is expected to include 750 short subjects and 85 features.



This is **JACK LONDON**
with the woman he stole from the lawless oyster pirates!



This is **JACK LONDON**
who followed adventure thru the Klondike's golden age!



This is **JACK LONDON**
the first American to know the horror of a Jap detention camp!



This is **JACK LONDON**
whose romantic life was crowned by a great romantic love!



...and this is **JAC**

SAMUEL BRONSTON presents
Michael O'SHEA • Susan HAYWARD
in
"JACK LONDON"
with
OSA MASSEN • HARRY DAVENPORT • FRANK CRAVEN
VIRGINIA MAYO • RALPH MORGAN • LOUISE BEAVERS
Screenplay by ERNEST PASCAL • Directed by ALFRED SANTELL
A SAMUEL BRONSTON Production

A black and white illustration of two men in a boxing stance. The man on the left is in a defensive crouch, looking towards the right. The man on the right is leaning forward, looking towards the left. A large, bright red circular light effect is behind the man on the left. The background is a light, textured grey.

This is **JACK LONDON**

whose fist was as punchy as his pen!

**K
LONDON**

... powered with all the **ACTION**
that you get all the time
from **UNITED ARTISTS**

BRITISH PLAN PRODUCTION BUDGET OF \$16,000,000

Ambitious Studio Schedule Is New High in England in Fifth Year of War

by PETER BURNUP
in London

Contrasting significantly with the distress into which this country's production industry was cast in the last war; coming, too, as an ironic commentary on the loud cries of woe lately heard here, is the fact that in the fifth year of Britain's war no less than £4,000,000 (approximately (\$16,000,000)) will be spent here on film production.

That is an all-time high for Britain. Sir Alexander Korda of MGM London Films, Ltd., has set his budget for £1,200,000. The plans of Filippo Del Giudice of Two Cities account for more than that sum. Gabriel Pascal is far advanced in his preparation of another of his Bernard Shaw efforts, "Caesar and Cleopatra." Michael Balcon, Paul Soskin, Gainsborough, the Michael Powell-Emeric Pressburger combination, others of like standing, have entered into contracts for production. It is likely that this country's studio space will be overwhelmed.

Present Undertakings On Sound Basis

Moreover, it is to be remarked that close examination of the various projects and their respective financial backgrounds leads to the conclusion that they have a soundness not invariably characteristic of British production. Those pathetic adventures of the catch-penny gold rush here of the late twenties and early thirties brought distress and disrepute in their train.

Mammoth promotions unrelated to any economic security, without realism in their fiscal makeup, had their inevitable consequences in the Bankruptcy Court; and made the industry, moreover, fall to a new low in conservative investment circles.

The projects now under review certainly should escape that plague of ignominy and disaster. They, at least, have the characteristic of shrewd soundness in their conception, proved skill in their production, assured markets for the wares now in their making.

Critics See Groups Ready For Battle of Control

There are critics here claiming to see monetary scheming in the back of this rush of activity. There is apparent justification for the view that a battle of the Titans is impending. The lineup is manifest to all.

On the one hand, the considerable Rank interests; still, it is alleged—and despite Board of Trade pledges that monopolistic control will not be tolerated—growing in influence. The British and Dominions Film Corporation, old established production company, has announced that it has en-

gaged in bargaining negotiations with "important interests in the film industry." Those "important interests," it is authoritatively understood, are the Rank combine.

Then there is the MGM unit, now committed to an immense and long-term spending program here. Moreover, biding his time, is Warners' Max Milder, who has already publicly declared his intention of fashioning A.B.C.'s Elstree studios into the most modern plant in Europe, as soon as the Government demobilizes them from war-time duties.

Times Article Opened Way For Sharp Controversy

Clearly, the shape and pattern of "battle" is here; but "battle" from whose outcome nothing but good may be anticipated for the native production industry.

Here is the occasion for reporting objectively the root causes of considerable and, on occasion, excessively embittered controversy, arising from an amiable pronouncement in London's semi-official *Times*, concerning Anglo-American post-war commercial relations. The *Times* laid down, presumably with Governmental inspiration, the postulates of those relations.

"British economic policy in its international aspects cannot be framed," said the newspaper, "without regard to the question whether British goods, or the goods of countries buying from Britain, will find an open and receptive market in the United States after the war." An innocuous declaration, it seemed, but sufficient to provoke a vehement protest from Michael Balcon, earnest and successful producer for many years of pictures for the home market.

Claimed He Was Denied Open American Market

"An open and receptive market in America," declared Mr. Balcon, was precisely what his pictures had been denied; implying that the denial had been occasioned by some sinister plan of the American producer. "During the past four years," said Mr. Balcon, "a minimum of £50,000,000 has been earned by American film companies in the British market. . . . What money during the same period of time have British films earned in the American market? Possibly, at the most optimistic estimate, two per cent of the American earnings."

Mr. Balcon was followed in the columns of the *Times* by Nicholas Davenport, well-known publicist and economic adviser to Sir Alexander Korda, and by Sir Alexander himself, both bearing witness to the fact that the Korda pictures had met with gratifying success in the United States to the stockholders' personal satisfaction.

The acid test, charged Sir Alexander, of success on America's screens was quality in ideas, production and presentation. If other person's productions over there, he implied, had failed it was because quality was lacking.

The debate continued with rising acerbity. Morris Ernst, Mr. Del Giudice's envoy in

the United States, intervened with the not particularly welcome exposition of the essential link between Hollywood producing interests and theatre ownership in key cities. It has been carried on in the deliberations of the British Film Producers Association and in those of the Films Council, body instituted by the Quota Act for the advice and guidance of the Board of Trade. It is, at this time of writing, being considered by the Board of Trade's own officials.

Rank Plans 10-15 Films for U.S.

With the arrival in this country last week of Dr. Alexander Galperson, representing J. Arthur Rank's Two Cities Films, it became known that Mr. Rank's program for American distribution of his product will run to from 10 to 15 British films annually.

Dr. Galperson is seeking immediate distribution channels here for Two Cities' "Demi-Paradise" starring Laurence Olivier in a Russian background; "The Lamp Still Burns," having to do with nursing during the London blitz; "The Gentle Sex," "Flemish Farm," and Noel Coward's Technicolor production, "This Happy Breed."

"In Which We Serve," Noel Coward's production for Twin Cities, was handled by United Artists.

Recently in an interview, Morris Ernst, New York attorney and Mr. Rank's representative in this country, mentioned the possibilities of a deal with one of several companies, which might result in Mr. Rank purchasing part interest. The companies mentioned were Universal, Columbia and Monogram, either of which might be used as outlets for Mr. Rank's product, with or without purchase of interest. He already holds a sizable interest in Universal.

Another report has it that Barrington Gaines, another emissary of Mr. Rank, expected shortly in New York from London, will make appraisals of a number of companies that have invited Mr. Rank's investments.

3,004 Former Warner Employees in Service

Induction of 400 additional Warner Bros. employees into the armed forces in the past two months has brought the total in service to 3,004, compared with 2,604 on October 13, while casualties (killed or missing in action) have risen from 14 to 17, according to the latest tabulation by the service men's bureau maintained at the home office under supervision of Ralph W. Budd, personnel director.

The total now in service represents 20 per cent of Warners' pre-war personnel, and losses among U. S. exchanges average about nine for each branch.

From the studio there are now 705 on active duty, with five casualties to date. Home office has 220 in the service and one casualty; 1,768 have gone from Warner Theatres, with eight casualties; 256 from U. S. exchanges, with two casualties; 18 from Canadian exchanges, with one casualty, and 37 from Ace Laboratory, warehouse and other departments.

MAYBE IT'S NEW YEAR'S EVE
TO YOU... BUT I'M CELEBRATING
THE RELEASE DATE OF
"The Woman of the Town"

HARRY SHERMAN presents
"The Woman of the Town"
starring
CLAIRE TREVOR • ALBERT DEKKER
with Barry Sullivan • Henry Hull • Porter Hall
Percey Kilbride • Clem Bevans
Directed by GEORGE ARCHAINBAUD • Screen Play by Aeneas MacKenzie
A Harry Sherman Production • Released thru UNITED ARTISTS

National Board Names "Ox-Bow" Best 1943 Film

The National Board of Review of Motion Pictures has selected "The Ox-Bow Incident" as the best dramatic picture of 1943, and "Desert Victory" as the best documentary, in its 18th annual selection.

Heading a list of three directors for the outstanding direction of the year was William A. Wellman, director of "The Ox-Bow Incident." Tay Garnett for "Bataan" and "The Cross of Lorraine," and Michael Curtiz for "Casablanca" and "This Is the Army," were the other two directors named, in that order.

Paul Lukas, for his role in "Watch on the Rhine," won the acting honors. Following Mr. Lukas and in the order named were: Henry Morgan, Sir Cedric Hardwicke, Gracie Fields, Katina Paxinou and Teresa Wright.

The nine best drama films following after "The Ox-Bow Incident," in order of preference, were: "Watch on the Rhine," "Air Force," "Holy Matrimony," "The Hard Way," "Casablanca," "Lassie Come Home," "Bataan," "The Moon Is Down," "The Next of Kin."

Following "Desert Victory" were: "Battle of Russia," "Prelude to War," "Saludos Amigos" and "Silent Village."

The pictures chosen by the reviewing committees as the most popular films of the year were, in order named: "Watch on the Rhine," "The Human Comedy," "Lassie Come Home," "This Is the Army," "For Whom the Bell Tolls," "So Proudly We Hail," "Holy Matrimony," "Heaven Can Wait," "Casablanca" and "The North Star."

"This Is the Army" has been voted the leader among the 10 best pictures of 1943, by the Young Reviewers of the National Board of Review of Motion Pictures and the national 4-Star Clubs, the Board's junior field groups. In addition to the picture mentioned, and in order of preference, the other films named were "So Proudly We Hail," "Stage Door Canteen," "For Whom the Bell Tolls," "The Human Comedy," "Bataan," "Lassie Come Home," "Watch on the Rhine," "Random Harvest," "My Friend Flicka."

"Random Harvest" Best In Rural Patron Poll

Results of the first rural motion picture poll, among 350,000 farm and small town patrons, indicate that rural audiences demand as high quality in their films as city audiences, according to the *Country Gentleman*, which conducted the vote.

"Random Harvest," headed the list of 10 best, followed in order by: "My Friend Flicka," "For Me and My Gal," "Stage Door Canteen," "Pride of the Yankees," "Yankee Doodle Dandy," "So Proudly We Hail," "Casablanca," "Andy Hardy's Double Life" and "Dixie."

Among the favorite stars are the following: Judy Garland, Greer Garson, Bette Davis, Spencer Tracy, Robert Young, and in Westerns, Roy Rogers.

Rate "Aleutians" Picture Among Year's Ten Best

The United States Government film, "Report from the Aleutians," distributed through the War Activities Committee, has been selected as one of the 10 best films of the year by film critics Bosley Crowther of the *New York Times*, and Alton Cook of the *World-Telegram*. The film is in Technicolor, a picture of the life of service men in that area. The picture was made by the U. S. Army Signal Corps.

Sentencing of Zevin Is Delayed to January 3

The sentencing of Isidore Zevin, former secretary to George E. Browne, convicted ex-president of the IASTE, was postponed Monday in New York Federal Court until January 3. Zevin pleaded guilty to an indictment charging perjury on nine counts, committed when he swore falsely to the Federal grand jury investigating the whereabouts of the \$1,500,000 special slush fund collected from 42,000 members of the IASTE.

Zevin swore that the fund was used to pay salaries and expenses of officers, but according to Boris Kostelanetz, special Assistant U. S. Attorney, the fund was used exclusively by Browne, Bioff and the "boys from Chicago" who were found guilty last week of extortion.

Zevin faces sentences up to 60 years and fines totaling \$42,000. He was named as a confederate in the recent indictment in which the seven defendants were found guilty.

Cincinnati Variety Club Officers Inducted

Approximately 150 members and guests attended the installation dinner of the Cincinnati Variety Club, in the club's quarters, last week, at which were inducted Maurice White, chief barker; Harry David, first assistant, and Arthur Frudebfeld, second assistant; Allan S. Moritz, dough guy, and Saul M. Greenberg, property master. The crew, in addition to the officers, consists of: Harold Bernstein, Mike Greenberg, Ralph Kinsler, Noah Schecter, A. L. Weinstein, H. J. Wessel and F. W. Huss and William Onie, retiring and past chief barkers, respectively. Mr. Huss and Peter Niland, retiring dough guy, were presented wrist watches.

Allen Is Elected to Head Washington Variety Club

John Allen, Metro-Goldwyn-Mayer branch manager, has been elected chief barker of the Washington Variety Club. Other officers elected were Fred Kogod, first assistant barker; Ed Fontaine, second assistant barker; Sam Galanty, dough boy; Jake Flax, property master. Elected to the board of governors, in addition to the officers, were: Carter Barron, Nate Golden, Rudolph Berger, George Crouch, Leon Bachman, Wade Pearson. Serving on the board as previous chief barkers are: Sam Wheeler, Vincent Dougherty, Hardie Meakin, Sidney Lust and Abe Lichtman.

Two Nova Scotia Houses Are Purchased

Two theatre sales recently have been made in Nova Scotia. A. I. Garson, of St. John, N. B., has purchased the majority interest in the Oxford at Halifax. This house is under lease to Famous Players Canadian Corporation. Mr. Garson owns the Garrick in Halifax. He operates the Kent, at Moncton, N. B., himself. The Oxford is Halifax's newest theatre and seats 686. At New Glasgow, N. S., N. W. Mason has sold his majority interest in the Academy and Roseland to B. & L. Theatres, St. John, the Academy seating 650 and the Roseland, 900.

Alter Theatre Policy

Harry F. Shaw, Loew-Poli division manager, has announced a new policy at the Lyric theatre, Bridgeport, Conn., formerly a weekend vaudeville house. Two feature films will run Thursday-Friday-Saturday, with an additional merchant-sponsored Amateur Nite Fridays. Admission is 40 cents top, 28 cents matinees and 11 cents for children. Sunday stage shows will continue, at 60 cents top. Legitimate shows will be presented early in the week, under the management of Al Shay. Harry Rose of the Globe has moved to the Lyric, and Al Doman to the Globe.

Lyons Seeking Screen Rights To Two Plays

Arthur Lyons, who with David Loew heads Producing Artists, Inc., announced on Tuesday in New York that he was negotiating for film rights to the stage shows, "Oklahoma" and "One Touch of Venus."

Mr. Lyons also said he might make "Carmen," and that he was to talk with the Alien Property Custodian this week on foreign rights to the libretto. Most of the property, he said, was in the public domain.

"We have an idea what to do with it," he said: "We have a 'treatment'; we intend to modernize it. I think that times are such that it may be an interesting experiment."

The four pictures which the company has announced will be made on a minimum budget of \$1,000,000 each, Mr. Lyons asserted. The pictures are "Love Is Where You Find It," "High Spirits," "Singing City," and "The Blackbird-er." Release will be through United Artists.

Mr. Lyons reiterated the advantages of the "profit-sharing" plan by which actors and other participants in the new productions will invest their talent and share the gains.

Several Theatre Deals Closed in Philadelphia

A number of theatre transactions in the Philadelphia area have been reported. Al Fisher, operator of the Keswick theatre, sold his Edgemore theatre at nearby Edgemore, Del., to Fred Faulkner, who operates a group of theatres in northern New Jersey recently linked with the Brandt circuit in New York.

Edward and Sidney Kapner sold the Upsal theatre in Philadelphia to William Fishman and M. Foxman, who also operate the Vogue theatre there. Murray Diamond, premium distributor, purchased the Palace theatre, Atlantic City, N. J., from Sam Tannenbaum. The old Globe theatre, now a commercial property, was sold by the Warner theatre circuit to D. Schultz, Inc.

Although lacking official confirmation, it is reported that the Erny and Nolen interests sold the Erlen and Renel theatres to an undisclosed buyer for \$535,000.

In Allentown, Pa., George Kurlansik, who owns the Transit theatre, sold his Park theatre in that city to the Emashowski interests.

Ohio Censor Cuts Nine Films Of 148 Seen in Month

The Ohio censors ordered eliminations in nine films or 13 reels out of a total of 148 films, representing 414 reels, examined in October. Comparatively, for the five-week period in September, there were eliminations ordered in 18 films or 19 reels, after examination of 201 films or 578 reels.

Two Companies Formed

In Albany, N. Y., Thomas J. Curran, Secretary of State, has issued papers of incorporation to two film companies: Francam, Inc., Manhattan, by Justus Goldman, H. G. Kosch and Herman H. Sternstein, New York, and Federal Amusements Corporation, Manhattan, Milton Kail, Sharon Gould and Doris Feinsilver, New York.

McGinley Heads Club

L. J. McGinley, head of the Indianapolis Universal office, has been elected chief barker of the Indianapolis Variety Club.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Odets Will Be RKO Director

A deal involving the sale of his unfinished play, "An Errand for Uncle," having fallen through with Warner Brothers, Clifford Odets will make his debut as a director on the RKO lot. The writer will direct "None But the Lonely Heart," which he has adapted to the screen. It is a recent novel by Richard Llewellyn. Cary Grant will head the cast, and Odet's adaptation will go before the cameras January 31.

Robert Watson, one-time Broadway comedian, who recently finished working before Paramount cameras in the role of Adolf Hitler in the production, "The Hitler Gang," has been awarded a term contract by the studio. The studio also has named Catherine Craig, whose husband is Lieut. Robert Preston, to portray Louella O. Parsons, film columnist, in the musical, "Incendiary Blonde," based on the life of Texas Guinan. As Miss Parsons, Miss Craig appears in a scene in which the late Queen of the Sprawling Twenties entertained the columnist.

Columbia To Put Seven In Work in January

The current Frank Borzage production that has been hopping titles—from "Tomorrow's Harvest" to "Give Us This Day"—now has the definite title of "Till We Meet Again," Paramount promises. Ray Milland and Barbara Britton are being starred.

Columbia will place seven productions before the cameras in January, a record for that company.

At Twentieth Century-Fox, Charles Butterworth and Roland Drew have been named to principal roles in "Murder in Bermuda." "Tarzan's Desert Mystery," a current RKO film, has the son of a former Broadway matinee idol and silent picture star, co-starring with Johnny Weissmuller, Johnny Sheffield. His father was Reginald Sheffield. Sheffield the younger made his first film in 1939 as the son of the jungle lord in "Tarzan Finds an Heir."

Mischa Auer collapsed at his home last Sunday and is now at Cedars of Lebanon Hospital, where examinations are being performed in an effort to determine the cause of the collapse. He has been working in "Up in Mabel's Room." Director Allan Dwan is shooting around Auer.

Esther Williams Advanced Toward Stardom

Esther Williams, former Olympic swimming star, is being advanced towards Hollywood stardom with a dramatic role in the new Joseph Pasternak production for MGM, "Thrill of a Romance," to follow her current work before the cameras opposite Red Skelton in "Mr. Co-Ed." Richard Thorpe will direct the new film. Miss Williams made her screen debut in "Andy Hardy's Blonde Trouble," and appears in the current release, "A Guy Named Joe."

Jackie Moran, the 19-year-old, who start-

Production Hiatus

What with two non-working weekends coming up, studios generally deferred the start of new pictures during the pre-Christmas week. Completion of eight and abandonment of Warners' "Hollywood Canteen", offset by the start of but two new properties, brought the shooting index down to 43 in a strictly technical recession likely to be counteracted within the fortnight.

Twentieth Century-Fox was the sole exception to the pre-holiday rule, starting two pictures. "Murder in Bermuda", presenting Preston Foster, Ann Rutherford and Jean Howard, is under production of William Girard, with Benjamin Stoloff directing. "I Married a Soldier" is being produced and directed by Otto Preminger. It presents Jeanne Crain, Frank Latimore, Billie Burke and Eugene Pallette.

The status at the weekend:

COMPLETED

Paramount
Rainbow Island
Gambler's Choice

RKO Radio
Are These Our Children?
Seven Days Ashore
Action in Arabia

Republic
Outlaw Busters

Universal
Weird Woman
Has Anybody Here Seen Kelly?

Warners
Hollywood Canteen
(Abandoned)

STARTED

Twentieth Century-Fox
I Married a Sailor
Murder in Bermuda

SHOOTING

Columbia
Heroes of the Sagebrush
Jam Session
At Night We Dream
Address Unknown
Once Upon a Time
Two-Man Submarine

MGM
Meet Me in St. Louis
Seventh Cross
Three Men in White
Dragon Seed
Kismet
Mr. Co-Ed

Monogram

Block Busters
Partners of the Trail
Sonora Kid
(Formerly "The Roaring West")
Johnny Doesn't Live Here Any More

Paramount

And Now Tomorrow
Road to Utopia
National Barn Dance
Incendiary Blonde
Till We Meet Again
Hitler Gang
I Love a Soldier

RKO Radio
Marine Raiders
Show Business

Republic
Laramie Trail

Twentieth Century-Fox
Wilson
Purple Heart
Greenwich Village
Home in Indiana

UA
Song of the Open Road (Rogers)
Up in Mabel's Room (Small)
Since You Went Away (Vanguard)

Universal
Merry Monohans
Christmas Holiday

Warners
Cinderella Jones
Make Your Own Bed
Mask of Dimitrios
Mr. Skeffington
My Reputation
Horn Blows at Midnight

ed in pictures when he was 12 and last year got off to a comeback in a Henry Aldrich picture for Paramount, has been named to the leading romantic role opposite Bonita Granville and Jane Powell in Charles R. Rogers' forthcoming United Artists musical, "Song of the Open Road." Comedy for the picture will be supplied by Edgar Bergen and Charlie McCarthy and W. C. Fields.

Paramount has purchased Miles Connolly's original story, "Make Way for O'Sullivan." Joseph Sistrom will produce. Preston Sturgis and Paramount executives have failed to agree on the terms for a new contract, so the writer-director will leave the studio after five years' association.

Frank Sully and Robert Williams have been named to roles in "Pilebuck," Columbia picture starring Pat O'Brien. Lynn Bari has been signed to play the lead in Damon Runyon's initial production for Twentieth Century-Fox, "When Irish Eyes Are Smiling."

George Barbier, who has worked before cameras and behind footlights for 60 of his 77 years, will portray a retired public relations counsellor in Andrew Stone's forthcoming musical, "Sensations of 1944," for

United Artists. The oldtimer recently completed an assignment in "Week End Pass" at Universal, and was until recently under contract to Twentieth Century-Fox.

John Loder has joined the cast of Jules Levey's screen version of Eugene O'Neill's "The Hairy Ape." He will play the ship's engineer. Others in top roles are William Bendix, Susan Hayward and Roman Bohnen. The cameras started turning on the production this last Monday, with casting for minor roles still in progress.

Marjorie Reynolds has been named to the cast of Paramount's "Bring on the Girls" by Buddy De Sylva, executive producer. She will play the "other woman." The picture stars Veronica Lake, Sonny Tufts and Eddie Bracken, and goes into production January 7 under the direction of Sidney Lanfield.

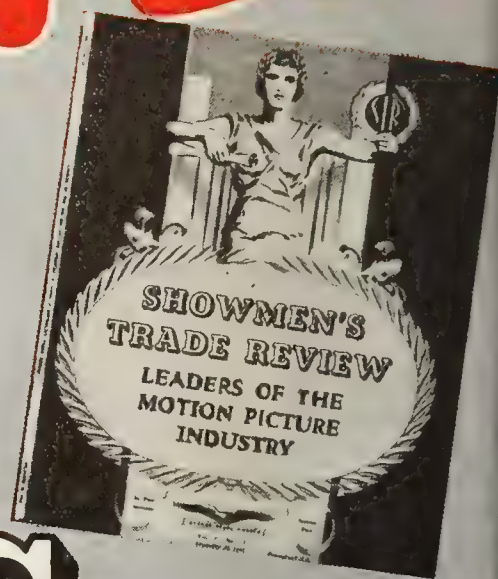
On January 31, "Practically Yours" will go before Paramount's cameras with Fred MacMurray again teaming with Paulette Goddard. Their co-starring comedy, "Standing Room Only," is due to be released soon. Miss Goddard is currently working with Sonny Tufts in Mark Sandrich's "I Love a Soldier."

As Always

REPUBLIC DOMINATES

and **ROY**

ROGERS



King of the Cowboys

IS AMONG THE

FIRST TEN ACTORS

*IN SHOWMEN'S TRADE
REVIEW GENERAL POLL!*



THE INDUSTRY in Westerns

WITH 6 STARS

IN THE FIRST TEN

ROY ROGERS

GENE AUTRY

WILD BILL ELLIOTT

DON "RED" BARRY

THE 3 MESQUITEERS

SMILEY BURNETTE

LETTERS FROM READERS

SUGGESTS IMMEDIATE PROTEST ON TAX

TO THE EDITOR OF THE HERALD:

As you know, an additional 10 per cent tax is about to be placed on the motion picture theatres, and I can't help but feel that we are being singled out and penalized unjustly.

In fact, I'd like to be a cartoonist and picture a school room with one student representing motion picture theatres with stacks of books on his desk and the back of each book to represent an achievement as follows: "\$287,725,867 paid in admission taxes; another book to read 'Billions in Bonds sold,' 'Trainloads of scrap collected,' 'All approved propaganda films exploited gratis,' 'Collections for Infantile Paralysis,' 'Red Cross,' 'United Nations,' 'Greek War Relief' and the many other activities, each represented by a book piled on that student's desk. Then have Senator George to represent the stern school teacher with a switch behind his back tagged 'additional 10 per cent tax,' while telling the student, 'Yes—you mastered each of those studies, but you can do more; come here, I have a surprise for you.' And next to the diligent student, I'd like a pop bottle student, to represent the soft drink industry, and have that pupil say, 'That's funny; I didn't have to participate in any of those activities. He helped me to be classed as a food.'

Understand, I'm not seeking publicity, and possibly my method of approach is wrong, but I feel sitting still and not telling the truth will find us burdened beyond our limits and once the law is amended it's too late to yell.—

—HUGH G. MARTIN,

Martin Theatres, Columbus, Ga.

URGES FIGHT ON TAX THROUGH PATRONS

TO THE EDITOR OF THE HERALD:

It would appear that emphasis for the removal of the new admission tax has been placed on the exhibitor or the producer groups. This has been a mistake and has resulted in failure, for the reason that Congress and the tax advocates claim they are taxing the "industry"—the financial interests, the investors, the exhibitors. The public, aware of the success of some of the film companies and exhibitor circuits, is accepting the new tax as a tax on the "industry."

Under this condition the tax will not be removed. But the tax can be removed if properly placed before the public as a consumer sales tax.

Every motion picture theatre in the entire country should immediately put on an aggressive campaign, on the screen, from the stage, in the press, informing the patrons that the tax of necessity will be added to the admission charge—prepare a long petition to be signed in the lobby, or slips, protesting the tax and asking the Senators and the Congressmen of that district to vote against the movie tax. Post the names of these men in the lobby and request patrons to also wire or write their protests.

Proposes Fan League To Fight Levy

There should be organized in every Congressional district a Movie Fan League—perhaps a national league—which would be direct approach and through the press demand removal of the tax.

Now is the time to fight this tax on the consumer-of-entertainment, and "entertainment" has been pronounced by the President and others as of the highest importance—for if permitted now it will likely never be removed, and if this goes over with little complaint from the public why cannot the consumer-entertainment tax be further increased?

While Washington has strongly opposed a

general sales tax, Congress is permitting a universal sales tax on motion picture patrons—universal in that every member of the family, children as well as adults, are patrons of movies, so here is the opportunity for a particular consumer-mass to organize against the inauguration and establishment of tax on "mental occupation."

A sales tax is a tax on an article of commerce, but here it is a tax on entertainment, and it is a new form of tax which the public should at once stamp out. A movement to block a consumer sales tax on entertainment should prove acceptable to the news room of every newspaper, daily and weekly, in the country, and in fact should receive the backing of newspapers and newspaper groups generally, for this expansion of a taxing power to establish an admission tax for a spectator to see a screen entertainment might embrace a subscription tax on a reader to read a newspaper.

Since the day of John Milton the "press" has opposed certain government taxes and it seems to me that the "screen" should now fight this consumer tax. But the only way to defeat it is by action by the public. The office holder will respond to his public when all else fails.

The appeal to the movie public of America should point to the fact that Congress, while taxing millions of theatre patrons every day in the year, refused to add a tax on the wagers of a few thousand gamblers at the race tracks near the metropolitan areas in 15 states. This desire to tax rural and midwest patrons and let the city race-goer escape should be brought to the attention of all Congressmen.

If every movie house exhibitor would organize a "fan drive" to block the tax it can be blocked!

It is a dangerous type of tax, as well as a consumer tax, and the movie industry, from the largest producer to the smallest patron and the movie press, should build up a public demand to kill it.—

—OWEN MOORE,

Woodstock Town Hall Theatre, Woodstock, Vt.

Dismiss "Oklahoma" Suit Against Republic

The suit charging unlawful use of the title, "Oklahoma," brought by the Theatre Guild, Oscar Hammerstein, 2nd, and Richard Rodgers, producer, author and composer, respectively, of the musical play, "Oklahoma," against Republic Pictures Corporation, was dismissed by Federal Judge Samuel Mandelbaum in New York last week.

The plaintiff had sought to stop Republic from releasing a picture titled "In Old Oklahoma," based on a story by Thomson Burtis, called "War of the Wildcats."

According to the agreement entered between both parties, Republic agrees that it will withdraw the title after January 1, 1945, in this country, after April 1, 1945, in Canada, and after January 1, 1946, in foreign countries.

Republic Pictures Corporation announced, in connection with the Theatre Guild settlement on the "In Old Oklahoma" title, that published reports stating that "Republic also agrees not to use the word 'Oklahoma' in any other film" are not correct. Republic denied that it was party to such a stipulation.

PCA Signs Steiner

Ralph Steiner, producer of documentary films, and a writer and lecturer, has been signed as a director by the Producers Corporation of America. He leaves New York for the Coast January 7, for his first assignment, "The Gilded Age," which Harry Joe Brown is to produce.

Houses in Iowa Share in Boom

The exhibitors of Iowa, especially those with first run houses and those located in small towns where gas rationing has kept the citizens from straying, appear to be sharing in the boom that has swept the state the past year as result of increased employment and higher wages.

In larger towns where war plants have given added impetus to the general boom, the first run houses have shown the greatest increase in business, but at the apparent expense of suburban theatres where no upward trend has been noticeable. The theory in back of this spread has it that the people with the ready money are being attracted to the heart of the town wherein not only theatres but night clubs and other forms of amusement can be found.

Figures reflect the reported prosperity. An average of 1,164 places of amusement did a total business of \$15,611,405 in the year April 1, 1942, to March 31, 1943, as shown in the two per cent sales tax report. Figures for the comparable period of the previous year show an average of 1,288 places doing a total business of \$14,391,200. There was, however, a decrease in the number of places of amusement for the two corresponding periods, from 1,411 to 1,093.

MGM Auditors Will Meet In New York Next Week

The annual meeting of MGM traveling auditors and bookers, student auditors and bookers will be held at the Astor Hotel, New York, during the week of January 3. Charles K. Stern, assistant treasurer of Loew's and Alan F. Cummings, in charge of MGM exchange operations, will conduct the meetings. Harold J. Cleary of Loew's theatre department will discuss theatre operations.

The general theme of the meeting will be to get better acquainted with problems in all sections of the country, and discussion of ways and means of carrying on efficiently during the present emergency.

In addition to Mr. Stern, Mr. Cummings and Mr. Cleary, those attending will include Parke D. Agnew, John J. Ash, F. W. N. Beckett, Oliver Broughton, Thomas F. Grady, William Marsh, Arthur Sterling, and Edward Urschel, traveling auditors and bookers; Arthur Sklar, Charles Bell, Carl Gentzel, Albert Golden, Willard Gillilan, and Bennett Goldstein, student auditors and bookers; Mrs. Ann L. Berger, Dorothy Donaldson, Roberta Elston, Jeanne Harris and Henrietta Klein.

James Eastwood, branch auditor for Regal Films Corporation, will be the MGM representative from the Canadian office. The meeting will last about five days.

MGM Shifts Exchange District Supervisors

Effective January 1, two district managers are supervising MGM sales in three exchange areas formerly comprising Harris P. Wolfberg's district. John P. Byrne, formerly of the Detroit, Buffalo, Pittsburgh, and Cleveland areas, will handle Cincinnati and Indianapolis. St. Louis will come under the district supervision of Burtus Bishop, Jr., in addition to Kansas City, Oklahoma City and Dallas.

Iushewitz Leaves IATSE

Moe Iushewitz, former press representative of the International Alliance of Theatrical Stage Employees in New York, has resigned to join the editorial staff of *The Advance*, publication of the Amalgamated Clothing Workers of America. Mr. Iushewitz is not expected to be replaced by Local 306 and other IATSE locals for whom he acted as press contact.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

CORVETTE K-225 (Univ.)

Final Reports:

Total Gross Tabulated **\$387,100**
Comparative Average Gross **361,600**
Over-all Performances **106.1%**

BALTIMORE—Keith's, 1st week 137.5%
BALTIMORE—Keith's, 2nd week 95.8%
BUFFALO—Lafayette 141.7%
(DB) Gals Incorporated (Univ.) 100.0%
CHICAGO—Palace 100.0%
(DB) She's For Me (Univ.) 73.1%
CHICAGO—Grand, MO, 1st week 134.1%
(DB) She's For Me (Univ.) 92.2%
CINCINNATI—RKO Grand, 1st week 101.9%
CINCINNATI—RKO Grand, 2nd week 56.6%
CLEVELAND—RKO Palace 130.0%
INDIANAPOLIS—Indiana 125.0%
(DB) Fired Wife (Univ.) 79.1%
KANSAS CITY—Esquire 66.6%
KANSAS CITY—Uptown 110.0%
LOS ANGELES—Egyptian, 1st week 100%
(DB) Something About a Soldier (Col.) 93.7%
LOS ANGELES—Egyptian, 2nd week 78.1%
(DB) Something About a Soldier (Col.) 136.8%
LOS ANGELES—Los Angeles, 1st week 105.2%
(DB) Something About a Soldier (Col.) 117.6%
LOS ANGELES—Los Angeles, 2nd week 185.1%
(DB) Something About a Soldier (Col.) 132.2%
LOS ANGELES—Ritz, 1st week 95.2%
(DB) Something About a Soldier (Col.) 79.3%
LOS ANGELES—Ritz, 2nd week 91.8%
(DB) Something About a Soldier (Col.) 71.7%
MONTREAL—Palace, 1st week 142.8%
MONTREAL—Palace, 2nd week 77.8%
NEW HAVEN—Paramount 157.9%
(DB) Gals, Incorporated (Univ.) 125.5%
NEW YORK—Criterion, 1st week 80.0%
NEW YORK—Criterion, 2nd week
NEW YORK—Criterion, 3rd week
NEW YORK—Criterion, 4th week
PHILADELPHIA—Stanley
PHILADELPHIA—Keith's, MO, 1st week
PITTSBURGH—Fulton, 1st week
PITTSBURGH—Fulton, 2nd week
SEATTLE—Orpheum
TORONTO—Uptown, 1st week
TORONTO—Uptown, 2nd week

NORTHERN PURSUIT (WB)

Final Reports:

Total Gross Tabulated **\$520,100**
Comparative Average Gross **514,800**
Over-all Performance **101.0%**

BALTIMORE—Stanley 106.5%
BOSTON—Metropolitan 82.6%
(DB) Footlight Glamour (Col.) 86.6%
CHICAGO—Chicago
(SA) Danny O'Neil 138.4%
CINCINNATI—Capitol, 1st week 92.3%
CINCINNATI—Capitol, 2nd week 150.0%
DENVER—Denver
(DB) Hi Ya Sailor (Univ.) 160.0%
DENVER—Esquire
(DB) Hi Ya Sailor (Univ.) 100.0%
DENVER—Aladdin, MO, 1st week
(DB) Hi Ya Sailor (Univ.) 125.0%
DENVER—Rialto, MO, 2nd week
(DB) Hi Ya Sailor (Univ.) 103.4%
INDIANAPOLIS—Indiana
(DB) Hi Ya Sailor (Univ.) 90.0%
INDIANAPOLIS—Lyric, MO, 1st week
(DB) Hi Ya Sailor (Univ.) 127.2%
KANSAS CITY—Newman, 1st week 100.0%
KANSAS CITY—Newman, 2nd week 120.0%
LOS ANGELES—Warner's Downtown 117.7%
LOS ANGELES—Warner's Hollywood 104.8%
LOS ANGELES—Warner's Wilburn 95.8%
MINNEAPOLIS—Orpheum 92.3%
MINNEAPOLIS—Lyric, MO, 1st week

NEW HAVEN—Roger Sherman 62.5%
(DB) Always a Bridesmaid (Univ.) 143.5%
NEW YORK—Strand
(SA) Glen Gray's Orch., Willie Howard 88.5%
NEW YORK—Strand, 2nd week
(SA) Glen Gray's Orch., Willie Howard 78.9%
NEW YORK—Strand, 3rd week
(SA) Glen Gray's Orch., Willie Howard 71.5%
NEW YORK—Strand, 4th week
(SA) Glen Gray's Orch., Willie Howard 110.4%
PHILADELPHIA—Mastbaum 77.3%
PITTSBURGH—Penn 123.0%
SAN FRANCISCO—Fox
(DB) Campus Rhythm (Mono.) 131.8%
SAN FRANCISCO—State, MO, 1st week
(DB) Campus Rhythm (Mono.) 145.6%
SEATTLE—Paramount, 1st week 77.6%
SEATTLE—Paramount, 2nd week
(DB) Gildersleeve on Broadway (RKO) 126.5%
ST. LOUIS—Fox
(DB) The Seventh Victim (RKO) 100.0%
ST. LOUIS—Shubert, MO, 1st week
(DB) In Old Oklahoma (Rep.)

HAPPY LAND (20th-Fox)

Intermediate Reports:

Total Gross Tabulated **\$306,600**
Comparative Average Gross **314,100**
Over-all Performance **97.6%**

BALTIMORE—New, 1st week 100.0%
BALTIMORE—New, 2nd week 95.0%
BALTIMORE—New, 3rd week 87.6%
BOSTON—Paramount 116.0%
(DB) Dancing Masters (20th-Fox) 83.0%
BOSTON—Fenway
(DB) Dancing Masters (20th-Fox) 100.0%
CINCINNATI—RKO Capitol 100.0%
CINCINNATI—RKO Lyric, MO, 1st week 115.0%
CLEVELAND—Palace
(SA) Milt Britton's Band, Bert Wheeler, others 116.0%
DENVER—Denver
(DB) Crime Doctor's Strangest Case (Col.) 79.7%
DENVER—Esquire
(DB) Crime Doctor's Strangest Case (Col.) 103.4%
KANSAS CITY—Esquire 100.0%
KANSAS CITY—Uptown 70.0%
NEW HAVEN—Loew's Poli
(DB) Crime Doctor's Strangest Case (Col.) 88.5%
NEW YORK—Roxy, 1st week
(SA) Frank Fay, Irini Baronova, Di Gatanos 71.1%
NEW YORK—Roxy, 2nd week
(SA) Frank Fay, Irini Baronova, Di Gatanos 100.0%
OMAHA—Paramount 98.7%
OMAHA—Omaha, MO, 1st week 102.6%
SEATTLE—Fifth Ave.
(DB) Dancing Masters (20th-Fox) 94.9%
ST. LOUIS—Fox
(DB) Mystery Broadcast (Rep.) 83.3%
ST. LOUIS—Shubert, MO, 1st week
(DB) True to Life (Para.) 95.6%
WASHINGTON—Capitol
(SA) Ina Ray Hutton's Orchestra

DANCING MASTERS (20th-Fox)

First Reports:

Total Gross Tabulated **\$76,000**
Comparative Average Gross **66,000**
Over-all Performance **115.1%**

BALTIMORE—Mayfair 93.2%
INDIANAPOLIS—Circle 127.2%
(SA) Johnny Long's Orchestra 90.0%
KANSAS CITY—Tower
(DB) Alaska Highway (Para.) 112.1%
PHILADELPHIA—Earle
(SA) Vaudeville 126.3%
SAN FRANCISCO—Warfield
(SA) Vaudeville

FLESH AND FANTASY (Univ.)

Intermediate Reports:

Total Gross Tabulated **\$406,100**
Comparative Average Gross **346,450**
Over-all Performance **117.2%**

BOSTON—Memorial 95.8%
(DB) She's For Me (Univ.) 110.0%
CHICAGO—Palace
(DB) Moonlight in Vermont (Univ.) 135.8%
CINCINNATI—RKO Albee 110.7%
CINCINNATI—RKO Capitol, MO, 1st week 102.8%
CLEVELAND—Warner's Hippodrome 58.8%
CLEVELAND—Allen, MO, 1st week 139.2%
DENVER—Denver
(DB) So's Your Uncle (Univ.) 95.7%
DENVER—Esquire
(DB) So's Your Uncle (Univ.) 83.3%
DENVER—Aladdin, MO, 1st week
(DB) So's Your Uncle (Univ.) 133.5%
LOS ANGELES—Carthay Circle
(DB) Mystery Broadcast (Rep.) 108.3%
LOS ANGELES—Chinese
(DB) Mystery Broadcast (Rep.) 120.1%
LOS ANGELES—Loew's State
(DB) Mystery Broadcast (Rep.) 100.0%
LOS ANGELES—Uptown
(DB) Mystery Broadcast (Rep.) 88.2%
NEW HAVEN—Paramount
(DB) She's For Me (Univ.) 211.6%
NEW YORK—Criterion, 1st week 168.3%
NEW YORK—Criterion, 2nd week 121.5%
NEW YORK—Criterion, 3rd week 95.2%
NEW YORK—Criterion, 4th week 118.4%
PHILADELPHIA—Boyd, 1st week 81.0%
PHILADELPHIA—Boyd, 2nd week 180.5%
PHILADELPHIA—Karlton, MO, 1st week 116.0%
ST. LOUIS—Ambassador, 1st week
(DB) Campus Rhythm (Mono.) 72.0%
ST. LOUIS—Ambassador, 2nd week
(DB) The Eagle (UA)

WHISTLING IN BROOKLYN (MGM)

First Reports:

Total Gross Tabulated **\$105,700**
Comparative Average Gross **114,700**
Over-all Performance **92.1%**

BALTIMORE—Century 106.0%
CINCINNATI—RKO Palace 86.9%
LOS ANGELES—Carthay Circle 95.7%
(DB) The Man From Down Under (MGM) 76.9%
LOS ANGELES—Chinese
(DB) The Man From Down Under (MGM) 91.3%
LOS ANGELES—Loew's State
(DB) The Man From Down Under (MGM) 75.0%
LOS ANGELES—Uptown
(DB) The Man From Down Under (MGM) 75.2%
NEW HAVEN—Loew's Poli
(DB) There's Something About a Soldier (Col.) 109.0%
WASHINGTON—Loew's Capitol
(SA) Vaudeville

HIS BUTLER'S SISTER (Univ.)

First Reports:

Total Gross Tabulated **\$83,700**
Comparative Average Gross **84,900**
Over-all Performance **98.5%**

CINCINNATI—RKO Palace 105.0%
CINCINNATI—RKO Shubert, MO, 1st week 100.0%
CINCINNATI—Keith's, MO, 2nd week 80.0%
CLEVELAND—Warner's Hippodrome 97.2%
INDIANAPOLIS—Indiana 86.9%
(DB) Unknown Guest (Mono.) 125.0%
INDIANAPOLIS—Lyric, MO, 1st week
(DB) Unknown Guest (Mono.) 102.2%
PHILADELPHIA—Fox 118.2%
PITTSBURGH—Harris

CLASS OF SERVICE

This is a full-rate
Cablegram unless its
deferred character is
indicated by a suit-
able symbol preced-
ing the address.

WESTERN CABLE

R. B. WHITE
PRESIDENT

NEWCO
CHAIRMAN

NBA23 CABLE= LONDON 57 30/345P
MARTIN QUIGLEY MOTION PICTURE
DEAR MARTIN QUIGLEY BEST WISH
AND THE READERS OF MOTION PIC
PRIDE THAT THE FIRST OF MY
BERNARD SHAW'S CAESAR AND
VIVIEN LEIGH AND CLAUDE RA

UNION GRAM

ON
BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

SYMBOLS	
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

1943 DEC 30 PM 1 35

A WU CABLES

HERALD= ROCKEFELLER CENTER NYK=

AND NEW YEAR GREETINGS TO YOU
RE HERALD STOP I ANNOUNCE WITH
PRODUCTIONS WILL BE GEORGE
OPATRA IN TECHNICOLOR STARRING
REGARDS=

GABRIEL PASCAL.

// WHAT THE PICTURE DID FOR ME //

Columbia

BOY FROM STALINGRAD: Bobby Samartzich, Conrad Binyon—Interesting and well acted. Too bad it is war that inspired it. No special box office strength. Played Friday, Saturday, Dec. 3, 4.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TEXAS: William Holden, Glenn Ford—A swell Western no small town can afford to miss. Just what we like and it packs them in. Played Friday, Saturday, Dec. 10, 11.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Metro-Goldwyn-Mayer

AIR RAID WARDENS: Laurel and Hardy—Doubled this with "Omaha Trail." It was a natural for our location and all voted it one of Laurel and Hardy's best. Above average business. Played Monday, Tuesday, Nov. 29, 30.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—This is as good as any of the Hardy series and drew well. Esther Williams is stunning and so is Ann Rutherford. Andy gets into a little more trouble than usual. Played Thursday-Saturday, Dec. 2-4.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

BATAAN: Robert Taylor, Thomas Mitchell—An eye opener to people that do not stop to realize that there is a war on, showing in some small measure what our fighting men have to go through, and more especially the civilian population in some parts of the world. Good show. Played Saturday, Dec. 4.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Better than average war picture. Played Sunday, Monday, Dec. 5, 6.—Willard Moore, Lido Theatre, Providence, Ky.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—A super duper that failed to jell. The picture is elaborate in setting and color, but that certain something was missing.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

BIG STORE: Marx Brothers—Not so hot for our audience. Did average business. Played Monday, Tuesday, Nov. 8, 9.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

CAIRO: Jeannette MacDonald, Robert Young—Just something MGM whipped up after supper one night. A waste of good stars and celluloid. Played Monday, Tuesday, Nov. 15, 16.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Just another subject; a lower half of a double bill. One of MGM's poorest. Some good shots of horses running. Would recommend this only for a double bill. Played Thursday, Dec. 9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

H. M. PULHAM, ESQ.: Robert Young, Hedy Lamarr—Kept pushing this back until winter, but contrary to my expectation it drew better than average. A good picture; not much action, but it seemed to please everyone. Played Monday, Tuesday, Nov. 22, 23.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—A slice of life and excellent entertainment. Business was not big, however. Played Sunday, Monday, Nov. 28, 29.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I DOOD IT: Red Skelton, Eleanor Powell—The best Red Skelton picture we're run to date. Very good entertainment and O.K. business. Played Sunday, Monday, Dec. 5, 6.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OMAHA TRAIL: James Craig, Dean Jagger—A dandy Western which is bound to please. Doubled with a Laurel and Hardy to above average business. Played Monday, Tuesday, Nov. 29, 30.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Not the best for the weekend double bill and not suited for any of our other dates. Business off. Played Friday, Saturday, Dec. 10, 11.—A. C. Edwards, Wine-ma Theatre, Scotia, Calif. Small lumber town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—Good picture and well played by both stars. Played Sunday, Monday, Nov. 14, 15.—Willard Moore, Lido Theatre, Providence, Ky.

RIO RITA: Abbott and Costello—This pair will do business if not run too often. Too much sameness and have a tendency to make people nervous with the bickering of Abbott. Not the draw they used to be. No kick on the business done with this one.—R. P. Kiefer, Kiefer's Circuit Theatre, Hardisty, Alberta, Canada. Village and rural patronage.

SHIP AHOY: Eleanor Powell, Red Skelton—Quite satisfactory. Business average. The show pleased.—R. P. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—This is not supposed to be a color picture, but if I'm not mistaken Leo the Lion's face was red. Skip it and play a Western. Played Monday, Tuesday, Nov. 29, 30.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

Paramount

DIXIE: Bing Crosby, Dorothy Lamour—This is one of the best pictures I have seen for a long time. Played Sunday-Tuesday, Dec. 12-14.—Willard Moore, Lido Theatre, Providence, Ky.

HOLIDAY INN: Bing Crosby, Fred Astaire—Dandy singing and dancing in this show. Crosby's "White Christmas" surely pleased all. Average business. Played Friday, Saturday, Dec. 3, 4.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Best picture with Ginger Rogers in many moons, and pleased. Business not big, but O.K.—P. R. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—This was much enjoyed by our audience. Good yarn and the many wisecracks of Bob Hope got the laughs. O.K. Played Friday, Saturday, Nov. 5, 6.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

REAP THE WILD WIND: Paulette Goddard, Ray Milland—De Mille has a pull with the exhibitor and the public. Business excellent.—P. R. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

Republic

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Not very good on any count, except for the title. Played Tuesday, Nov. 30.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MOUNTAIN RHYTHM: Weaver Bros. & Elviry—Had a bad break on this one; the weather was bad. Played Thursday, Friday, Dec. 9, 10.—Willard Moore, Lido Theatre, Providence, Ky.

OLD BARN DANCE: Gene Autry—This Gene Autry reissue did more business than a lot of the new Westerns. Hope he makes some new ones soon. Played Friday, Saturday, Dec. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STARDUST ON THE SAGE: Gene Autry—Autry still a draw and liked. Business good.—R. R. Kiefer, Kiefer Circuit, Hardisty, Alberta, Canada.

SOMEONE TO REMEMBER: Mabel Paige, John Craven—This pleased our Prize Night audience in great style. It's a dandy if you can get 'em in to see it. Played Wednesday, Dec. 8.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO

BALL OF FIRE: Barbara Stanwyck, Gary Cooper—A different story and good acting, but poor sound recording. Played Sunday-Tuesday, Nov. 7-9.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—Exceptionally well liked. Romance fine. Business a little above average.—R. P. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

SEVEN MILES FROM ALCATRAZ: James Craig, Bonita Granville—Good action weekend picture. We double billed it. Business below par; too many people sick. Played Wednesday, Thursday, Dec. 15, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SO THIS IS WASHINGTON: Lum and Abner—This is as poor as they can come, and I will never cease to wonder why the public supports them. From the reaction to the picture—which was not favorable—I think that eventually even the Lum and Abner fans will get enough. I know that some were disillusioned for they said so.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SQUADRON LEADER X: Eric Portman, Beatrice Varley—This failed to stimulate much response from our patrons. Those who came went home in silence. No comments, favorable or otherwise. Played Tuesday, Dec. 7.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SYNCOPEATION: Adolphe Menjou, Jackie Cooper—This was a good picture we picked up hoping to do a little business, but failed. Played Sunday, Dec. 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—I could not lift a mortgage with Hope. Average business to average satisfaction.—P. R. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Good drawing power plus good entertainment value. A pleasant relief from war pictures. Played Thursday-Saturday, Nov. 18-20.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Twentieth Century-Fox

CONEY ISLAND: Betty Grable, George Montgomery—Swell picture, but who wouldn't want to see Betty Grable? Played Sunday, Monday, Nov. 28, 29.—Willard Moore, Lido Theatre, Providence, Ky.

FOR ME AND MY GAL: Judy Garland, George Murphy—They sure went for this one; we would have been disappointed if they hadn't. Swell show. Played Monday, Tuesday, Nov. 22, 23.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

(Continued on opposite page)

(Continued from opposite page)

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—This picture could in no way compare with "Pied Piper," but the superb acting of Woolley rescued it from mediocrity. Business poor. Played Sunday, Monday, Dec. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

OVER MY DEAD BODY: Milton Berle, Mary Beth Hughes—This was just too, too silly for even juvenile consumption. Played Friday, Saturday, Dec. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall—Another underground and spy picture, of which the public already has had too much. Business poor. Played Tuesday, Dec. 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—Many liked this better than "Mrs. Miniver." We did good business and had a pleased audience. Played Friday, Saturday, Nov. 19, 20.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—Good picture and good business. The scene where Cesar Romero ran around in a snowstorm in his long handled underwear was corny and was dragged out too long, but the rest of the picture was O.K. Played Sunday, Monday, Dec. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

IN WHICH WE SERVE: Noel Coward, Bernard Miles—This is a grand picture from every angle for those who can take their English accent. For some reason or other I did not have quite an average crowd. Play it by all means. Played Thursday-Saturday, Nov. 18-20.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

MISS POLLY: Zasu Pitts, Slim Summerville—Played this with "Whistling in Dixie." Glad I had something for my patrons. Played Monday, Tuesday, Nov. 29, 30.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

YANKS AHOY: Joe Sawyer, William Tracy—This

is a very funny comedy and the kind of picture our audience liked. A welcome relief from heavy war dramas. All of this series is good. Hal Roach has the makings of a great comedy team in Sawyer and Tracy. Played Sunday, Monday, Dec. 12, 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind. Family patronage.

Universal

HIT THE ICE: Abbott and Costello—Their best picture. It kept the patrons rolling in the aisles. Played Thursday, Friday, Nov. 25, 26.—Willard Moore, Lido Theatre, Providence, Ky.

IT AIN'T HAY: Abbott and Costello—These days people seem to want something to laugh at, even if it is corny. These two boys still draw crowds, so who am I to kick? Played Thursday-Saturday, Nov. 25-27.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

JOHNNY DOUGHBOY: Jane Withers, Henry Wilcoxon—Poor weekend business. Fairly good picture; business hurt due to flu epidemic. Played Wednesday, Thursday, Dec. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—This is a gripping picture and very well played, but it is not everyone's idea of a night's entertainment. Cotten is superb; in fact, all the cast does a remarkable job. Played Thursday-Saturday, Nov. 11-13.—G. R. Miller, Vogue Theatre, Wynyard, Sask., Canada. Small town and rural patronage.

WE'VE NEVER BEEN LICKED: Richard Quine, Noah Beery, Jr.—With a trailer that plugged only the war angle of this more-school-than-war-picture, we failed to gross what the picture deserved. Swell entertainment masquerading under a bad title. Played Wednesday, Thursday, Dec. 1, 2.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHITE SAVAGE: Maria Montez, Jon Hall, Sabu—Beautiful Technicolor, but bad weather and influenza gave us poor box office returns. Played Monday, Tuesday, Dec. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WHITE SAVAGE: Maria Montez, Jon Hall—Remarkable color and photography. Story O.K. and acting fair; well worth buying; has good drawing

power with proper exploiting. Played Sunday-Tuesday, Nov. 14-16.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Some expected something different, but enjoyed the picture anyhow. Greenstreet and Bogart will always draw with our audiences. Average business. Played Friday, Saturday, Nov. 26, 27.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

AIR FORCE: Jules Garfield, Gig Young—Truly a top picture this season. Clever photography shots plus good continuity make this the best war feature to date. Played Thursday-Saturday, Nov. 11-13.—Robert E. Floeter, Burton Theatre, Flint, Mich., City and suburban patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Alan Hale—Not a top grosser, but very satisfactory as a picture and as regards business.—P. R. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Here is the type of plot that fits the talents of Humphrey Bogart like a glove. Before this picture came here we all knew that Bogart was a great star, so his portrayal, though very much enjoyed and appreciated, was not at all a surprise. That came with our first view of Ingrid Bergman. With a minimum of the usual mechanics of acting, she does more and better acting than it has been our pleasure to behold in a long time. We like her. Played Saturday, Nov. 27.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—This picture is not the type for small town patronage. Played Thursday, Friday, Dec. 16, 17.—Willard Moore, Lido Theatre, Providence, Ky.

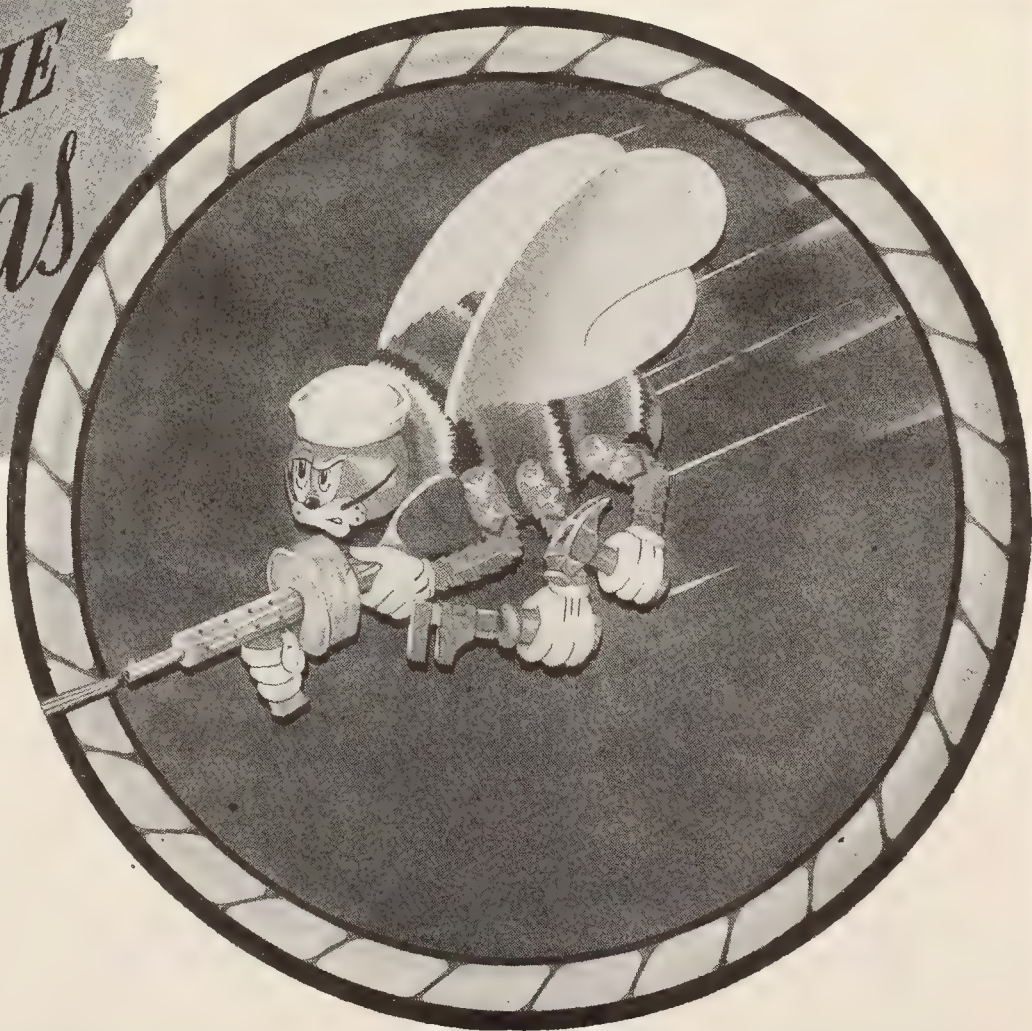
CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—The women came out for this love story, but the men stayed at home. Business was poor on this well-made production. Played Wednesday, Thursday, Dec. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald

(Continued on following page)

ROMANCE OF THE
Seven Seas

Romance Is A Frenzy In
A World Gone Mad
With War.



(Continued from preceding page)

Reagan—Like most of Warners' pictures, this pleased our audience. Plenty of action and good acting. Just the thing for a small town. Played Friday, Saturday, Nov. 12, 13.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MISSION TO MOSCOW: Walter Huston, Ann Harding—Excellent. Although our Sunday business was considerably off, we didn't expect it to be otherwise. In our own personal opinion, this was the outstanding picture of 1943. Played Sunday, Monday, Dec. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NOW VOYAGER: Bette Davis, Paul Henreid—Audience reaction excellent, but business not so good. We played it too new.—R. P. Kiefer, Kiefer's Circuit, Hardisty, Alberta, Canada. Village and rural patronage.

OKLAHOMA KID, THE: James Cagney, Humphrey Bogart—As good as ever. Many didn't remember it was an old picture. Fair gross. Played Friday, Saturday, Dec. 3, 4.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Seen from the point of view of a musical extravaganza, this production is a hit. Viewed as the biography of one of America's famous men, it's still a hit. James Cagney brings George M. Cohan to life for the millions of old timers who were entertained by him in his heyday, and for millions of youngsters who learn to appreciate his artistry through the medium of this picture. The part of Mary is beautifully portrayed by Joan Leslie, and Walter Huston's enactment of the role of George's father is a masterpiece. Played Thursday, Nov. 25.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Short Features

Columbia

DIZZY DETECTIVES: All Star Comedies—Patrons really enjoy and ask for more of these slapstick two-reel subjects. More of these and less cheap program picture flops is my contention.—Robert E. Floeter, Burton Theatre, Flint, Mich.

SHEP FIELDS AND HIS ORCHESTRA: Famous Bands—The rise and fall of "rippling rhythm." No matter what brand of orchestra he features, he gives out with excellent music.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Paramount

MARDI GRAS: Musical Parade—Swell two-reel musical in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OZARK SPORTSMEN: Sportlights—Good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POPULAR SCIENCE NO. 1: Popular Science—Good science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE TRUCK THAT FLEW: Madcap Models—Excellent and very entertaining.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

RKO

BARNYARD GOLF: Sportscope—Good sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BLACK MARKETING: Victory Film—Reveals the underhanded, unpatriotic methods of business created by the greedy American citizens—ourselves!—Robert E. Floeter, Burton Theatre, Flint, Mich.

FLYING JALOPY: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARRIS IN THE SPRING: Headliner Revivals—This reissue is still good and pleased generally.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

OIL IS BLOOD: Victory Specials—Another victory reel with little entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RADIO RUNAROUND: Leon Errol—A good two-reel comedy.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

Twentieth Century-Fox

ALL OUT FOR "V": Terrytoons—Most timely and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MOPPING UP: Special—Very good; nice film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MORMON TRAILS: Magic Carpet—An excellent color travelogue.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

STRANGE EMPIRE: Magic Carpet—O.K. travelogue on India.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

WHEN WINTER CALLS: Sports Reviews—Just had a big snowfall; very timely.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

CANINE COMMANDOS: Color Cartune—Should please in any spot.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

JIVIN' JAM SESSIONS: Musicals—Greatly enjoyed by my patrons, with several requesting more of this type of short.—Robert E. Floeter, Burton Theatre, Flint, Mich.

RUSSIAN REVELS: Musicals—The type of short that causes patrons to leave either for the front door or the rest rooms.—Robert E. Floeter, Burton Theatre, Flint, Mich.

SWING THAT BAND: Musicals—Very refreshing. Enjoyed by everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Vitaphone

U. S. SERVICE BANDS: Melody Master Bands—An excellent assembly of cuts from the big service bands features in recent shorts. Adds dignity and quality to any show.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H.

Boston Limits Decorations

In a strict enforcement of Boston fire regulations, resulting from the Cocoanut Grove fire last year, no Christmas trees were allowed in theatre lobbies this year. Decorations were confined to marquee lights and wreaths of non-inflammable material.

SHORT PRODUCT PLAYING BROADWAY

Week of December 27

ASTOR

What's Buzzin', Buzzard? . . . MGM
Water Wisdom MGM
Feature: Cry Havoc MGM

CAPITOL

Destination Island X Paramount
Grand Canyon MGM
My Tomato MGM
Feature: A Guy Named Joe MGM

CRITERION

Meatless Tuesday Universal
Farmer Gene Sarazen Universal
Brothers in Blood WAC
Feature: Crazy House Universal

GLOBE

Inky and the Minabird Vitaphone
Feature: Tarzan's Desert Mystery RKO Radio

HOLLYWOOD

Into the Clouds Vitaphone
Puss 'n' Booty Vitaphone
Destination Island X Paramount
Feature: Desert Song Warner Bros.

PARAMOUNT

Mermaids On Parade Paramount
Jasper Goes Fishing Paramount
Feature: Ridin' High Paramount

RIALTO

Pluto at the Zoo RKO Radio
Superman, Secret Agent Paramount
Popeye Happy Birthdays Paramount
Feature: The Ghost Ship Universal

RIVOLI

Destination Island X Paramount
Feature: For Whom the Bell Tolls Paramount

ROXY

Yokel Duck Makes Good 20th Cent.-Fox
Champions Carry On 20th Cent.-Fox
Feature: The Gang's All Here 20th Cent.-Fox

STRAND

Task Force Vitaphone
Desert Playground Vitaphone
Feature: Northern Pursuit Warner Bros.

Decency Legion Reviews Eight New Pictures

The National Legion of Decency this week reviewed eight pictures. "Moonlight in Vermont" and "Oklahoma Raiders" were designated in Class A, Section One—unobjectionable for general patronage. Into Section Two of the same class, films regarded as unobjectionable for adults, went four pictures: "Calling Doctor Death," "Guy Named Joe," "The Lodger" and "Higher and Higher." In the opinion of the Legion, "Career Girl" and "Klondike Kate" are objectionable in part, and were placed in Class B.

Fall River House Burns

The Capitol theatre in Fall River, Mass., was damaged last week by fire originating in the adjacent Moore Building. An audience attending the afternoon performance left the theatre without incident.

Verdayne Jap Prisoner

Paul Verdayne, Paramount's manager in Singapore, is "well" in a Japanese prison camp, he has informed his wife by letter delivered through the Red Cross. He added that he had lost "quite a lot of weight."

Season's Greetings to my friends—the Exhibitors
and Press. Thanks for your enthusiastic approval.

"JEANNIE"

"Best light comedy of the year."—TIME

A Marcel Hellman Production

BREAKING ALL RECORDS IN

NEW YORK
WASHINGTON

SAN FRANCISCO
HOLLYWOOD

PHILADELPHIA
BALTIMORE

Distributed by

ENGLISH FILMS, INC. 729 Seventh Ave., New York



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



The Round Table

There have been frequent requests of late for information concerning membership in the Round Table. A few of these letters refer to dues, initiation fees and responsibilities regarding the Quigley Competitions.

Some of the new members seem confused with membership and obligations, so that it is perhaps fitting to reiterate, on this New Year's Day, the ambitions and purposes of the Round Table and to clarify the Quigley Awards for the newcomers.

The Round Table is sponsored by MOTION PICTURE HERALD to provide showmen, all over the world, with a forum wherein they may express their ideas and opinions, with especial emphasis on advertising and exploiting of pictures.

Membership in the organization is open to managers, assistant managers and publicity men who are directly concerned with exploitation in theatres showing motion pictures.

There are no initiation fees . . . no dues . . . nor are there any assessments. Your membership certificate in the world's foremost organization costs you nothing. A one-cent postcard, mailed to this address, will bring you an application form by return mail.

Your obligation to the Round Table is entirely a voluntary one and consists of forwarding for publication any or all promotions which are executed in your theatre. Thus is provided the interchange of ideas which is helpful to other members and to yourself by token of their contributions.

Promotions should be accompanied by photos or snapshots, tearsheets and copies of heralds, novelties, etc. Even an idea that you may consider old or of little consequence can sometimes be of great importance to some other member who may dress up the device, give it a new angle or adapt it to some other attraction.

△ △ △

The Quigley Competitions

The Quigley Awards were instituted in 1934 as a means of giving recognition for unusual achievement in the field of showmanship. The Awards are made by a board of judges composed of executives and advertising heads of the film companies, circuit heads and operators, all of whom are well qualified by virtue of their positions in the industry.

All contributions received for publication make the con-

tributors eligible in fortnightly competition. At the end of each three-month period, a Quarterly winner is selected by the judges on the basis of consistency and effort. Each Quarterly winner is awarded a Silver Plaque, and a Scroll of Honor is presented to each of the seven runners-up. Certificates of honor are awarded to other entries of merit.

After the end of each year, the judges gather and from the campaigns submitted during the entire year a Grand Awards winner, who has taken honors in the Quarterly Awards, is picked to receive a Silver Grand Awards Plaque. The runner-up receives a Bronze Grand Awards Plaque.

△ △ △

War Showmanship Award

Last year, a special War Showmanship Award was instituted and given to the showman whose exploitation was considered to have made the greatest contribution to the war effort. These promotions may include any showmanship activities directly connected with the prosecution of the war.

The competitions for the 1944 Quigley Awards and the War Showmanship Award are officially open as of this date. Your participation is invited.

△ △ △

Showmen at Work

Here is another instance where an alert manager turned a local situation to the advantage of the theatre.

John Newkirk, of the Beachcliffe theatre, in Cleveland, unable to purchase something he wanted, found a neighbor who had the article but in turn wanted something Newkirk had and wasn't using.

The enterprising showman immediately instituted a "Swap Board" in the theatre lobby and invited his patrons to take advantage of the opportunity to rid themselves of unneeded articles for something more useful.

The board carries a headline streamer reading: "When you think of things, think of the Beachcliffe theatre". Newkirk adds, "That's just what they do".

A minimum of a dozen listings are received every day. Because of its personal nature, the board is a great attraction and the lobby is one of the most popular spots in town, plus the fact that the device is obviously a great goodwill builder.

—CHESTER FRIEDMAN

BALLYHOOS AND LOBBIES



Manager Boyd Fry had this bewhiskered ballplayer ballyhoo "Whistling in Dixie," at the Grand, Atlanta.



John S. Kurk, replacing Max Phillips who was called to Canada's Army, acknowledged the popularity of the former manager of the Regent, in Sudbury, Ont., on the marquee.



Photo by Conner-Geddes

Louis E. Mayer's unique lobby panels to advertise "Crazy Show," his coming stage attraction, at the RKO Palace, in Cleveland.

Cutout letters with tinsel, and enlargements of the stars, featured this attractive lobby display, by Sam Gilman, manager of Loew's Regent theatre, in Harrisburg, Pa.



Harold E. Rice set up a real attention getter for "In Old Oklahoma," in the lobby of the Paramount, Denver, with this old-time saloon and dancehall.



Red King, publicity director for the RKO theatre, Boston, borrowed pictures of famous ships to augment display for "Corvette K-225," at Keith's Memorial.



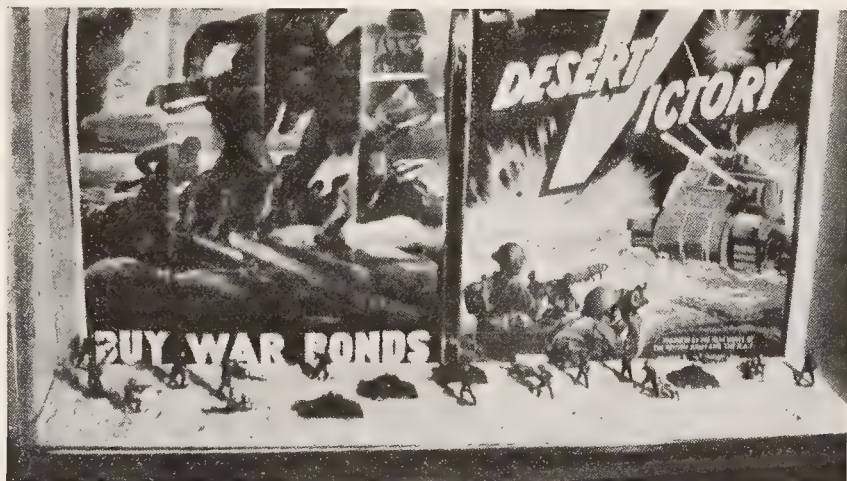
Arnold Gates, manager of Loew's Stillman, Cleveland, put the OK in his sidewalk sign for "In Old Oklahoma."



Here's a good marquee teaser devised by manager William Murray at the Rialto, Atlanta, for "What a Woman." The face and head was covered on the star cutout. Stunt included arrangement with schoolgirls sneaking to marquee to peek and their rescue by police. Resulting excitement garnered coverage by local newspapers.



By Commercial Studio



Maym Gould tied "Desert Victory" to her Bond campaign, at the Shadyside theatre, Pittsburgh, Pa.

Equipment borrowed by Jack Matlack, publicity director for J. J. Parker theatres, Portland, Ore., and Air-WAC recruiting was tied to "Victory Through Air-power" display at Mayfair theatre.



H. Campbell Photos

Song sheets provided neat display for "Thousands Cheer," at Loew's, Rochester, N. Y., for Les Pollock.

The Odeon theatre, Leicester Sq., London, utilized life-size figures of the stars to exploit "Sky's the Limit," beneath the marquee. Note expansive front which photo does not fully illustrate.



The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiters about the selling points and special merit of these pictures.]

THE DESERT SONG (Warner Bros.): Four popular song hits in this musical will lead the way to the usual tieups and appeal to lovers of semi-classical songs. The sheet music was published by Harms and recordings have been made by RCA Victor. They include: "The Riff Song", "One Alone", "Romance" and the title song. Go after music clubs, schools, orchestras, juke boxes, etc. A radio audition contest is in order and newspapers may go for a contest based on readers' letters comparing classical, operetta and jive music. Arrange a contest in the lobby offering free tickets to anyone guessing correctly the weight of a pile of white sand. For a street ballyhoo, use a mounted man in a flashy Arab costume. Dress the doorman in costume as an advance plug. Display ads look particularly attractive and lithos are excellent for lobby and marquee cutouts. Don't overlook the popularity of the stars.

RIDING HIGH (Paramount): This musical has a western background, so that several angles are obvious for exploitation. Try to locate a chuck wagon for outside ballyhoo. If two are available, try to arrange a race between them. Use a display of western paraphernalia, saddles, rope, etc., in the lobby. For a novelty throwaway, use imitation dollar bills with theatre imprint, etc. Lithos will make attractive cutouts and your artist may be able to caricature the stars' faces on a totem pole. Radio co-op is evident through a contest featuring recordings from the picture's song hits, with guest tickets to listeners who identify the songs correctly. Play up the swell cast and the Technicolor. Music heard in the picture has been published by Paramount Music Corp. and features: "You're in the Rainbow", "Whistling in the Light", "Willie the Wolf of the West", "He Loved Me 'Til the All-Clear Came", "Injun Gal, Heap Hep" and "Get Your Man".

Earl Carroll Girls Entertain Soldiers at Theatre Party

Jack Matlack of the Parker theatres, in Portland, Ore., reports on a promotional event staged by Herbert Royster, manager of the Mayfair theatre, which was tied directly to the George A. White's Servicemen's Center in that city. Since Royster was playing the Earl Carroll Vanities at his theatre he arranged for the girls to entertain the soldiers at a special party. Out of the several hundred servicemen visiting there, the girls picked the one they would rather have sitting in the front row at their performance. Each of the boys so chosen was presented with a ticket to attend the show and the papers came through with stories and art on the event.

Pin-Up Program Show Arranged by Galligan

What he chose to call a world's premiere "pin-up" program was arranged by Bill Galligan at the Commercial, in Chicago. His newspaper ads carried copy reading: "Here's a new kind of show. A pin-up program featuring the servicemen's two favorite pin-up girls, each in a technicolor picture. Music, romance and no war. Betty Grable and Harry James' Band in 'Springtime in the Rockies' and Dorothy Lamour and Richard Denning in 'Beyond the Blue Horizon.'"

Distributes War Maps For "Ravaged Earth"

Charles Ramb, manager of Warners' Capitol theatre, Philadelphia, promoted an unusual "Strategy Contest" in conjunction

with the local premiere of "Ravaged Earth." Maps outlining the Pacific war theatre were distributed to patrons with free theatre tickets awarded for the best letters of 100 words or less outlining strategy that could be used to smash the Japs. In addition to exciting lobby and street displays, Ramb passed out daily reminders to patrons—two things to do today—"See 'Ravaged Earth' at the Capitol Theatre—And Buy a Bond."

Largest Family Invited To "Gang's All Here"

Lou Cohen of the Loew's Poli in Hartford, Conn., successfully organized a contest tie-up for his forthcoming film, "The Gang's All Here." A newspaper invitation was issued, asking for the submission of the name of the largest family in Hartford to be the guest of the management for a showing of the film. A family included a mother, a father, sisters, and brothers only; cousins, aunts, uncles, etc., were not eligible.

Hosts Football Squad

Lester Stallman, manager of Schad's Astor theatre, Reading, Pa., entertained the entire football squad of the Reading High School at the opening of "The Iron Major." High-mark of the ceremonies was the award of a football trophy, presented by the theatre, to the outstanding player on the local football team.

Press Interviews Plug "Major"

Interviews with football coaches and officials through press and radio were promoted by Charles Bierbauer, manager of the Colonial theatre, Allentown, Pa., in connection with the showing of "The Iron Major."

Boyle Active With Newspaper, Radio Tieups

Joseph S. Boyle, manager of Loew's Poli-Broadway, in Norwich, Conn., effected a tieup with radio station WNLC at New London, covering several phases of publicity for "The Iron Major" in advance of playdates.

The tieup covered a dramatization of the story and round table discussions followed by announcements of the picture, theatre, etc. The principal, coach and football team of the Norwich Free Academy, were guests at a special performance.

Joe also landed a classified hidden name contest with the *Bulletin* and *Record* with theatre credits. At the opening matinee, children were admitted free in return for games which were presented to wounded servicemen at a local Veteran's Hospital. Newspaper coverage on this latter phase of the campaign was extensive.

An attractive display was set up in the lobby two weeks in advance and 40 by 60's were spotted at the local hotel and newsstand.

In conjunction with the showing of "Sweet Rosie O'Grady," Joe landed some fine co-op ads with local merchants and duplicated the feat when the theatre played "Girl Crazy." To help publicize the showing of "Guadalcanal Diary," he arranged an ad contest in the classified section of the local daily and for an advance plug for the engagement of "Happy Land" letters were sent to all druggists in the city outlining the story and explaining the significance of the picture.

Window Cards, 24-Sheets Used by Groom in Memphis

A sparkling campaign, highlighted by judicious use of window cards and sniping was recently put over by manager Arthur Groom, at Loew's State theatre, in Memphis, for his engagement of "Girl Crazy".

Two hundred cards and twenty-five 24-sheets were spotted in conspicuous locations. 10,000 napkins with copy plugging the picture were distributed to all downtown eateries and drive-ins in the city. 2,000 cards with imprint reading, "If you're Girl Crazy, call 8-1464," were distributed and those curious enough to call were answered by the theatre cashier, who plugged the picture, playdates, etc.

Several window tieups were arranged by Groom, and stories and art were planted in the *Memphis Daily News*.

When "I Dood It" played there recently, Arthur distributed 5,000 cards, each bearing one letter from the title. Anyone who secured a full set of letters to spell out the title was awarded a guest ticket to the show. For the same picture, 200 window streamers were pasted in cigar stores, etc., by the Raleigh Cigarette people.

To exploit the booking of "A Lady Takes a Chance," 63 spot announcements were used over station WHBQ and station WMC selected the picture as the hit of the week on its local Novelty Hour broadcast.

Bunchez' Recent Promotions Include Varied Tieups



Here is how Gertrude Bunchez obtained some free advertising for "Jack London" recently in Baltimore. All delivery trucks for Crown Cola carried these posters while the picture was playing at Loew's Century theatre.

In advance of the engagement of "Dood It," at Loew's Century theatre, Baltimore, publicist Gertrude Bunchez broke the local *Sunday American* with four-column by 16-inch color art on Eleanor Powell, who is starred in the picture.

The *News Post* and the *American* both came through with some fine photo and story breaks, and the weekly publications also devoted free space to the attraction.

Five daily spot announcements were used over Station WCAO for six days. A special 15-minute broadcast was promoted from the station at no cost to the theatre.

Music shop tieups were effected and several window displays obtained. Lobby of the theatre had several displays well in advance of playdates.

When the theatre played "The Adventures of Tartu," recently, the newspapers

and radio station again came through with good publicity breaks. Announcement cards were placed in leading hotels and several defense plants announced the picture over their public address systems during the noon lunch period. On opening night young women dressed in colorful costumes and the vice-consul of Czechoslovakia attended the performance.

To exploit the showing of "Lassie Come Home," Gertrude tied up with the Baltimore News Co., and had the news trucks bannered advertising the attraction. Tie-ups also were made with local schools, with notices posted on bulletin boards, and with the Baltimore Kennel Club, which presented some of the exceptional breeds on the stage. A recruiting booth was set up in the lobby for Dogs for Defense with servicemen in attendance.

Issues Hard Tickets For War Loan Drive

Charles Boshart, manager of the Garfield theatre, in Alhambra, Cal., recently successfully concluded his Bond Drive premiere for which he issued hard tickets. Various stars attended the show, which brought art and front page stories in the local dailies. Linda Darnell, who also attended rewarded male Bond purchasers with kisses. The Band from Camp Santa Anita entertained the audience during the Bond show.

Glase's Flash Display Aids "For Whom the Bell Tolls"

Paul E. Glase, manager of the Embassy theatre, Reading, Pa., arranged for a huge flash with large pictures of all principals in

"For Whom the Bell Tolls" filling the lobby from the floor to ceiling. In many downtown stores, wherever room vacancies and other conditions permitted, he had giant displays. In addition, Glase tied up with bookstores, which featured the Hemingway book. Trailers were used in all the Wilmer & Vincent theatres in the city two or more weeks in advance, with increased newspaper display and radio spots.

Bierbauer Ties Up Bookstores

Charles Bierbauer, manager of the Colonial theatre, Allentown, Pa., arranged for bookstores in the city to feature window displays built around the theme of "Books to Make You Happy" in a major tie-in for "Is Everybody Happy." Stills from the picture and credit cards rounded out the window displays.

Publicity and Exploitation Sell Sinatra

Red King, publicity director for the RKO theatres in Boston, hit every possible means of advertising the engagement of Frank Sinatra, at the RKO Boston, recently.

The campaign got under way weeks in advance of the star's booking with trailers, lobby displays, radio announcements, readers in all suburban papers and art and story breaks in all the Boston papers.

Juke boxes played records of Sinatra's hits and carried cards announcing the engagement at the theatre. 10,000 souvenir booklets were distributed to high school students. 100 one-sheets and 100 window cards were spotted at key locations about the city. Fifty Sinatra albums from Columbia Record Co. were awarded in the theatre lobby on a lucky drawing. 20,000 photos of the star were given away.

A street banner, flags and pennants gave the exterior of the theatre a festive air. 150 subway and elevated stands were covered and drugstores and taverns displayed sundae and cocktail streamers. A sound truck was used currently to exploit the attraction. Record programs were used on several radio stations with contests worked in to stimulate added interest.

A veritable barrage of publicity breaks was given to the star's appearance by all the Boston papers, with the *Globe* devoting a special feature to the event by sending a psychiatrist to the theatre to study the audience reaction.

Merchandise Prizes for Talent Quest Winners

Joe Samartano and his assistant, Sam Horwitz, inaugurated a weekly Amateur Show with prizes promoted from local merchants at the Loew Poli-Palace, in Meriden, Conn.

To publicize the weekly feature, an extensive advertising campaign was undertaken. Screen and lobby announcements were made; all ads were underlined for two weeks in advance; readers were planted in the local daily calling for applicants; a bazooka player was engaged as a street ballyhoo and a front page story broke in the *Meriden Journal*.

Several window tieups were secured with photos of contestants and 3,000 heralds advertising the contest were distributed about town.

For the showing of "For Whom the Bell Tolls," recently, both Joe and Sam made some fine cooperative ads with local advertisers. A large ribbon streamer was run across the top of the entertainment pages in both newspapers on opening day; bus cards were utilized, and 2,000 book marks were distributed to high school students at the schools.

To publicize the engagement of "Harvest Melody," window cards were spotted in 50 choice locations; three-sheets were posted in empty store windows; a sandwich man was employed and music shop windows carried displays of stills from the picture with theatre name, dates, etc.

KING REPEATS; WINS FOURTH QUARTER QUIGLEY AWARD

Women Figure in Voting; Scrolls and Citation Awards to 45 Showmen

Duplicating his honors in the Third Quarter of the Quigley Awards for 1943, James "Red" King of the RKO Keith Memorial theatre, in Boston, came through again as the top man in the Fourth Quarter in a closely contested vote. Thus, "Red" becomes the first man to win twice during 1943.

King's theatre experience has centered around Boston. He joined RKO in 1928, as an usher at the Keith Memorial theatre; later he became an elevator operator at the RKO Boston and then assisted in the presentation of stage shows at that house. A few years ago, "Red" became assistant to Jack Granara of the Keith Memorial and later succeeded him when he was inducted into the Army.

Following closely on the heels of King was Jack Matlack at the Broadway theatre, in Portland, Ore., another previous Quarterly winner. The judges studied the campaigns with keen interest.

The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the judges for the excellence of their promotions in the Fourth Quarter:

Gertrude Bunchez, Loew's Valencia, Baltimore, Md.

William Galligan, Commercial theatre, Chicago, Ill.

Arthur Groom, Loew's State, Memphis, Tenn.

Jack Matlack, Broadway theatre, Portland, Ore.

Louis E. Mayer, Palace theatre, Cleveland, Ohio.

Rita Morton, RKO Albee theatre, Providence, R. I.

Joe Samartano, Loew's Poli Palace, Meriden, Conn.

All the material of these seven runners-up, together with that of King's and previous Quarterly winners, will be made available to the judges at the Quigley Grand Awards luncheon at a later date to determine the two top winners for the year.

The judges for the Fourth Quarter were: Russell Emde, RKO Theatres zone manager; Hank Linet, executive assistant advertising manager for Universal Pictures, and Alec Moss, advertising manager, Paramount Pictures.

Of more than passing interest is the prominent position the women are taking in the Awards, with Gertrude Bunchez, Rita Morton, Mildred Fitzgibbons and Mollie Stickles taking honors in the Fourth Quarter.



By Staff Photographer

The Fourth Quarter Quigley Awards judges look over the campaigns. In the usual left to right are: Hank Linet, executive assistant advertising manager, Universal Pictures; H. R. Emde, RKO Theatres zone manager, and Alec Moss, advertising manager, Paramount Pictures.

Fourth Quarter Citation Winners

The following contestants for the Quigley Award, having submitted entries of merit, will receive sheepskin citations. The list includes some past Award winners and many newcomers in the competition.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

RUSSELL A. BOVIM
Loew's Ohio, Columbus, Ohio

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEW BREYER
Strand, Holyoke, Mass.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU A. COHEN
Poli, Hartford, Conn.

RODNEY COLLIER
Stanley, Baltimore, Md.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

DAVID DALLAS
Wareham, Manhattan, Kan.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

BERT DETWILER
Latrobe, Latrobe, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

WILLIAM ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Keith's, Syracuse, N. Y.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

AL HATOFF
Park, Brooklyn, N. Y.

J. D. HILLHOUSE
Martini, Houston, Tex.

BILL HOYLE
Lincoln, Washington, D. C.

BILL JOHNSON
Malco, Memphis, Tenn.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

JOE LONGO
Loew's, Boston, Mass.

LESTER POLLOCK
Loew's, Rochester, N. Y.

MAX PHILLIPS
Regent, Sudbury, Ont., Canada

JAMES REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
State, Dayton, Ohio

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

LOUIS L. SIMONS
Park, Windsor, Ont., Canada

MOLLIE STICKLES
Strand, Waterbury, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

TED TESCHNER
Valentine, Toledo, Ohio

DICK WALSH
Cataract, Niagara Falls, N. Y.

NOVELTY DISPLAY ADS

Held Over
HUMPHREY BOGART
The Great Star of Casablanca... in
SAHARA



A COLUMBIA PICTURE
 A FAMOUS PLAYERS THEATRE
Shea's
 Early Show Saturday 10 a.m. 25¢ plus tax to 1 p.m.

James R. Nairn, advertising head for Famous Players Canadian theatres, is responsible for the attractive holdover ad on "Sahara," above, used at Shea's, Toronto.

Vic Gauntlett, advertising director for the Evergreen circuit, Seattle, created the display ad at right.

STARTING TOMORROW
5th AVENUE

"If I had one gift that I could give to everyone in this land, high or low, rich or poor, military or civilian, it would be... 'Happy Land'"
 —WILLIAM ALLEN WHITE



MacKinlay Kantor's HAPPY LAND
 with DON AMECHE, FRANCES DEE, HARRY CAREY, ANN RUTHERFORD
 From MacKinlay Kantor's successful Saturday Evening Post story, novel Reader's Digest Fiction Feature...

AND! LAUGHS! HOWLS!
 They're heavy on their feet... and light in the head!!
LAUREL & HARDY
The DANCING MASTERS
 with TRUDY MARSHALL, ROBERT BAILEY, Margaret Dumont, Allan Lane

• COME ON THE RUN... AND JOIN THE FUN! •
 Monday - Tuesday - Wednesday

2 Great MUSICAL HITS!

IN ONE BIG SHOW!
The GAY DIVORCEE
 with FRED ASTAIRE, GINGER ROGERS
DOROTHY LAMOUR
 with Wm. HOLDEN in **The FLEET'S IN**
 JIMMY DORSEY AND HIS ORCH.

—Last Showings Tonight—
 Maxie Roscubloom in "HERE COMES KELLY" also "ROBINHOOD OF THE RANGE"
 Last performance at 9:30

COMMUNITY
 A 20th CENTURY THEATRE

Another Canadian, Ralph Tiede, manager of the Community theatre, Welland, Ont., made this fine layout, selling two reissues.

CONT. SHOW SAT. AND SUN.

Schine
RIALTO
 E. ROCHESTER, N. Y.

RICHARD ARLEN
 WENDY BARRIE
'Submarine Alert'
 — Co-hit —
 Fun! Songs! Laffs!
 Spotlight Scandals
 Extra
 POPEYE CARTOON
 Chap. 4 "BATMAN"
 LATEST NEWS

FRI. and Sat.

Dec. 10 - 11

Coming! "WINTERTIME"

An attractive layout using type and rules, executed by Sam Fitzsimmons, manager of the Rialto, Rochester, N. Y.

BIG WITH EVERYTHING TO MAKE IT BIG!
 ADVENTURE! ACTION! MUSIC! SPECTACLE! ROMANCE!

JOHN WAYNE • MARTHA SCOTT
"IN OLD OKLAHOMA"
ALBERT DEKKER
 MARJORIE RAMBEAU • GEORGE "GABBY" HAYES
 DALE EVANS • GRANT WITHERS

Plus 2nd Big Hit!

The Schine theatres, Gloversville, N. Y., are using special ads for "In Old Oklahoma," prepared by Seymour Morris, publicity director for the circuit.

PERSONALS ON SHOWMEN

ROY SULLENDER, manager of Warner's Palace, in Philadelphia, transfers to the Uptown to replace Ben Blumberg, who went into the Army.

RUSSELL GACKENBACKER, relief manager in Wilmington, Del., has been named manager of the Grand theatre.

ORA PARKS has been named manager of the Times theatre, Anderson, Ind.

DAVIS ALEXANDER is now managing the Strand, Des Moines, Iowa.

KENNETH BOLES has been appointed as manager of the Paramount, Marion, Ind.

J. C. JENSEN is manager at the Rialto, in Fort Dodge, Iowa.

WILLIAM L. GERST has been named manager of the Senate theatre, in Harrisburg, Pa.

ROBERT SALTERS is managing the Royal theatre, Detroit.

ROY SULLENDER, manager of Warner's Palace, in Philadelphia, transfers to the Uptown to replace Ben Blumberg, who went into the Army.

RUSSELL GACKENBACKER, relief manager in Wilmington, Del., has been named manager of the Grand theatre.

HERBERT MARK, formerly manager of the President theatre, Bronx, N. Y., has been honorably discharged from the Army after thirteen months of service.

ROBERT L. LIPPERT has purchased the Egyptian theatre, in San Francisco, and will rename it the Studio.

TOMMY BALDRIDGE is now handling publicity and exploitation for United Artists, in St. Louis.

WILLIAM H. WHYTE has purchased the Star theatre, in Harrisburg, Pa., from William C. Karrer.

BLANCHE LESPERANCE has been named manager of the Alger theatre, in Detroit.

SALLY DUROCHIE has been appointed assistant manager of the Madison, in Detroit, for United Detroit Theatres, and Marguerite Bartlow goes in as assistant at the United Artists.

SID DECKLER has been made manager of Warner's Belmar, in Pittsburgh.

SALLY HAGUE has taken over as manager of the Strand, in Parkersburg, West Va.

DAVIS ALEXANDER is managing the Strand, in Des Moines, having succeeded William Beckley, resigned.

MRS. RAN HALL is managing the Azled theatre in Van Alstyne, Tex.

HAPPY BIRTHDAY

December 26th

E. L. Leffler
Noel Roake
Frank Randolph
Bernard Murphy
Howard S. Case
Charles S. Roth

27th

Fred Frechette
William L. Herron
G. G. Cooker
R. E. Maynard
Robert Daly

28th

Ed C. Schmadeka
Walter Van Camp
Kenneth C. McMahon
Lew Harris
Anna Bell Ward
H. F. Borreson
Boyd F. Scott
James Carey

29th

Bud Lawler
Ralph Larned
B. Edelstein
Joseph Beck
Walter E. Cohen

December 30th

George Crisman
Martha Deutsch
Larry E. New

31st

Ralph Allan
J. A. Greer
William Collins
Eli J. Saul
George R. Wilson
Oscar L. Gray
Austin T. Moon
Stanley Stern

January 1st

Miller Meriweather
George O. Johnson
Max Chimes
Ben Geldsaler
Lynn Reynolds
Max Mink
J. J. Rosenfield
Charles Numerofsky
Lee E. Churchin
Charles D. Hulbert
Joseph B. Alderman
Chris Hadfield
Leonard Derene
P. E. McCoy

Feldman Managed Theatre At Tender Age of Seventeen

Samuel Feldman was born in Winchester, Mass., on September 16, 1923. He started as assistant manager at the Paradise, in Millbury, Mass., and after six months was promoted to manager, doing his own booking and buying. That, Sam says, was at the age of seventeen. Since then, he had travelled around Massachusetts, managing theatres for Graphic Theatre Circuit. He is now managing the Hollis theatre, in Framingham, an E. M. Loew house.



Exploiteer Earl Hunt offered patrons of the Paramount, in Seattle, a pin-up photo of Betty Grable for friends in service who are stationed in Ireland as a lobby stunt for "Sweet Rosie O'Grady."

BARRY BURKE, former city manager for Interstate Theatres, in Corsicana, Tex., has been named city manager, in Fort Worth, succeeding Frank Weatherford, who has been inducted into the Army. Burke is replaced by Paul Hudgins.

WILLIAM STUDDERT, manager of the B & K Tower theatre, in Chicago, has been inducted into the Navy and is assigned to the Great Lakes Naval Training station.

CHUCK LARNARD, former manager of Schine's Appalachian theatre, in Appalachia, Va., is now an Ensign in the U. S. Navy.

WALTER KINIRY is the new manager of the Rialto theatre, in Lancaster, N. H.

HERB GORDON of the Forum theatre, in Philadelphia, visited the Round Table offices this week.

HOWARD POLLARD will take over the Reinbeck theatre, at Reinbeck, Iowa, from William Guthrie.

ROGER DEMIS, formerly with Associated Theatres, of Providence, R. I., and now in Iran, has announced his engagement to Miss Jean Smith, of Providence.

HARRY STEVENS, former assistant manager of the Orpheum theatre, in Wilkes-Barre, Penna., has been promoted to manager of Hart. He succeeds Curtis Homick, recently named manager of the Carlisle Strand. Peter J. Bednick replaces Stevens at the Orpheum.

HELEN MC LAUGHLIN with the Palace theatre, in Meriden, Conn., since 1929, has become manager of the Capitol.

H. BUERMELE has been appointed office manager of the United Artists Exchange, in Detroit, Mich.

DON ABLES has been named assistant manager at Loew's State, in Cleveland. He succeeds Harry Winer, recently called to the New York area.

V. B. GRAY has been appointed Paramount advertising representative for the Atlanta district.

FRED GLASS, Fox West Coast district manager at Denver, has been shifted to California to manage the San Joaquin Valley district, succeeding N. O. Turner, resigned.

WARD FARRAR, formerly manager of Loew's Palace, in Indianapolis, Ind., and later an exploiteer for 20th-Fox, is now a Chief Warrant Officer, with the 8th AF Service Command, in the South Pacific.

JAMES TRIPPE is now managing the Capitol theatre, in Oneida, Tenn., succeeding B. W. Ellis.

NORMAN ROLFE, manager of the Webb Playhouse theatre, in Hartford, Conn., is now stationed in Cross City, Fla., where he is in the Army managing the Post theatre.

From Theatres



of Peace

...to theatres of war...

SOUND

plays a vital role!

Wherever our armed forces fight today, they fight with increased efficiency because of SOUND equipment.

SOUND helps them on defense and attack . . . in a variety of ways that will make interesting post-war reading. Thanks to intensive development work by scientists and research

men, the part played by SOUND is one of ever-increasing importance.

Naturally the engineers at Bell Telephone Laboratories and Western Electric are contributing their knowledge and skill to help bring Victory sooner.



Electrical Research Products Division

OF

Western Electric Company

INCORPORATED

195 BROADWAY, NEW YORK, N. Y.

★ SPEED THE DAY OF VICTORY BY BUYING WAR BONDS—MORE WAR BONDS—AND STILL MORE! ★

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED OPERATORS, SALARY \$30 TO \$45 depending on qualifications and willingness to assume additional responsibilities. Ideal winter climate. Living conditions moderate. Write or wire R. N. SMITH THEATRES, Mission, Tex.

POSITIONS WANTED

PROJECTIONIST. 2½ YEARS' EXPERIENCE. 4F draft. References given. BOX 344, Rochester, Ind.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75. \$2.00 per thousand, \$18.50 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

Cincinnati Cinema Club Seeks National Organization

The Cinema Club of Cincinnati, whose membership is limited to film and accessory salesmen, will attempt to enroll new chapters in other cities, it was learned last week. Saul M. Greenberg, counsel and secretary, is said to be ready to receive communications from other such units, and from salesmen interested in forming units.

NEW EQUIPMENT

COMPLETE NEW SOUND EQUIPMENT, RO-tary stabilizer, high fidelity, powerful amplifier, stage and monitor speakers, \$850. BODELSON, 10-38 Jackson Ave., Long Island City.

BOX OFFICE BOWL HEATERS, \$9.50; VICTORY carpet, all colors, \$2.49 sq. yrd.; pickup pans with handle, \$1.27; colored lamps, 15/25 watt, 20c; 40/60 watt, 23c; rechargeable flashlight batteries, \$2.20; collapsible 36" x 48" beaded screens, \$11.50; rectifier bulbs, 15 ampere Gordos, \$6.95; 6 ampere Westinghouse, \$3.95; Nodraft speaking tubes, \$5.75; Suprex carbon savers, 98c. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York. 18.

USED EQUIPMENT

ROCKOLA 12 RECORD JUKE BOX WITH RECORDS, \$77.50; Peerless condenser lenses, \$3.95; reflectors, 50% discount; aluminum marquee letters, fit Adler, Wagner, etc., 9" standard, 95c; 9" deluxe, \$1.25; 12" deluxe, \$1.75; 16" deluxe, \$3.95; 30 ampere rectifiers with tubes, \$99.50. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

358 AMERICAN SEATING BALL BEARING 34" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, \$3.50 each; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

STUDIO EQUIPMENT

HOLLYWOOD 16MM. RECORDING CAMERA, double system; 400' magazine; synchronous motor; A.C. power pack; high fidelity volume indicator amplifier; dynamic microphone; Berndt-Maurer type Galvanometer; cables, etc. Worth \$1,500. Special, \$795. Bell & Howell 5 way sound printer, \$2,250. Reduction printers, from \$750. Send for Laboratory and Recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

POPCORN MACHINES

SALE GOOD BURCH, ALSO BOOTH MODEL. POP KLINKEL, Albion, Mich.

WANTED TO BUY

WANTED—PIPE ORGAN IN EXCELLENT condition, state complete details and information. A. HEFFERAN, H & M Theatres, Coopersville, Mich.

Completes Film for CIAA

Allen Luey, director of the Emerson Yorke Studio, has completed production of "Nursing the Americas," which the Yorke Studio did in Spanish and Portuguese for the Office of the Coordinator of Inter-American Affairs.

Show "Song" January 3

Warners' "The Desert Song" will be nationally tradeshown January 3.

OBITUARIES

Jack Loew, Boston Exhibitor, Dies

Jack Loew, 37, operator of the Gayety theatre in Boston and brother of Elias M. Loew, New England circuit owner, died at his home in that city December 26. He underwent an operation for a stomach ailment a short time before his death. Mr. Loew was an active member of the Boston Variety Club and was widely known among Boston exhibitors.

Gustav Von Seyffertitz, Silent Film Actor

Funeral services were held Tuesday in Hollywood for Gustav Von Seyffertitz, veteran motion picture actor who died Christmas Day at the Motion Picture Country Home. He was 80 years old. Born in Vienna, Mr. Von Seyffertitz was associated with D. W. Griffith and Mary Pickford at the Biograph Studio in Fort Lee, N. J. After that early beginning he appeared in supporting roles in hundreds of pictures until his retirement a few years ago.

Leonard Hopkins

Leonard Hopkins, 47, former screen and stage actor, died December 22 in Queens, Long Island. He appeared in films with Vitagraph. At the time of his death he was a salesman at a local men's shop.

Percy Hemus

Percy Hemus, 65, screen, stage and radio actor, died of a heart attack December 22 in New York, just before he was scheduled to go on the air in a National Broadcasting Company serial.

Edward M. Marsh

Edward M. Marsh, 67, former assistant manager at the Berwyn theatre, Chicago, and the Bijou theatre, Sioux City, Iowa, died December 19.

Agfa Ansco Drops Agfa, Now Simply Ansco

Starting the first day of 1944, Agfa Ansco, one of the nation's oldest manufacturers of photographic materials, became Ansco. The dropping of the Agfa from the name of the company was made known early this week in a joint announcement made by George W. Burpee, president of General Aniline and Film Corporation, the parent organization, and Ansco's general manager, G. Harrison Echols.

Ownership and management of Ansco were assumed by the United States Government shortly after this nation's entrance into the war, and the changing of the name of the company is the final step in a reorganization of the company. The company was originally known by the name it now has, and as the organization is not in anyway associated with any other company whose products carry the name "Agfa," it was decided to revert to the original name of Ansco.

The company, established more than a century ago, now is devoting the greater part of its production to the government and war industries, and recently started construction of a \$1,000,000 addition to its film plant.

McDonald Honored

RKO theatre managers from the lower Bronx and Manhattan, New York, last week tendered a party to Charles McDonald, former manager of that territory. Mr. McDonald has been advanced to special home office duties under general manager Edward Alperson.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

THE RELEASE CHART

Song of Russia

(Metro-Goldwyn-Mayer)

"Mrs. Miniver" in Russia

Entertainment with the E underscored by the box office appeal of Robert Taylor and MGM's rising youngster, Susan Peters, in a thoroughly appealing love story, boosts this contribution to the understanding of Russia into the prime bracket of box office values.

Producer Joseph Pasternak keeps his sights trained on the human interest story. The background, Russia just before the Nazi invasion, tells much about the people of the USSR and that burning love of homeland which has sustained their fight. Audiences are bound to take away new appreciation of an ally. But, as with "Mrs. Miniver," the war and messages never overshadow entertainment story values.

Robert Taylor is a famed American symphony conductor who tours Russia. Miss Peters, as Nadya, comes to Moscow and begs him to play at the music festival in her little village, Tschaikowskye. Every resident, in his love of music, is a prodigy, she assures him. With romantic gayety the simple Russian girl and famed American see Moscow together. Love blossoms, and Taylor follows Nadya to her village, meets her family, and marries her. She makes her debut as his piano soloist the day the Nazis strike. Their idyll is shattered. Nadya returns to her village to fight beside her family. Taylor continues his tour, to aid morale.

The Germans sweep forward, and Nadya burns her home and grain and joins the woodland guerillas. After a suspenseful search Taylor finds her and pleads for permission to fight beside his wife. But the Russian leaders send them to America, to tell through their music, the need for aid.

Performances by Taylor, Robert Benchley as his manager, and by Miss Peters are top calibre. She is rapidly fulfilling the promise of stardom detected by exhibitors when they voted her third place in Motion Picture Herald-Fame's "Stars of Tomorrow" poll last September. There are equally distinguished supporting interpretations of many Russian characters of lesser importance.

Gregory Ratoff's sure direction combines drama, background and appealing humanity. He adds a touch of humor himself, in a minor peasant role.

A musical score drawing heavily on Tschaikowsky, but not overlooking Shostakovitch and the modern Russian composers provides distinguished accompaniment. It should prove a useful exploitation point. Herbert Stothart did the arrangement. Jerome Kern and E. Y. Harburg wrote a thematic serenade to the motherland, "And Russia Is Her Name." Albert Coates, British conductor, the California Junior Symphony and David Lichine's dance direction add to the artistry.

Without being pretentious MGM has contrived an outstanding combination of tribute

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

and entertainment. It should prove pleasing to all sectors.

Previewed at the home office. Reviewer's Rating: Excellent.—JOHN STUART, JR.

Release date, Block 2. Running time, 107 min. General audience classification.

John Meredith.....Robert Taylor
Nadya Stepanova.....Susan Peters
BorisJohn Hodiak
Robert Benchley, Felix Bressart, Michael Chekhov,
Darryl Hickman, Jacqueline White.

Tender Comrade

(RKO Radio)

The Women at Home

This is a performance piece for Ginger Rogers, telling the story of a girl who married in the carefree years before the war, who watched her husband leave for service overseas and who finally faced the reality of bringing up their son alone. It is an even mixture of comedy and pathos, providing a fine, personal triumph for the star and insuring the satisfaction of her countless admirers.

But it is also another presentation of one of the inevitable tragedies of the present war which soon may be found quite as objectionable by patrons as was the mass horror of earlier war films.

The picture opens on the last furlough of Robert Ryan and closes after his wife has received word of his death. The interim is made up of "Jo's" maleless life working in an aircraft factory and living with four women in similar circumstances, with a few flashbacks to her courtship and marriage as things recall them to her mind.

Even aside from Miss Rogers, performances are the thing. Kim Hunter, whose first top-budget production this is, plays the young war bride with a glowing sweetness that is irresistible. Ruth Hussey has some excellent scenes as the rebel of the household, Mady Christians is good as the refugee housekeeper and Patricia Collinge gives strength to the role of the woman with both husband and son in service. Robert Ryan holds up the male side admirably, with a slight assist from Richard Martin.

It is, however, a film of and for women, mirroring them in their amusing weaknesses and unexpected strengths. The characters are all

recognizable persons with a consequent sharpening of comedy and tragedy alike.

Edward Dmytryk directed Dalton Trumbo's story with impressive sensitivity, and production by David Hempstead is intelligent.

Previewed in the Normandie theatre where an invited audience, largely feminine, delighted in the humor and was plainly moved by the final scenes. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 101 min. PCA No. 9586. General audience classification.

JoGinger Rogers
ChrisRobert Ryan
BarbaraRuth Hussey
Patricia Collinge, Mady Christians, Kim Hunter, Jane Darwell, Mary Forbes, Richard Martin.

The Heavenly Body

(Metro-Goldwyn-Mayer)

Light Fare for Winter Nights

Not Hedy Lamarr, who plays William Powell's wife, but a comet appears in the title role, the while Miss Lamarr and Mr. Powell spar in defense of conjugal bliss at odds with a professor's wholly scientific mind and his wife's slightly daffy delving into the occult.

Powell, the scientist, is a professor of astronomy who neglects his sparkling wife for the stars and planets that sparkle above. He has calculated a comet will make its debut at a precise moment in the skies, and will end in a collision with the moon. Meanwhile his wife is introduced to an astrologer of the field of charts designed to tell the future of all those knowing the exact time of their birth.

Mrs. Sibyll of the weekly charts, played by Fay Bainter, informs Miss Lamarr that among other things her second husband, whom she describes in detail, will enter her life within a certain period of time. He does, twenty minutes before the last day of the period is up, and in the person of an air raid warden home on leave from foreign service as a war correspondent.

The triangle established, the plot goes wholly farcical, some times gay, and at all times striving to be gay. Astronomers from all over the world have come to Powell's observatory to view the collision of his comet and the moon, but Powell has his mind on another meeting.

Powell, with a purloined weekly chart, informs his wife he is about to meet with either a terrible accident or illness, threatens Mrs. Sibyll with maltreatment if she does not back him up, and almost succeeds in regaining his wife's love. A Russian sequel that has little to do with the plot is dragged in by the heels, burlesqued sequences are piled upon each other, and in the end Hedy Lamarr regains her senses, and James Craig goes back to air wardening.

Two writers noted for their dialogue, Michael Arlen and Walter Reisch, combined their talents to turn out the screenplay, but their talents were on at least half-holidays. The picture does not come off the assembly line an article quite tailor-made for either of the co-

stars. Alexander Hall directed, and failed to keep the tempo at an even pace. Arthur Hornblow, Jr., produced.

Seen at the home office projection room. Reviewer's Rating: Fair.—BERT HICKS

Release date, Block 2. Running time, 93 min. PCA No. 9491. General audience classification.

William S. Whitley.....William Powell
Vicky Whitley.....Hedy Lamarr
Lloyd X. Hunter.....James Craig
Fay Bainter, Henry O'Neill, Spring Byington, Robert Sully, Morris Ankrum, Franco Corsaro.

Three Russian Girls

(UA-Rabinovitch)

More About Russia

Apart from the nicely-photographed setting—Leningrad and thereabouts in the year 1941—and some pleasant incidental singing by a group of Russian soldiers, citizens and nurses, this Gregor Rabinovitch production in which Anna Sten returns to screen activity contains little to command attention.

The screenplay by Abem Kandel and Dan James furnishes nothing of consequence in the nature of a story, consisting mainly of details of training, the service of a group of Russian nurses, and the performers lack dialogue which would lend distinction to the characterization.

There is an American aspect to the tale, provided by an American flyer who tells the Russians he figures the United States will get into the war eventually, but it is not utilized effectively to focus interest on a narrative which concerns too many people, too lightly.

Some battle scenes near the close of the film have values of their own, but pertain only incidentally to the fictional side of the proceedings.

Direction by Fedor Ozep and Henry Kesler, excellent in itself, was no match for the dearth of interest in the script.

Previewed at the Egyptian theatre to a mid-week audience which displayed scant interest and some impoliteness. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, January 4, 1944. Running time, 79 min. PCA No. 9751. General audience classification.

Natasha Anna Sten
John Hill Kent Smith
Mimy Forsythe, Alexander Granach, Cathy Frye, Paul Guilfoyle, Kane Richmond, Manart Kippen, Jack Gardner, Marcia Lenack, Mary Herriot.

The Courageous Mr. Penn

(J. H. Hoffberg)

William Penn Succeeds

Considerable money appears to have been spent upon this film. There is a homey solidity and assurance about the settings, and the numerous extras. However, because it is so avidly biographical, it tends to be a slow, patient study of one man's fortitude, and an expression of his winning personality. In other words, it lacks pace; however, that may be balanced by a tender love story, that of Penn and his wife.

Its possibilities for exploitation among the literati, "art" house crowd, and among religious groups, are somewhat vitiated by the liberties it has taken with Penn's life. It is "movie history" again.

The picture shows Penn, portrayed by Clifford Evans, the dissatisfied son of an English admiral. He is sated by the luxury of his life, and not at all attracted by the vision of a military career. He sees selfishness and cruelty all around, and an ignorance of the message of the Lord. He becomes a Quaker, stands trial, is jailed, is freed by Charles II, made wise and whimsical on the screen, wins the hand of Deborah Kerr, likewise noble-born, and becomes a Quaker leader. From the king he wins the grant of land in America, where his people may worship in their own way; and with his people he carves Philadelphia from the wilderness. He returns to find his wife dying. When she dies, it is a severe blow, but he recovers, and leads again the Quakers of the new and old worlds who depend upon him.

The picture was made in Great Britain by

REPUBLIC PLANS EIGHT AUTRY REISSUES

Continuing its program of releasing Gene Autry Westerns of past years while the star serves in the U. S. Air Force, Republic Pictures announces a schedule of eight for 1944. The films, which will be released at six-week intervals, are: "Red River Valley", January 15th; "The Big Show", March 1st; "Oh, Susanna", April 15th; "Melody Trail", June 1st; "Comin' Round the Mountain", July 15th; "Ride, Ranger, Ride", September 1st; "Git Along, Little Dogies", October 15th, and "Rootin', Tootin' Rhythm", December 1st.

Richard Vernon, who produced "The Invaders" several seasons ago. The musical accompaniment which nowhere is obtrusive, is by the London Symphony Orchestra. Miss Kerr and Mr. Evans are convincing, especially in their love scenes. A depiction of Penn's trial, in which the jury is forced to go to jail by corrupt English judges, because they acquit the great Quaker, is a highlight.

Seen at the 55th Street Playhouse, New York. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, Dec. 22, 1943. Running time, 78 mins. General audience classification.

William Penn Clifford Evans
Gulielma Deborah Kerr
Dennis Arundell, Aubrey Mallalieu, D. J. Williams, O. B. Clarence, James Harcourt, Charles Carson.

Suspected Person

(PRC Pictures)

Action Thriller

This British-made picture, released in this country by PRC Pictures, has the benefit of excellent acting and thoughtful direction. In some houses it could well carry the program; in any theatre it should serve well on a double feature bill.

The story in the telling does not sound as good as it plays. It has to do with three gangsters who rob a bank in New York. One, Eddie Sands, disappears with the plunder, \$50,000. The other two catch up with the double-crosser, who claims Jim Raynor, a London reporter visiting Gotham, has the money and is headed back to England. Whereupon the two thugs kill their one-time colleague and set out to follow Raynor.

Raynor has gone to stay at his sister Joan's apartment in London. He meets Carol, a night club singer there. It appears Jim really does have the money; so he has not only the gangsters but Scotland Yard trailing him. Inspector Thompson rents a room in Joan's house, increasing both action and romance.

The thugs threaten Raynor, who sends the dollar bills to himself in care of general delivery in Holyhead. When he calls for his package at the post office Inspector Thompson is on hand to intervene. They open the package and find it stuffed with paper, confounding both men.

Meanwhile, the gangsters kidnap Carol and, in an effort to save her, Jim walks into the gangsters' trap. But he still hasn't the money, which is in the possession of his sister Joan. Carol and Jim are rescued, and at the fadeout it is apparent that love, with both couples, has taken its proper course.

Seen at the New York theatre. Reviewer's Rating: Good.—B. H.

Release date, November 29, 1943. Running, 78 min. General audience classification.

Jim Raynor Clifford Evans
Joan Raynor Patricia Roc
David Farrar, Anne Firth, Robert Beatty, Eric Clavering, Leslie Perrins, Eliot Makeham.

Candlelight in Algeria

(British Aviation - British Lion)

Adventure Drama

Here is a modest, efficiently-made offering which should appeal to the modest showman.

The scene is that almost legendary Algiers whence had fled at France's capitulation all the allegedly gallant—but not so brave—Parisians; officers and stray woman, crafty vendors of state secrets. This was the Algiers where the German Armistice Commission had made its headquarters.

You see the Algiers of that time, on the screen, with an urgent exactness. But you see it in the midst of a hurly-burly story of young love (reinforced with love of country) matching itself in ultimate triumph against the cunning, callous machinations of the Nazi machine.

Carla Lehmann, up-and-coming English actress, essays the hazardous job of portraying a young woman from Kansas. James Mason, also English, and on the way up, has the easier task of playing the young British officer who must preserve that well-known disdain of death and danger. Walter Rilla, one of Herbert Wilcox's screen finds, contributes a brilliant study of German evil.

The production is swift moving. The picture—despite the clumsy endeavor of its promoters to link it with the astonishing feat of those gallant officers beached by submarine to reconnoitre the Allied landings in North Africa—convinces in its earnestness. Its thrills never falter. The swift crescendo of its story never halts.

It is a sure bet in British cinemas, and may be commended also to showmen in America.

George King directed this Dorothy Hope story.

Trade shown at the Rialto Cinema, London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 85 mins. General audience classification.

Alan Thurston James Mason
Susan Ann Foster Carla Lehmann
Von Alven Raymond Lovell
Maritza Enid Stamp-Taylor
Doktor Muller Walter Rilla
Yvette Pamela Stirling
Lea Seidl, Hella Kurty, Leslie Bradley, MacDonald Parke, Michel Morel, Albert Whelan, Meinhardt Maur, Paul Bonifas, Harold Berens, Richard George, Bart Norman, John Slater, Berkeley Schultz, Jacques Metadier, Graham Penley, Richard Mollinas, Cecile Chevreau, Cot D'Ordan, Paul Sheridan.

Sing a Jingle

(Universal)

Defense Plant Musical

The splendid baritone voice of Allan Jones is the top attraction of "Sing a Jingle." It is generously used to lift the film above its routine story and patterned comedy to a satisfactory level of musical entertainment.

The plot concerns a radio favorite who enters a defense plant incognito, sings at the bond rally, falls for the boss' daughter and disposes of all attendant complications in short order. There is ample room in it for several modest production numbers and more than a little slapstick humor.

Betty Kean and Gus Schilling help to maintain the spirit of gaiety which Edward C. Lilley frequently achieves in production and direction. June Vincent makes an attractive romantic foil for Jones, looking more than a little like Veronica Lake. And a newcomer among the younger set, Dicky Love, does a standout acrobatic tap number.

John Grey, Eugene Conrad, Lee Sands and Fred Rath all contributed toward the screenplay, without distinguishing themselves in the undertaking.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, January 7, 1944. Running time, 62 min. PCA No. 9712. General audience classification.

Steve Roberts Allan Jones
Muriel Crane June Vincent
Edward Norris, Gus Schilling, Betty Kean, Samuel S. Hinds, Jerome Cowan, Joan Castle, Dicky Love, Vivian Austin, Lorin Raker, William Newall.

Smart Guy**(Monogram)****Gambler's Debt**

The gambler's debt to society is to stand trial for manslaughter. It is a tough debt to pay because the gambler is innocent. But he is a gambler and a gangster, and a character better known to the screen of a decade ago.

Rick Vallin, who is 23 years old and Russian born and a good actor, plays "Johnny Reagen," the gambler. He heads a string of gambling houses that fall prey to a crusading district attorney. He is within the law, albeit in the eyes of the law a reflection upon the community. A gambling drunk falls, cracks his neck and dies in one of the houses, and the district attorney charges Reagen with manslaughter.

While out on bail, Reagen's press agent, in the person of Jack La Rue, transforms the gambler into a philanthropist in an effort to swing public opinion in his favor, and Reagen's attorney has his client adopt a small boy. The boy reforms the gambler while Reagen's "moll" gives clandestine attention to the press agent. Reagen expels his blonde and press agent from his home and in so doing sacrifices the only witness to the fact that he is innocent of the manslaughter charge.

The gambler jumps his bail, and in the company of the boy hides out in an isolated country inn run by a genuinely entrancing blonde, Wanda McKay. Mr. Reagen falls in love with the innkeeper, his love is requited, and he closes the story by proving his love for boy, girl and society, giving himself up to a posse led by the district attorney and returning to pay his debt.

John T. Coyle produced, and Lambert Hillyer directed.

Seen at the New York theatre. Reviewer's Rating: Mediocre.—B. H.

Release date, Dec. 17, 1943. Running time, 63 min. PCA No. 9652. General audience classification.

Johnny Reagen.....Rick Vallin
BobbyBobby Larson.
Veda Ann Borg, Wanda McKay, Jack La Rue, Mary Gordon, Paul McVey, Addison Richards, Roy Darmour, Jon Dawson.

Billy the Kid in Cattle Stampede**(PRC Pictures)****Western**

Billy the Kid still rides the range. In this, the latest of the series, he is, as usual, confronted with the handicap of being regarded as an outlaw when he is really a hero. Some boys with an eye to the rewards being offered for his capture are on the way to cashing in when Billy and his pal are warned by Ed Dawson. The guns of the posse blast Ed off his horse; but Billy risks being captured and rides into town to return with a doctor.

There is a range war in progress and when Billy and Fuzzy come upon a dead Dawson hand, Mary, Ed's sister and daughter of the ranch owner, covers them with a pistol, thinking they shot her father's employee. Billy satisfies Mary it was an optical illusion and the two join the range war on the side of the Dawsons.

Billy and Fuzzy contrive to expose the outlaws, bringing peace once again to the cattle ranges.

Fights and brawls are difficult to film. In this picture they are numerous, and virtually every hand-to-hand combat appears on the screen as unreal as the story. Sam Newfield, directing, was obviously hurried by the production schedule.

Seen at the New York theatre. Reviewer's Rating: Mediocre.—B. H.

Release date, August 16, 1943. Running time, 58 min. PCA No. 9446. General audience classification.
Billy the KidBuster Crabbe
Fuzzy JonesAl St. John
Frances Gladwin, Charles King, Ed Cassidy, Hansel Werner, Ray Bennett, Frank Ellis, Steve Clark, Roy Brent, John Elliott, Bud Buster.

Swingtime Johnny**(Universal)****The War and Music**

Wherein the Andrews Sisters and Harriet Hilliard, along with Mitch Ayers and his band, take their respective swingtime talents to a war plant for the duration.

There is not much plot. Having entered the plant the Andrews trio become workers in overalls, but are never seen working. Miss Hilliard becomes secretary to the head of the company and provides the love interest by falling in love with her boss. The boss, played by Peter Cookson, is a stuffed shirt who, through the combined efforts of the four girls and the members of the orchestra, becomes malleable to matters of jive, and the heart of his secretary.

Some saboteurs on the board of directors try

to take over the plant in the interest of monetary and not military gains, but Miss Hilliard sees through their nefarious doings and saves the plant for her boss and her boss for herself. All this is done to the intermittent accompaniment of musical numbers by the Andrews Sisters, and one or two by Miss Hilliard herself in engaging style.

The attempts at humor are feeble, but the presence of Harriet Hilliard establishes the value of the picture for other than fans of the trio of sisters.

Seen at Locw's State in the company of an afternoon audience that appeared unimpressed. Reviewer's Rating: Mediocre.—B. H.

Release date, February 18, 1944. Running time, 60 min. PCA No. 9771. General audience classification.
The Andrews Sisters.....Themselves
Linda Lane.....Harriet Hilliard
Peter Cookson, Matt Willis, Bill Phillips, Tim Ryan, Mitch Ayers and his orchestra.

**ADVANCE SYNOPSSES
and information****THE DAY WILL COME****(Columbia)**

PRODUCER: Sam Bischoff. DIRECTOR: Andre De Toth. PLAYERS: Marsha Hunt, Alexander Knox, Henry Travers, Eric Rolf, Richard Hale, Trevor Bardette, Richard Crane, Elvin Fields, Ray Teal, Art Smith, Rex Williams, Shirley Mills, William Ruhl, Caryl Lincoln, John Marton, Eileen Coghlan, Victor Travers, Anne Parks.

POSTWAR DRAMA. A former Polish school teacher, who returned to Poland from Nazi Germany with the invasion forces and became a gauleiter, is brought to trial in Poland at the end of the war together with other Nazi criminals. He had ruined the girl with whom he was formerly in love in his school teaching days and committed numerous other crimes against the Polish citizens. The trial and punishment of the Nazi criminals brings the picture to an end.

ADDRESS UNKNOWN**(Sam Wood-Columbia)**

PRODUCER-DIRECTOR: William Cameron Menzies. PLAYERS: Paul Lukas, Mady Christians, K. T. Stevens, Peter Van Eyck, Morris Carnovsky, Charles Halton, Erwin Kalser, Dale Cornell, Peter Newmeyer, Larry Joe Olson, Gary Gray.

DRAMA. Partners in a San Francisco art gallery split, one of them returning to Germany where he becomes a Nazi. He's indirectly responsible for the killing of his former partner's daughter by Storm Troopers after she has been banned from the stage in Berlin because she is Jewish. The partner in this country writes incriminating letters which finally put the Nazi in trouble with Hitler's Gestapo. The last letter is returned, marked "Address Unknown."

UP IN MABEL'S ROOM**(U.A.-Edward Small)**

PRODUCER: Edward Small. DIRECTOR: Allan Dwan. PLAYERS: Marjorie Reynolds, Dennis O'Keefe, Gail Patrick, Mischa Auer, Lee Bowman, Binnie Barnes, Charlotte Greenwood, John Hubbard.

FARCE. This picture is based on the stage play of the same title. It deals with the troubles of a young newlywed, who has explained everything to his bride that happened before his marriage with the exception of a gift of inscribed lingerie to another woman two years previously. In an effort to save facing his jealous bride with the truth he tries to recover the lingerie with hilarious complications ensuing.

CHRISTMAS HOLIDAY**(Universal)**

PRODUCER: Felix Jackson. DIRECTOR: Robert Siodmak. PLAYERS: Deanna Durbin, Gene Kelly, Dean Harens, Gale Sondergaard.

DRAMA WITH MUSIC. Miss Durbin plays the part of a night club entertainer in New Orleans whose husband is in prison. She meets a young officer grounded there enroute to San Francisco for the holidays. When she misses her bus and cannot find a hotel room, he takes her to his suite, where she spends Christmas Eve. The next day, Christmas, she tells him the story of her life. Her husband breaks out of prison and comes to the night club, where he's killed by officers. The boy leaves for service with Deanna bidding him a friendly goodbye, with just a hint that after the war he may look her up.

SONG OF THE OPEN ROAD**(U.A.-Charles Rogers)**

PRODUCER: Charles R. Rogers. DIRECTOR: S. Sylvan Simon. PLAYERS: Edgar Bergen, Charlie McCarthy, Bonita Granville, Rose Hobart, Regis Toomey, W. C. Fields, Reginald Denny, Jane Powell, Peggy O'Neill, Pat Starling, Jeanne Newport, Sammy Kaye and his band, Chuck Faulkner and band, and others.

COMEDY WITH MUSIC. A teen-aged Hollywood star disguises herself and runs away to join a group of youths helping the war effort by harvesting crops. She's a failure at farm work, but when she reveals her true identity and brings Hollywood stars to entertain at a ranch whose crop is threatened by storms, she manages to attract hundreds of persons from the countryside who pitch in and save the crop.

MY REPUTATION**(Warners)**

PRODUCER: Henry Blanke. DIRECTOR: Curtis Bernhardt. PLAYERS: Barbara Stanwyck, George Brent, Lucille Watson, Warner Anderson, Robert Shayne, Leona Maricie, Esther Dale, Mary Servoss.

DRAMA. This story deals with the struggles of a young widow, whose husband was killed in the present war, to readjust her life and raise her two sons. At the same time she must fight the domination of her mother who attempts to dictate the manner in which she is to live and recover from the blow dealt her by the war.

ADVANCE SYNOPSSES

and information

THE GHOST THAT WALKS ALONE (Columbia)

PRODUCER: Jack Fier. **DIRECTOR:** Lew Landers. **PLAYERS:** Arthur Lake, Lynn Roberts, Janis Carter, Frank Sully, Robert Williams, Matt Willis, Barbara Brown, Warren Ashe, John Tyrrell, Jack Lee, Paul Hurst, Arthur Space.

MYSTERY-COMEDY. Arthur Lake, who is sound effects man on a radio program, picks the time when the sponsor is about to discard the show to marry a member of the cast. When he and his bride leave on their honeymoon, the entire cast joins them to rehearse the show with new material in hopes of saving it from disaster. At the honeymoon lodge the bridegroom prepares to retire on his wedding night only to find the show's producer in the next bed, murdered. Trying to solve the murder, rehearse the new show, and have a honeymoon at the same time keeps the bridegroom in a dither until finally, with the help of two others in the cast, he solves the murder.

HAIL THE CONQUERING HERO (Paramount)

PRODUCER: Paramount. **DIRECTOR:** Preston Sturges. **PLAYERS:** Eddie Bracken, Ella Raines, Franklin Pangborn, William Demarest, Jimmy Dundee, Freddie Steele, Georgia Caine, Esther Howard.

MARINE SAGA. The son of a U. S. Marine Corps hero of the last war goes away with lots of home-town fanfare. He's given a medical discharge by the Marine Corps doctors after a big buildup back home and faces the prospect of an embarrassing return home. In the meantime, word of his return reaches home and the whole town prepares to give him a hero's welcome. He's the man of the hour to those who know nothing of his discharge. He meets a couple of real Marine heroes on the train just back from Guadalcanal, and takes them home with him. They take over the play and tell the home folks all about the big doings on Guadalcanal. Everything turns out all right without the home-town boy having to face disgrace.

TIMBER QUEEN (Paramount)

PRODUCERS: William Pine and William Thomas. **DIRECTOR:** Frank McDonald. **PLAYERS:** Dick Arlen, Mary Beth Hughes, June Havoc, Sheldon Leonard, George E. Stone, Duck Purcell, Tony Hughes, Edmund MacDonald, Bille Haade, Clancy Cooper, Dewey Robinson, Horace McMahon, Jimmy Ames.

COMEDY DRAMA. A flyer returns from the South Pacific to seek the widow of his dead pal. He finds her a singer in a night club and soon finds the pal left her with nothing but a huge mortgage on rich timber land. He and Mary Beth Hughes, the widow, plot to finance the logging of the land with the \$10,000 gambling bankroll of the club and pay off the mortgage with logs. Complications end with Dick flying to bomb out a dam thrown into the logging stream. He crash lands at the end right into Mary Beth Hughes' arms.

TWO SISTERS AND A SAILOR (M-G-M)

PRODUCER: Joseph Pasternak. **DIRECTOR:** Richard Thorpe. **PLAYERS:** June Allyson, Gloria DeHaven, Jimmy Durante, Van Johnson, Ben Blue, Harry James and Orchestra, Xavier Cugat and orchestra, Carlos Ramirez, Donald Meek.

COMEDY WITH MUSIC. Two sisters open up their home as a canteen for servicemen, one of them a young sailor whom both like very much but feel shouldn't spend his money. Unknown to them he is very wealthy but having a hard time to decide which one of the girls he likes most. He gives them a warehouse to be turned into a big canteen when along comes a soldier who falls in love with one of the sisters. When the sailor realizes one of the girls is in love with someone else he awakens to the fact he's really in love with the other. All hands are happy.

MARINE RAIDERS (RKO Radio)

PRODUCER: Robert Fellows. **DIRECTOR:** Harold Schuster. **PLAYERS:** Pat O'Brien, Robert Ryan, Ruth Hussey, Frank McHugh, Barton MacLane, Richard Martin, Barbara Hale, Russell Wade, Tommy Bryson, Richard Davies, Don Dillaway, Edmund Glover, Robert Anderson, Joseph Vitale, Michael St. Angel, James Jordan, Steve Winston, Lawrence Tierney, Robert Dane.

WAR DRAMA. This is a story of the Marines, the way they train, fight and live with a romance injected to give it additional lift, dramatic possibilities and love interest. The Marines are first seen in battle in the South Pacific. Brother officers, who are buddies, fall out when one of them falls in love with a girl while they are in Australia recuperating from wounds. The elder one, thinking such sudden love won't work, has the other ordered home. Returning to the States, they are assigned to training new Marine Raider outfits but are estranged. In the end, the younger man's love proves out, his superior officer pal realizes the girl is a fine woman, and all is warm friendship once again.

RIDERS OF THE DEADLINE (U. A. - Sherman)

PRODUCER: Harry Sherman. **DIRECTOR:** Leslie Eslander. **PLAYERS:** William Boyd, Andy Clyde, Jimmy Rogers, Richard Crane, Frances Woodward, Herbert Rawlinson.

HOPPY UNCOVERS RACKETEERS. In order to get a ranger friend out of a jam, Hopalong Cassidy pretends to be a criminal and is outlawed from the Rangers. He joins the real thieves, who have framed and killed his friend. Then he uncovers all the corrupt politics at peril of his life and at risk of being suspected himself. After a situation calling for gunplay, Hoppy brings to justice the respectable banker of the town, the leader of the gang and the instigator of all the skullduggery and the smuggling. The picture marks the second appearance for Sherman of Jimmy Rogers, son of the late Will, as Hopalong's side-kick.

HENRY ALDRICH, BOY SCOUT (Paramount)

PRODUCER: Walter MacEwen. **DIRECTOR:** Hugh Bennett. **PLAYERS:** Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney, Darryl Hickman.

ALDRICH SERIES AGAIN. Henry Aldrich is the leader of a Boy Scout troop striving to win first place in competitive tests. His father, anxious to locate a big factory in Centerville, persuades him to take into the troop the willful son of the manufacturer and then Henry's troubles begin. On an overnight hike Henry's compass proves to be wrong and they all get lost. It's blamed on the manufacturer's son, but finally proved that someone else tampered with the compass. Henry's troop wins out.

BEAUTIFUL BUT BROKE (Columbia)

PRODUCER: Irving Briskin. **DIRECTOR:** Charles Barton. **PLAYERS:** Joan Davis, Jane Frazee, John Hubbard, Bob Haymes, Judy Clark, Grace Hayle, Isabel Withers.

COMEDY WITH MUSIC. Joan Davis is left a defunct artists' agency by her boss who has joined the marines. She gets a girl band to tour the country, but they are stranded in a small town when Joan loses her purse with all funds and tickets. Unable to remain at the hotel, they find what appears to be an empty house. It's on a munitions plant proving grounds as they learn when rudely awakened the next morning by exploding shells. Persuaded by the engineer in charge to give a benefit for a war worker nursery, they discover they are also expected to operate it.

MY BEST GAL (Republic)

PRODUCER: Harry Grey. **DIRECTOR:** Anthony Mann. **PLAYERS:** Jane Withers, Jimmy Lydon, Frank Craven, Fortunio Bonanova, Franklin Pangborn.

ROMANTIC COMEDY WITH MUSIC. Kitty O'Hara, although descended from a long line of troupers and possessed of a lovely voice, has no aspirations for a theatrical career. This dismays her grandfather, an old trouper, with whom she makes her home. But blood tells in the end, and Kitty steps in to help put across a musical show written by the boy she loves.

SAILOR'S HOLIDAY (Columbia)

PRODUCER: Wallace MacDonald. **DIRECTOR:** William Berke. **PLAYERS:** Arthur Lake, Jane Lawrence, Bob Haymes, Shelley Winter, Lewis Wilson, Edmund MacDonald, Herbert Rawlinson.

COMEDY. Story deals with two merchant seaman on thirty hours' leave in Hollywood. One is in love with a sidewalk photographic shop model who poses with servicemen and the other has fallen for the stand-in to a famous film star. They visit a studio, become involved and entangled in a production, holding up work on the set. They get switched around on the love affair, but finally get things straightened out. Each one marries the right girl before putting to sea.

RENOWN PICTURES CORPORATION LTD.

(Managing Director: J. GEORGE MINTER, A.L.A.A.)

111 A, WARDOUR STREET

LONDON, W. 1.

THE REVIVAL SPECIALISTS OF THE UNITED KINGDOM
WHO PRODUCE THE RESULTS



1943 REVIVAL PROGRAMME INCLUDED:

G. B.—Gainsborough
Productions:

KING SOLOMON'S MINES
GOOD MORNING BOYS
GREAT BARRIER
SABOTAGE
O.H.M.S.
OKAY FOR SOUND
TAKE MY TIP
HIS LORDSHIP

Sol Lesser
Productions:

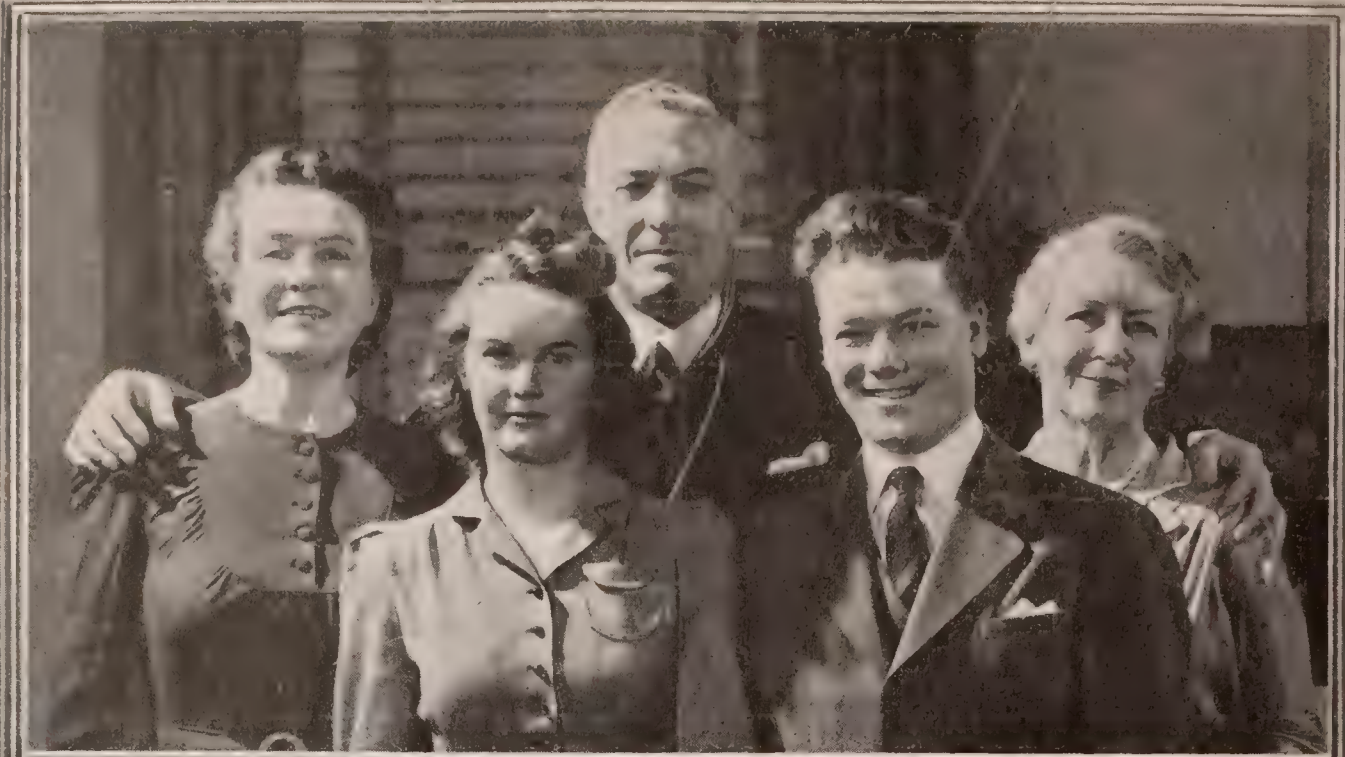
OUR TOWN
Ernst Lubitsch's
THAT UNCERTAIN FEELING

Hal Roach
Productions:

TOPPER TAKES A TRIP
THERE GOES MY HEART
CAPTAIN FURY
CHUMP AT OXFORD

Herbert Wilcox Production—QUEEN VICTORIA

James Roosevelt Production—POT O' GOLD



Can You hold them?



One thing the war did . . . It brought a lot of old customers back . . . who had stopped coming to your theatre . . . The family jalopy was gasless . . . or it needed new tires . . . or was dead for the duration . . . So former golf addicts switched to films . . . Workers with big bankrolls started doing likewise . . . Fathers who formerly delegated ma and the kids to do all the picture-going . . . for the family . . . took their place at the head of the delegation . . . The war started it . . . Now what are you going to do about it? . . . Hang on to it? . . . Fight for it? . . . Or throw it away? . . . We have the stuff to help you hang on to it . . . You put it on your billboards . . . in their hands . . . in their EARS . . . under their doorways . . . in their EYES . . . about every place they can look . . . They can't get away from it . . . and you . . . We can PROVE it.

NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

RENTAL ACCESSORIES • TRAILERS • SPECIAL ACCESSORIES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Miracle of
Morgan's Creek

The Lodger

Standing Room Only

Timber Queen

The Uninvited

Cowboy in the Clouds

California Joe

Henry Aldrich, Boy Scout

Riders of the Deadline

Service

PRODUCT DIGEST

*Advance data, Reviews on
all pictures, Release Chart*

PICTURE GROSSES

*Report on the pace-making
engagements of better pictures*

"WHAT the PICTURE DID for ME"

*Exhibitors speak their minds
about box office results*

MANAGERS' ROUND TABLE

*Where Showmen hold weekly
experience meeting and report*

—in

Better Theatres

Things to Think About for the Post-War Theatre

VOL. 154, NO. 2

JANUARY 8, 1944

Entered as second-class matter, June 22, 1903, at the Post Office at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quinley Publishing Company, Inc., 150 South Broadway, Suite 20, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year outside the Americas, 25 cents a copy. Copyright 1944 by Quinley Publishing Company.



LONG DISTANCE- HEDDA HOPPER IN HOLLYWOOD PLEASE!

"Thanks for the column rave. You'll be happy to learn that M-G-M's '**A GUY NAMED JOE**' is playing at the Capitol, N. Y. to business named TERRIFIC!"

By HEDDA HOPPER

Hollywood, Calif., Dec. 26.—The most ironic event of the week—Metro, our biggest studio, can't find a house in which to show "A Guy Named Joe," so it will be ineligible for the Academy award, which, in my opinion, it would win hands down. What a picture! Never a dull moment. Teaming of Irene Dunne and Spencer Tracy is by way of being terrific. This is the picture we've been waiting for. Many of our actors had to go overseas before we realized what a fine performer Ward Bond is. In this, he has many Gable qualities. Van Johnson is going up the ladder so fast that if he isn't careful, he'll find himself with star rating before New Year's. Vic Fleming has done a magnificent job. Let's not forget Lionel Barrymore, who plays the Boss of Heaven, with a couple of speeches we should memorize. Nor Jimmy Gleason. I don't as a rule find myself in a lather over a picture. But "A Guy Named Joe" got me.

P.S. The reason is that M-G-M's "MADAME CURIE" is playing in 4 Los Angeles Theatres, and it's a leading contender for the Academy Award.

M-G-M presents Spencer Tracy • Irene Dunne in Victor Fleming's Production of "A Guy Named Joe" with Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams • Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by Victor Fleming • Produced by Everett Riskin

We at Warner Bros.

WANT SINCERELY TO EXPRESS OUR APPRECIATION TO ALL THE
MOTION PICTURE CRITICS OF NEW YORK; FOR THEIR SELECTION OF

"WATCH ON THE RHINE"

AS **THE BEST PICTURE OF THE YEAR**

WE FEEL THAT THIS CHOICE IS NOT ONLY RECOGNITION OF A
FINE ENTERTAINMENT, BUT IS ALSO RECOGNITION OF THIS COM-
PANY'S CONVICTION THAT OUR INDUSTRY HAS A VERY REAL
OBLIGATION: TO PRODUCE THE KIND OF PICTURES THAT WILL,
WITHIN THE STRICT LIMITS OF ENTERTAINMENT, HELP TO AD-
VANCE THE FREEDOMS WHICH ALL DECENT MEN HOLD DEAR.

THEIR FURTHER CHOICE OF

IDA LUPINO

AS **THE BEST ACTRESS OF THE YEAR**

FOR HER PERFORMANCE IN "THE HARD WAY", AND OF

PAUL LUKAS

AS **THE BEST ACTOR OF THE YEAR**

FOR HIS PERFORMANCE IN "WATCH ON THE RHINE", MAKING THIS
YEAR'S AWARDS ALMOST WHOLLY A WARNER BROS. "PARTY", HAS
MADE ALL OF US HAPPY, PROUD AND MORE DETERMINED THAN
EVER TO KEEP WARNER BROS. OUT IN FRONT.

Jack L. Warner
EXECUTIVE PRODUCER


CARY GRANT

JOHN GARFIELD

DESTINATION T

THE WARNER K

with DANE CLARK ROBER

A black and white movie poster for the film 'Torpedo'. The top half of the poster features a photograph of three men in a submarine. The man in the center, Alan Hale, is wearing a light-colored uniform and a white belt, looking off to the side. To his left, a man in a dark uniform and white sailor's cap (John Ridgely) looks up. To his right, another man in a dark uniform and white sailor's cap (William Prince) looks forward. The background shows the interior of a submarine with various mechanical parts and pipes.

TORPEDO

AND OF OPENINGS!

IN NEW YORK THE BIGGEST STRAND WEEK
IN ITS 30-YEAR HISTORY! IT'S
"A BOX-OFFICE TORPEDO" (Ed Sullivan,
N. Y. News) EVERYWHERE!

UTTON WARNER ANDERSON

ALAN HALE • JOHN RIDGELY • WILLIAM PRINCE
Directed by DELMER DAVES • Produced by JERRY WALD

er Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman



A GREAT *LIVING* AMERICAN!
Teheran! The Connally Resolution!
Countless articles like Raymond
Clapper's reprinted below! What
greater tribute could be paid to
Woodrow Wilson and the *living*
power of all he fought for on this,
the 87th anniversary of his birth!

Wilson, Prophet *By Raymond Clapper*

Armistice Day 20 years ago was cloudy and raw in Washington, as it is now outside my window. I have always remembered the story I covered that day for the United Press. The war had been over five years. Woodrow Wilson had become a broken old man, living in seclusion at his home on S St., and what he said that day has come true, it seems to me, although you may not agree.

One felt very sad for him. Remember the times, if you can. By then Harding had been President and had died. Coolidge was in office and was feeling rather pleased—as he said at the time—because rigid economy had brought our expenditures within our income, and he hoped, as we all believed, that we were on the threshold of a new era.

That Armistice Sunday of 1923 was gray and the faithful followers of Wilson were a bedraggled crowd in the street in front of the house on S St. They went there every Armistice Day and knelt down to pray in the street.

It always was a fairly good human interest story. Nobody very prominent in the crowd, of course. Mostly fringe sentimentalists, cranks, and not very realistic people.

I think there was a minister in the crowd and, as I remember it, he said a prayer.

Then somebody went up and knocked on the door and in a few minutes Wilson came out on the stoop.

I have a photograph of him as he came out of the door and I stood about 10 feet away. He

dragged himself through the door with some difficulty, for since his illness in the White House four years earlier he had not been able to move about freely. He leaned on a heavy cane. He had changed much since I had seen him last and especially since the day when he strode confidently down the center aisle of the Senate bringing the huge text of the Treaty of Versailles under his arm to ask for its ratification.

His hair was all white and hung in a fringe on his neck. But he wore his silk hat and a long cloak, and pulled himself together for a dignified appearance.

Wilson lived only three months after that. The feeble man had difficulty in responding to the greeting of his admirers. After a few words of thanks he choked and apologized for his emotion.

Then for just a few seconds he fired up and spoke like an implacable prophet out of the Old Testament.

I looked up his words today in a yellowed copy of the World Almanac. They still vibrate, and now I can hear them plainly:

"Just one word more. I cannot refrain from saying it: I am not one of those that have the least anxiety about the triumph of the principles I have stood for. I have seen fools resist Providence before, and I have seen their destruction, as will come upon these again—utter destruction and contempt. That we shall prevail is as sure as that God reigns."

Those, I believe, are the last public words Woodrow Wilson ever spoke.

Reprinted by courtesy of
Scripps-Howard Newspapers

DARRYL F. ZANUCK'S TECHNICOLOR PRODUCTION OF "WILSON" FOR 20th CENTURY-FOX
IS BEING DIRECTED BY HENRY KING AND WRITTEN BY LAMAR TROTTI

This advertisement appeared in full-page size in all Washington, D. C., newspapers...on the occasion of Wilson's Birthday, December 28, 1943.

20
CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 154, No. 2



January 8, 1944

THE PEGLER APPROACH

MR. WESTBROOK PEGLER, self-assigning reporter and militant columnist, has made some significant contributions to journalism. He had an important hand in the bringing of Willie Bioff to justice, and related attentions to the Federal prosecution and conviction of co-conspirators and extortionists preying upon the motion picture companies.

The inquiry which brought Bioff to bar was sharply pointed, rifle-shot reporting. It was particularized, specific.

But now Mr. Pegler in a current column is seized of a perfect Donald Duck sort of irate frenzy and fires broadcast with a scatter-gun at the whole of the industry and all of its people.

The importance of Mr. Pegler's position and his responsibility and repute would seem to require of him poise and a very real devotion to his considerably avowed attitude of concern for accuracy and fair play.

Twice, in trials in the Federal courts, juries have held that the gangster defendants were guilty of extortion, and yet Mr. Pegler reverses the processes of law and renders a personal verdict of bribery, because it appears that better fits his concept. He obviously has limned for himself an over-all picture in sharp black and white, mostly black, which depicts for him all that there is to be recorded in the total scene. Those things are so which he would have so, and there is nothing else that can be so. That is not, one must insist, the exercise of the process of reporting, which is assumed to be concerned with facts, be they what they may. There is a quality of selfishness, an obtuseness about this personal verdict unbecoming a white knight professing to be armed in the cause of justice and decency.

Loose and sweeping generalization, spurning facts in the way of preconceived patterns, are the practices of mad, intolerant crusaders. This is the order of intemperance which creates new injustices while inveighing against old ones. That is disservice of society.



ESQUIRE CASE

WE are presently to see an adjudication of the question of the admissibility of the magazine, *Esquire*, to the privilege of second-class mail rates.

Reports and discussions in the daily press tend toward confusions concerning the issue.

Inevitably, both headlines and copy enjoy a focus on the "Varga Girl". If you happen not to have met her in print, it is to be explained that she is a slightly clad beauty, as lithesome and looksome in her contours as the artist, Mr. Alberto Varga, a broad-minded Peruvian, can contrive. She is well designed to remind a young man of something he would like to do. She has no reference to a stained glass window or an "Ode to a Grecian Urn". She keynotes a policy which has tinted the outlook of *Esquire*. The exact shade is a ripe nubile-pink.

Subsequent to the issuance of a show-cause order from the Postmaster General, Mr. Frank C. Walker, there was a hearing by a board of three officers of the Post Office Department.

Most of what was heard from the ensuing sessions bore on the question of material alleged to be "of an obscene, lewd and lascivious character". Resulting reports found two of the hearing officers voting not guilty, with the third dissenting.

That, however, is not the only issue. The show-cause order included citation of the Fourth Condition of the statute describing the second-class mailing privilege. That condition stipulates that the publication "must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, arts, or some special industry. . . ."

But the Postmaster General the while does not view *Esquire* as devoted to social service, arts, sciences or industry, and under the Fourth Condition has revoked the second-class privilege for the magazine, effective February 28. He the while points out that there is time for an indicated attention by the courts, and by the Congress.

The procedure in no event bars *Esquire* from the mails, under other classification, and it makes no findings on the moral character of the publication. It would, however, promise to increase the distribution cost for *Esquire* by about a half a million dollars a year, if by mail.

THE fact is that the second-class rate is a subsidy, paid by the nation, to the business of publication in the service of society and commerce. Second-class matter does not pay its way in postage. By reason of its contribution to the circulation of the media, the special rate is a subsidy also to all American business which advertises in print.

The statute appears to make clear that the second-class mailing provision is decidedly a privilege, despite the fact that there have been many contentions that it is a right and a right to be enjoyed by most anyone periodically putting something to press.

The Fourth Condition assumes a judgment of admissibility. Preceding rulings and adjudications add up to a conflicting tangle. Mr. Walker, both as official and citizen, is in sound position with a demand for adjudication or legislation which shall have a positive meaning expressive of the will of the people of the Republic.



COME next week and a Thursday, January 13, Mr. W. Ray Johnston will be marking, and doubtless celebrating, the thirtieth anniversary of his coming to the motion picture. He entered through the main gate to the Thanhouser studio up in New Rochelle, which at that time was really "forty-five minutes from Broadway". Now, in Hollywood, he is president of Monogram Pictures Corporation and, by reason of continuous attention to this business of motion pictures, is a lot better known to a somewhat bigger industry.



At the hour of twelve, midnight, January 1, the National Youth Administration ceased to exist, by reason of an act of Congress. It turned in 300 tons of old records, to be sold, says the Associated Press, for waste paper.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Eagles, Oak Leaves

PROMOTIONS for their services in the Army's application of the motion picture to war were received by two of Hollywood's leading men in uniform this week. Frank Capra, producer of the "Why We Fight" series for the Special Services branch, was promoted to a full Colonel and Major Hal Roach was made a Lieutenant Colonel in the Air Corps. Colonel Roach, who has been an adviser on films to the War Department since the last war, has been transferred from the Air Corps training film section at Wright Field to Washington, where it is reported he will have direction over the corps combat cameramen. Both men have been in uniform since before Pearl Harbor, Colonel Capra rising from the rank of Major. Not long ago Harry Hopkins told one of his White House luncheon guests that he believed "Capra should boss all the pictures for the Army." He had just seen "Battle for Russia" produced by Colonels Capra and Anatole Litvak.

Appreciation

THANK you's were graciously passed along to the trade press this week by William F. Rodgers, general sales manager of MGM, and retiring chairman of the War Activities Committee distributor division, for their assistance in WAC campaigns during 1943. He expressed appreciation for "many cooperations."

"The improvements in the distribution of war films, a record of which the industry may well be proud, the showings on Bond premieres and the various drives would not have been possible had it not been for the fullness of your cooperation and the desired publicity and intelligent reporting of these activities which you gave," he wrote MOTION PICTURE HERALD.

Store Sales

ACCORDING to the monthly survey made and announced this week by the New York Times, sales of New York and Brooklyn department stores declined approximately one per cent in December, as compared to the same month of 1942. It is the first December decrease registered since 1939. The decline is attributed to the huge volume of advance gift buying done in November. The increase in sales for November was 20 per cent over the same month for 1942. In 1942 Christmas came on Friday, giving the department stores an added day of business this Christmas week.

Twelve stores were covered in the survey, one showing an increase of 6.5 per cent, one a decrease of eight per cent, another a decrease of three per cent, and 10 stores showing increases varying in figures below the top figure of 6.5 per cent.

There was evidence of buyers anticipating

EXHIBITORS ask more music, more comedy and less war Page 12

WAR Production Board sets conditions for new theatres Page 13

INVASION plans spur British-American post-war deals Page 39

ON THE MARCH — Red Kann discusses WAC distributor report Page 43

HOPPER urges film industry be given seat at peace table Page 44

INDUSTRY maps final plans for launching new War Loan drive Page 45

NEW Consent Decree draft ready; await word from Tom Clark Page 46

CONGRESS is expected to act quickly on new admission tax Page 56

DETAILS of RKO pension and retirement fund plan are announced Page 58

PLEDGES received assure March of Dimes goal of \$10,000,000 Page 62

SERVICE DEPARTMENTS

Hollywood Scene Page 55

In the Newsreels Page 67

Managers' Round Table Page 75

Picture Grosses Page 74

Shorts on Broadway Page 72

What the Picture Did for Me Page 70

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1705

Release Chart by Companies Page 1707

The Release Chart Page 1708

higher excise levies, with liquors, furs, jewelry and toiletries departments showing a brisk business. Other departments likewise affected were women's fur trimmed coats, fabrics and sportswear. Those departments showing a decrease in business were mainly: toy, radio, furniture, shoe, men's furnishings and men's wear, and housewares. A scarcity of merchandise in most of these lines was an important factor, the Times reported.

Mayer to Army

ARTHUR MAYER, owner of the Rialto theatre, New York, and for the past two years executive vice-chairman of the War Activities Committee, may take a War Department post, Washington observers reported Tuesday. Army officials refused to disclose what type of position it would be, asserting it had not been decided as yet. The understanding in the capital is that Mr. Mayer will act in a technical capacity.

Nazi Theatres Blitzed

INDICATION of the amount of damage in lives, property and morale as a result of the Allied air raids over Germany was seen this week in a British radio report which said that the *Deutsche Allgemeine Zeitung*, German newspaper, disclosed nearly all of Berlin's theatres and music halls had been closed down.

For entertainment and relaxation, the German people still have Hitler's reports on the Germany Army's "victories" on the Eastern front; the Nazi propaganda radio programs and the Nazi-controlled press, including the comic strips.

Hero

THE staff of RKO's 23rd Street house has been cast in gloom. Their one-time manager, Staff Sgt. James J. O'Donnell was killed in action in a recent air raid over Bremen. Just last July the RKO staff was rejoicing at the news in the daily New York newspapers. The story of the heroism of Sergeant O'Donnell was being told in print. Seated behind a turret gun of a Flying Fortress, the Sergeant had knocked a Focke-Wulf out of the air and sent it crashing into the English Channel. Sergeant O'Donnell rose from an usher in one RKO house, the Jefferson on 14th Street, to become manager of the 23rd Street theatre. He was 28 years of age when he plunged to his death over Bremen. He was with the RKO organization for 13 years. His death in action was made known by the War Department Tuesday.

Streamlining

THE *American Weekly*, a Hearst publication claiming 22,500,000 readers and a list of advertisers including film distributors, has altered its format to conform with the times, shrinking somewhat in width and length and broadening out in thickness. The publishers refer to the new format as being streamlined. There is also evidence that the *American Weekly* is going in for better Hollywood coverage, what with their having sent the Sunday supplement's film editor John U. Sturdevant, to the film capital "to dig up some striking features through being on the ground that we would otherwise miss." Mr. Sturdevant will remain in Hollywood indefinitely.

New Year

WITH business during the week from Christmas to New Year's uniformly good in the nation's theatres, many reported over the weekend the greatest New Year's business in their history. The Radio City Music Hall, New York, was one of these. In the holiday week, it registered a gross of \$132,000, its all-time record. The picture there, now in its fourth week, is "Madame Curie."

Other theatres of New York's Broadway sector report similar high receipts. The Roxy in the seven days beginning Christmas Day, recorded 201,593 admissions. The picture was "The Gang's All Here." The Strand, with "Destination Tokyo," collected on New Year's Eve \$1,500 more than it did last year with "Yankee Doodle Dandy," its previous record breaker.

From London, Warners cabled Tuesday that its "This is the Army" at the Warner theatre in that city broke all records over the weekend. Police helped handle the crowds. Many patrons were turned away.

Italia News

ITALIAN-AMERICAN film audiences are to have a special screen report on the progress of Allied Armies in the liberation of their homeland. A full length documentary based on newsreels and official films from the Italian front had its premiere Sunday at the World theatre in New York. Titled "L'Italia Non Muore Mai" ("Italy Will Never Die") it was produced by A. Battistoni under the banner of Vesuvius Films. He was hopeful that it would revive the once booming Italian language film business in cities with large Italo-American populations. And there were hopes, too, that it would be sent back to Italy by the OWI as the first Italian language film in many years to bear a "Made in U.S.A." label.

Spy Story

TWO peddlers of Nazi motion pictures in the U. S. were among the 33 persons indicted for sedition by a Federal Grand Jury in Washington on Monday. They are Frank K. Ferenz, who owned and operated the Continental theatre, Los Angeles, show window for Nazi screen propaganda, and Ernst Eisele, Sr., of Staten Island, N. Y., variously connected with Ufa Films, Inc., subsidized distributor for the "new order's" pictures in the U. S. before Pearl Harbor. Attorney General Francis Biddle charges them with conspiring against the United States Government in behalf of the Third Reich.

Eisele, in addition to his Ufa connections, was president of the B. Westermann Com-

pany, Inc., operators of a plushy German bookstore in 48th Street, just off New York's Fifth Avenue. The FBI shut up the shop on December 8, 1941. Eisele, Sr., was charged with "aiding and abetting the Westermann company in its failure to register as an agent of a foreign principal." Herr Eisele had been an executive of Ufa before the Nazis came to power in 1932. His son, Ernst, Jr., was an officer of Ufa.

In the summer of 1941, when President Roosevelt ordered the Treasury to freeze German and Italian funds in the U. S. MOTION PICTURE HERALD learned that a portion of the Ufa funds was transferred from a New York bank to the account of Eisele, Sr. This information was given by the HERALD to the Treasury officials in New York.

Nitze was grabbed by the FBI the day after Pearl Harbor and after internment at Ellis Island and White Sulphur Springs went back to Germany in a diplomatic exchange. Before Pearl Harbor young Eisele's appearances at the Ufa office in Rockefeller Center were frequent. Nitze would never explain his exact duties with the company. He tried to give HERALD reporters the impression that Eisele, Jr., was "just a bookkeeper." Junior is now in the ranks of the U. S. Army.

Ferenz, who was also active in the Friends of Progress, showed Nazi pictures exclusively in his Los Angeles theatre before Pearl Harbor. Two and a half years ago he was a member of the reception committee which greeted Senator Burton K. Wheeler when he came to Hollywood on the eve of the Senate investigation of anti-Nazi propaganda in the films. Ferenz, who guided the Senator about the studios, is now in jail for violation of the California state anti-subversion laws.

No Sale

PUBLIC-wise Joseph M. Patterson, publisher of the New York *Daily News* (circulation, 1,950,000), and an avid moviegoer, has tried his hand at turning out a screenplay. He wrote an outline for a scenario based on the Civil War, in collaboration with Bob Sullivan, one of the ace feature writers on his Sunday staff, and sent it to Samuel Goldwyn. "But there's no news story," Mr. Patterson commented when asked about his Hollywood bid, "Goldwyn rejected it."

Acquisition

J. MYER and Louis Schine of the Schine circuit and their associates of Gloversville, N. Y., have added an hotel to their theatrical holdings. The group purchased the Roney Plaza Hotel in Miami Beach, Fla., for \$1,601,000.

More Sinatra

UNHERALDED, Frank Sinatra stepped off the train in Los Angeles enroute to RKO Studios, and was met by but a handful of reporters and studio guards. Mrs. Sinatra is remaining in the east awaiting the arrival of a new young Sinatra, and when a girl reporter brought the matter up Frank cried: "I hope it's a boy."

His debut picture "Higher and Higher" recently had its North African premiere. One Warrant Officer James Gordon of Brooklyn is reported to have commented, "So that's him," whereupon a WAC Corporal, Barbara Wright, shushed, "Shush, he's singing."

In Hollywood RKO representatives announced that their crooner-swooner would go before cameras for his next picture immediately.

Back to Metal

THE War Production Board on Tuesday authorized a resumption of the production of metal motion picture film containers, the manufacture of which was halted last year so far as civilian use was concerned. Increasing the amount of plate metal allocated for containers this year by 350,000 tons over the permitted 1943 use, the WPB paved the way for use of metal containers for 22 items for which they were prohibited last year. The production of film containers will be limited to that in 1940.

You Say It

JUST as Pepsi-Cola hits the spot—Warner Brothers a bard has got.

In a tieup with the Canadian Silk Products, Ltd., sponsors of the "Hollywood Highlights" broadcast five times weekly over 13 Dominion stations, a poet has been let loose to jingle listeners with rhymed commercials concerning Warner stars and product. One example follows:

She's as gay as her role in "Princess O'Rourke,"

She's a favorite from Maine to Bolivia. Young Miss de Havilland, she's formally called

But—she'd rather be known as "Olivia."

Gasless Buggy Hazards

THE SHORTAGE of gasoline has resulted in painful injuries for Mr. and Mrs. Samuel Weiss of the Stamford and Avon theatres, Stamford, Conn. The Weisses have been using a horse and buggy for transportation to their theatres to save petrol. Last week their horse bolted, threw the exhibitor pair from their buggy. They are recuperating at their home from the injuries sustained.

THIS WEEK

the Camera reports:



By Staff Photographer

HIS 54TH BIRTHDAY was observed by Sam Dembow, Paramount executive, Tuesday, at the annual New York party, left, given him by his brother, George. This year, it was at the 21 Club. From left to right are Leonard Goldenson, George and Sam Dembow, Ned Depinet, and Major Leslie Thompson. Others present were Neil Agnew, Tom Connors, William Rodgers, M. H. Aylesworth, John Flynn, James Mulvey, Robert O'Donnell, Herman Robbins, Joseph Vogel, Martin Quigley, Red Kann, Carl Leserman, and Joseph Bernhard.



By Staff Photographer

ALTON COOK, motion picture editor of the *New York World Telegram*, has been elected chairman of the New York Film Critics.



DIRECTORS of four of the War Loan drives meet at the Palmer House, Chicago: J. Whipple, H. Swift, J. McNair, Norman Collins, J. L. Porter, and Winfield Ellis.



FOURTH WAR LOAN meeting, at Pittsburgh's WAC headquarters. Standing are John H. Harris, John J. Maloney, M. A. Rosenberg, and Joseph Feldman. Seated are Senator Frank Harris, M. A. Silver, and Robert H. McClintick. The group will head various committees during the drive.



STARTING their 40-day tour of RKO exchanges for the Ned Depinet Drive, Charles Boasberg, third from left, and Harry Gitleson, right, are bid luck in New York by Mr. Depinet, RKO Radio Pictures president, and Robert Mochrie, general sales manager.

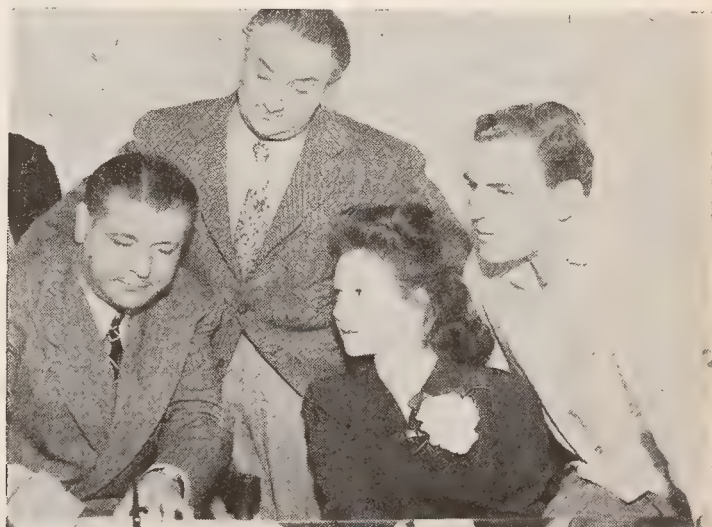
MARK TWAIN, and his children. The domestic scene at the right is from "The Adventures of Mark Twain," Warner production now in work. The portrayer of Samuel Clemens, whose pseudonym was Twain, is Fredric March. Alexis Smith plays opposite Mr. March in this biography of a great American figure. The picture probably will be released in late March or early April, and Warners have announced it will be roadshown first in selected spots.



"ONE MAN BOND DRIVE." Harry Hecht, Passaic, N. J., theatre owner, who has sold more than \$2,000,000 worth of War Bonds poses in reminder of the coming Fourth War Loan. The picture was made at a meeting last week of 50 northern New Jersey exhibitors, at the Newark Athletic Club. Plans for the campaign were discussed, under WAC auspices, and Mr. Hecht pledged sale of a Bond for every seat in Passaic County.



HONOR. John Farrow, above, right, author and director, receives the national Catholic literary award for 1943, from Archbishop John Cantwell, at Loyola University, Los Angeles, in the presence of his wife, Maureen O'Sullivan. Mr. Farrow wrote "Pageant of the Popes".



STORY CONFERENCE on "The Hairy Ape". With producer Jules Levey, left, are Alfred Santell, director, Susan Hayward and William Bendix.

Exhibitors Ask More Music, More Comedy, Less War

THE EXHIBITORS of the nation, invited by Motion Picture Herald to express themselves freely about the business, while voting in the recent poll for the Money-Making Stars of 1943, again in large measure insist that their patrons want entertainment in the theatre, and not war pictures. Comedies and musicals are wanted, they say. Objection also is made to the operation of the Consent Decree in its effects on exhibition. As in previous expressions of opinion, many showmen still seek an end to double features, but several point out that there are too few top films being released to make this possible. Short subjects receive attention, several exhibitors citing their improvement and value, others asking that they be given more attention by producers, particularly with respect to story values. Here the exhibitors express themselves:

DECATUR, ALABAMA

Make only about seven big war pictures, and that's all. More super-musicals and super-Westerns. Musicals, Westerns and horror shows are the ones that draw them in.

PRATT CITY, ALA.

The picture-going public here is tired of the "Heil Hitler" type of pictures and also too many war pictures. And for Heaven's sake, don't make any with the nationwide coal strike as a background, as we are in middle of it here and feeling it plenty.—G. P. Banniza, Pratt Theatre.

PHOENIX, ARIZONA

There should be less of the war made into pictures and more of such stars as Alice Faye, Jack Oakie, Betty Grable, Harry James, etc. Help the public forget the war when they attend the movies.

PARAGOULD, ARKANSAS

Fewer war features—bigger and better outdoor and semi-musicals.

LOS ANGELES

There is a definite call for comedy, mysteries and suspense vehicles with top stars. Musicals are O.K., but become shopworn unless held for release at opportune times.—Seeling-Featherstone, Inc.

MARYSVILLE, CALIFORNIA

We have a large cantonment here. Soldiers are very forceful in their criticism of too many war pictures. Civilians also stay away from the theatre when war dramas are shown. Now is the time for top musicals, rollicking comedies, and good straight drama with no war theme or background. Everyone is sick of war pictures.

PASO ROBLES, CAL.

This year's balloting will not reflect the true box office value of the players. War themes and other associate topics have proved unpopular at the box office because they are war; and with a dearth of musicals it was only natural that the lighter stuff would prove of most money value to the exhibitor. In peace time, the ballot which we have marked would not include more than 50 per cent of those nominated. Take the finest actors or actresses and put them in a war story, unless it is a "Random Harvest," and the box office will not reflect their true worth.—T & D Theatre.

SAN FRANCISCO

Why can't something definite be done about the vicious evils of the Consent Decree? Originally framed, I believe, to help the exhibitor, it now succeeds in doing anything but help him, when the film companies (one or two in par-

ticular) persist in hiking the terms on each succeeding group or block of film instead of establishing a price for certain pictures in certain groups at the beginning of the film year and maintaining same throughout.—R. B. Lloyd, Aaron Goldberg Theatres.

SAN FRANCISCO

Hasten the day when the only war pictures are of the Revolutionary and Civil War periods. They are far enough away to have no direct emotional connection with present day moviegoers.

SAN JOSE, CAL.

The Consent Decree "Blocks of Five" buying is the bunk, at least for the small exhibitor.

COLORADO SPRINGS, COLORADO

In the past two months it seems the producers have had all the brains drafted along with their men. Stories very weak and unbelievable. Then the distributors come along and want advance admissions. Try as exhibitors will they cannot offset some of the bad thinking used by distributors and producers. Now is the time for us to build patrons, but on the contrary, we are driving the public away.

WASHINGTON, D. C.

More comedies and musicals. Less war films. Find another Rooney, Garbo and Will Rogers. More newcomers like Alan Ladd and Sonny Tufts.

JACKSONVILLE, FLORIDA

Make less war pictures! Give us more musical comedies with Hope, Hutton, Crosby, Skelton, Faye, Grable, Ameche.

JACKSONVILLE, FLA.

Why do the producers insist on not permitting a star to do what he or she is best suited to do. For example: why didn't Gracie Fields sing in "Holy Matrimony"? Same thing happens always and the public always wants to know why.

MIAMI, FLA.

Jean Arthur is our greatest comedienne; Alice

What you are doing now is wonderful. Companies can see who are the money-makers and therefore make more and better pictures with them. Same goes for the shorts.

—Ralph Raspa, State Theatre, Rivesville, W. Va.

Faye our biggest musical star. Give us more of both!

MIAMI, FLA.

Too few "A" pictures. "Specials" should go with film contract.

CHICAGO

We want fewer war pictures, but let's not go overboard on musicals either. Mixing them up is still the best entertainment formula. Plenty of room for comedies, dramas, action and outdoor pictures and some left for sophisticated drawing room vehicles (if done by Lubitsch or Mitchell Leisen).

TERRE HAUTE, INDIANA

Too many run-of-the-mill war pictures. Good ones still make money, especially those that are not too heavy. Musicals are doing the business.

BATTLE CREEK, IOWA

Why do we have to pay film exchanges their regular short subject prices for Government shorts? They contain nothing but dull propaganda that has been repeated so many times that it has become nothing short of an ordeal to sit through one of them. The latest crop is a mess of British-made propaganda shorts which are the worst of all. I am paying the film exchanges regular shorts prices for them. They should pay the exhibitors to run them. I am practically forced to use these subjects in spite of the fact that patrons have been completely fed up with them for nearly a year. Our reward is—they are now getting ready to sock us for more admission taxes.

GREENVILLE, KENTUCKY

Stars cannot deliver entertainment without good stories and production behind them—too many producers depend on star names only.—F. N. Pittman, Mgr., Palace Theatre.

PRESQUE ISLE, MAINE

Most cartoons are well liked here. It seemed to us as though with film being rationed a good many "B" pictures could have remained in Hollywood with no loss to the public.—W. H. Luthie, State Theatre.

CAMBRIDGE, MASSACHUSETTS

There will never be enough *good* features for the subsequent runs to get off the double feature programs as long as the companies put out as few top pictures as they did in 1942-43. And there are too many reissues.

CAMP EDWARDS, MASS.

There have been entirely too many pictures of the "B Minus" variety. Perhaps, we in the service expect too much, but it seems to me that with a shortage of raw film stock, the industry would concentrate only on pictures that would attract the public. I have noticed many men leaving the theatre before the picture was half through. Many highly publicized pictures have been a terrible disappointment to us. All in all, the industry is doing a wonderful job on morale building.—S/Sgt W. C. McDonald, Theatre Manager.

PLYMOUTH, MASS.

Patrons are more discriminating as to details. For example: a scene in "Johnny Come Lately" shows Venetian blinds in the police station. They

(Continued on page 14)

WPB SETS CONDITIONS FOR NEW THEATRES

Tells Exhibitors How to Get Building Permit in War Crowded Areas

by FRANCIS L. BURT
in Washington

Detailed instructions for the handling of applications to construct new theatres in war centers will be transmitted shortly to the regional offices of the War Production Board.

A request from the Office of Civilian Requirements to build new theatres to provide recreation in overcrowded war production areas was reported in MOTION PICTURE HERALD on December 18. George R. McMurphy, head of the entertainment section of the OCR, estimated that 100 new theatres would be needed in the next year or two.

Prepared by John Ebersson, theatre architect and consultant to the recreation section of the OCR, the WPB instructions will lay down the standards for determining whether a proposed new theatre meets the basic requirements that it be constructed only in an area in need of additional recreation facilities and that the applicant have the seats and booth equipment which now cannot be procured from manufacturers.

Need Eleven Seats Per 100 Population

Roughly, it is estimated that there should be about 11 seats for each 100 population in a war community. That is, a community of 5,000 population should have at least a 600-seat house, while one of 50,000 should have six theatres with a total of 5,400 seats, according to Government studies.

On the other hand, it is recognized that not all communities now having less than the minimum facilities appear advantageous to an exhibitor as a long-term proposition. Consideration is being given to meeting the needs of such areas in some other way, possibly by the construction of temporary theatres under the Lanham Act authorizing the Government construction of needed war facilities.

A considerable number of likely-looking spots, however, have been discovered by the industry itself, it is indicated by the number of applications which already have been filed. The OCR also is looking for situations where new theatres are indicated, and will acquaint the industry with such information as fast as it is developed.

OCR Hopes to Resume Equipment Manufacture

A further step in OCR programs is the resumption on a limited scale of the production of projection equipment and seats. But it is admitted that this cannot come for many months.

While applications for construction projects costing not more than \$25,000 are to be processed in the WPB field offices, very few theatre jobs will come in that category and,

CIRCUITS REPORT ADEQUATE SUPPLIES

Construction of new theatres in war plant areas will not cause any serious disruption in the supply of the replacement and maintenance equipment needed to keep houses operating, according to circuit purchasing officials and screen supply houses. All of the affiliated circuits and most independent chains and leading single operations have been able to meet minimum needs through the repair priorities granted by the WPB. Additionally, many circuits have adequate supplies of reserve projectors, seats and carpeting to keep theatres in presentable condition.

Purchasing men said that the demands which 100 or more new houses would make on existing stocks should not cause hardship to theatres now in operation.

Reseating, new carpeting, interior redecoration and replacement of sound and projection apparatus will be their most important post-war needs, in about that order, according to circuit buying agents.

for the average exhibitor planning a new house, the field offices will be his initial liaison with Washington.

The first step to be taken by an exhibitor, the instructions will set forth, is to secure, fill out and file with the regional office an application on WPB Form 617 (formerly PD-200). With this form and the criteria laid down, the field offices will be able to furnish Washington with complete local information on which to make a determination.

Among the requirements which the applicant for a new theatre must assure the OCR are his experience in the successful operation of theatres and his ability to complete construction promptly. It will be necessary to prove that the applicant

1. Owns or has leased the necessary property.
2. Has plans already drawn or can procure them promptly.
3. Local construction permits have been obtained or are assured.
4. A contractor and/or labor are available.
5. Power, water, sewer and other necessary connections are accessible and service is assured.
6. Projection, sound equipment and seats are on hand.

Finally, it was said, assurance from local war industries and the War Manpower

Commission that the proposed theatre is needed to prevent labor turnover, increase efficiency of labor, etc., should imply assurance of their cooperation in securing sufficient labor for operation of the house.

With the application on Form WPB-617, the applicant must submit a map of the community, showing the location of the proposed facility, the area which it would serve, the location of housing projects constructed since 1941, the location of important industrial plants employing substantial numbers of residents in the area to be served, the location of the nearest stores or shopping areas, and bus routes in the area.

In providing both the information and maps required, it was assured, the full cooperation of experts in the WPB regional offices will be extended to exhibitors.

"Expansion of recreation services in war impact areas is permissible within reason where it can be demonstrated that such expansion is in the interest of the war.

Camp, Factory Cities Get Theatres First

"Present facilities in areas where there has been no increase of population are generally assumed to be adequate and construction is permissible there only to replace theatres destroyed by fire, etc., or under very exceptional circumstances. Where there has been a loss in population, some reduction in facilities may be expected; applications for replacements must be judged on their merits."

Highest on the list for new theatres are communities which are hosts to large numbers of service men or women and those in which substantial quantities of products or materials for military or essential civilian use are produced. It is emphasized that the provision of adequate recreation facilities may serve to reduce labor turnover in such communities.

The composition, as well as the amount of population, also is to be taken into consideration since, if the increase is biracial and community standards demand it, two smaller houses might be required but one large theatre might not be justified.

Definite Theatre Shortage Must Be Proved

The adequacy of existing theatre facilities is an important criterion. Applications are not to be approved for construction of new facilities, even when the amount of equipment and materials is small, unless there is a definite shortage of theatre service.

"Other things being equal," the instructions caution, "an application should be approved when the total amount of facilities (existing facilities plus the proposed facility) would still be less than the total needed under war-time standards.

"More caution must be exercised in cases where the proposed facility will bring the total service capacity up to approximately an adequate amount. Some such cases should be approved, but not all."

"Now is the time for us to build film patrons"

(Continued from page 12)

are very modern in design. The locale of the story was laid in the early part of this century. A modern bicycle also appeared in "Union Pacific." Patrons like to see details more accurate.

ANN ARBOR, MICHIGAN

Generally speaking, most cartoon product has slipped badly. In feature product, the "B" releases are away down. There have been good "A" films, but the rest of the programs have been actually brutal. Patrons starting to squawk, though still coming in droves. Good product would hold them after gas rationing.

GREAT FALLS, MINNESOTA

We get requests almost every week to bring back Rin Tin Tin pictures. Why doesn't some film company get hold of a good dog star and produce some big budget outdoor action pictures such as the Rin Tin Tin pictures used to be. We need more good family pictures of the type that starred Will Rogers, Shirley Temple, Douglas Fairbanks and Tom Mix.

HINCKLEY, MINN.

Wish they would make more shows like "Flicka" and "Crash Dive" and not so many like "Stormy Weather" and "We've Never Been Licked." We need at least one name star in a picture for it to go over.

COLUMBIA, MISSISSIPPI

Too many war films. Need more entertainment in pictures.—W. J. Ilesley, Marion & Columbia Theatres.

TUTWILER, MISS.

All companies will do well to eliminate war pictures from their product. Fifty per cent of my patrons walk away from a war picture now.—R. J. Mahon, Tutrovanum Theatre.

COLUMBIA, MISSOURI

The insistence of the movie makers on cramming war stories down the public throat is driving said public to seek other forms of entertainment. Why, oh, why do they continue when the press and public cry so loudly against war pictures?

CONWAY, NEW HAMPSHIRE

Abolish double features, small pictures, Consent Decree, preferred playing time, excessive rentals. Less percentage pictures. Distributors should distribute—let exhibitors handle theatres. Keep away from Federal supervision.

ALBION, NEW YORK

While star value helps, it depends on each individual picture quality for draw.—C. V. Martina, Rialto Theatre.

BROOKLYN, N. Y.

Removal of excess dialogue in all productions. Make features that are enjoyable to all. Too much gab from class stories which are missing their mark at the box office. The lift of an eyebrow sometimes means more than 10 pages of dialogue.—Park Theatre, 4322-5th Ave.

FLUSHING, N. Y.

Three cheers for (yes, of all things) the short and to the point (wartime) trailers, which should be kept at their present footage after the war.

ROCHESTER, N. Y.

Stars have value provided good story and well-made picture backs the star. We believe the time has come when the public is a greater "expert" than the showman. If the picture is

Business is swell . . . the decree is bad . . . arbitration isn't perfect yet. Pictures are the best ever in 20 years, and anyone who complains about the price of film should do it to the exchange managers and not to the Attorney General.

—New Paltz, N. Y.

well done, well planned, well produced and has a good story, the public recognizes the fact quick. You can't fool them any more with "just star" or an over-advertised picture and expect them to believe it and flock in. They will not.

ANGIER, NORTH CAROLINA

This has been a rather unusual year at the box office—a year in which many precedents were set. The well-made picture with a sound plot has grossed much better than the pictures with star names and no story. For instance, "My Friend Flicka," which had no outstanding names in the cast, clicked very nicely. On the other hand, we found that "Thank Your Lucky Stars" and "Forever and a Day," both packed with stars, drew only fair at the box office. War pictures have handicapped a number of top-ranking stars. But on the other hand, they have helped some of the old timers like Wallace Beery and Edward G. Robinson.—Cecil G. Winstead, Piquant Theatre.

PLYMOUTH, N. C.

May there be fewer war films and more good comedy-dramas and musicals.—Shep Brinkley, Plymouth Theatre.

WYNDMERE, NORTH DAKOTA

We could use two or three series of good 20-minute shorts with live casts. For instance, about six subjects like Warners' "Vaudeville Days," or a series of something like their "Western Jamboree." Seems a good idea would be a series based on material similar to the Blondies or Aldrich family; also, a series of outdoor life of good old America—like a color short story of Grand Canyon or many other colorful western episodes. Such subjects would be much better than cheap simple second features. I think it would raise the entertainment standard.—E. G. Gannon.

OKLAHOMA CITY

The serials cause our adult patrons to complain; only the children like them. The patrons do not enjoy all-star musicals. Less war pictures, please. More pictures like "The More the Merrier," "Shadow of a Doubt," "Hers to Hold" and "Phantom of the Opera."

TULSA, OKLAHOMA

Titles mean a lot on the marquee. Some of them are so terrible that they drive away many patrons, and other titles appeal only to certain classes.—L. A. Chatham, Griffith Southwestern Theatres, Inc.

ALLENTOWN, PENNSYLVANIA

Make title conform to story of picture. Do not have ad mats or ad paper contain scenes not in picture as finally released.

NEW OXFORD, PA.

Too many of the best drawing stars do not make enough pictures. We cannot exist on the

one-picture-a-year star. We and the public want a half-dozen.

PHILADELPHIA

Don't miscast actors; if they can sing, don't make them dance, and if they can dance, don't make them sing. There are too many poor quality pictures that are made expressly for double features. Choose actors for their ability and fitness for the particular role.—R. Popper, 5136 N. 10th St.

SPANGLER, PA.

Gas rationing destroyed Western patronage. War, Roosevelt, Russian, English and Internationalism propaganda on fair way to destroy remaining patronage. The movies cannot popularize an unpopular war. That takes bayonets. People no longer complain. They just stay away; they have become stolidly resentful.

COLEMAN, TEXAS

Still need more good two-reel comedies.

EASTLAND, TEX.

The value of short subjects is increasing day by day, and the short subject field is improving—giving the patrons what they want to see, not what the company wants them to see.

VICTORIA, TEX.

War pictures not popular. Need more comedies and good musicals; more "escapist" entertainment.

WHITEWRIGHT, TEX.

Too many war pictures and the Westerns are getting sissy.

WINK, TEX.

Our patrons have been very receptive to the pictures we've shown during the last year, and are of the opinion that the quality has improved. On every hand, however, particularly from women, come comments such as, "When are you going to show something besides war pictures?" Considering the fact that practically every woman has someone dear to her in the service, you can understand their not enjoying films which show in gruesome detail the many ways in which their loved ones can die or be tortured. Most men like action film fare, however, making it a very nice problem trying to satisfy both sexes.

BLACKSBURG, VIRGINIA

This is a little off the beam, but for heaven's sake will they stop the double features.

RANDOLPH, VERMONT

The "percentage" picture is the essence of monopoly. It is pushing the small, independent situation to the wall. If Clark really is sincere in trying to stop the grinding of the little fellow by the big fellow, let him look thoroughly into percentage selling.

HUNDRED, WEST VIRGINIA

Not enough comedy pictures and comedy short subjects being made now.—L. C. Schenimann, Box 15.

MILWAUKEE, WISCONSIN

Film cost is getting to be murderous.

MILWAUKEE, WIS.

Aside from the cartoons, shorts have been lacking in ingenuity. It is mainly a case of "the same old stuff." Originality is needed badly in production and story material. These comments are directed toward comedies particularly.—Eugene Arnstein, Hollywood Theatre.

Report
from

UNITED

ARTISTS



This is not a "product announcement for 1944", for among all companies United Artists alone knows no formal selling season. Rather, this is a report from the company and its producers setting forth *facts* on productions you will receive during the next months . . facts on pictures finished, pictures cutting, pictures ready to roll.

For today United Artists is making that sort of progress that will soon entitle it to its rightful place at the head of the industry. It is our firm belief that this can best be achieved by consistency of product, consistency of both quality and release. Toward this we are striving. . . .

It is not necessary for us to make promises or claims. We are able to let the facts speak. You will find no factory-made, production-line pictures among these releases. Each is hand-tailored by its creator-producer, made to the best of his ability for the best box-office results possible.

And we will continue to sell these pictures as they are made — individually. The values of each production will be carefully assayed and it will be sold accordingly. Here, then, is the report from United Artists — to you.

MEMO

*It will be ready for
special engagements
early this Spring.
D.O.S.*

HIS FIRST SINCE "GONE

1st Winner 1940

DAVID O.

★ SINCE YOU

A PANORAMA OF



WITH THE WIND" AND "REBECCA"!

(National Critics Poll — Academy Award, Best Picture of The Year")

("Winner 1941 National Critics Poll —
Academy Award, Best Picture of The Year")

SELZNICK'S

WENT AWAY

THE HOME FRONT

starring

CLAUDETTE JOSEPH JENNIFER SHIRLEY
COLBERT ★ COTTEN ★ JONES ★ TEMPLE

MONTY LIONEL ROBERT
WOOLLEY ★ BARRYMORE ★ WALKER

Suggested by the book of Margaret Buell Wilder

Directed by **JOHN CROMWELL**

PRODUCED BY VANGUARD FILMS INC.

**A SELZNICK
INTERNATIONAL
PICTURE**

UNITED ARTISTS CORP.

NEW YORK, N.Y.

FIGURES FOR FIRST TWENTY-FIVE

ENGAGEMENTS GREAT.

THEY CONFIRM EVERYTHING

WE HOPED FOR PICTURE'S BOXOFFICE POWER

SAMUEL BRONSTON

*READY NOW! and with
plenty of "Jack" in it!*

JACK LONDON

MICHAEL SUSAN
SAMUEL BRONSTON presents O'SHEA • HAYWARD

JACK LONDON

with
OSA MASSEN • HARRY DAVENPORT • FRANK CRAVEN
VIRGINIA MAYO • RALPH MORGAN • LOUISE BEAVERS

Screenplay by ERNEST PASCAL

Directed by ALFRED SANTELL

Produced by

SAMUEL BRONSTON



"Three Russian Girls"

starring **ANNA STEN • KENT SMITH**
with Mimi Forsythe • Alexander Granach
Cathy Frye • Paul Guilfoyle • Kane Richmond

Adaptation by Maurice Clark and Victor Trivas
Based upon photoplay "The Girl From Leningrad"
Screen play by Aben Kandel and Dan James
A **GREGOR RABINOVITCH** Production
Associate Producer **EUGENE FRENKE**
Directed by Fedor Ozep and Henry Kesler



Produced by

UA
PRODUCTIONS

Charge to the account of

NAME OF SERVICE DESK	
TELEGRAM	DAY LETTER
NIGHT LETTER	URGENT
DEFERRED	HIGH LETTER

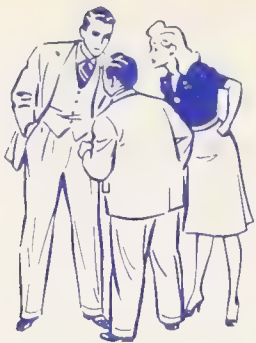
Western Union Telegrams, Radiograms, and Cablegrams are transmitted in a language or languages as directed by the sender.

WESTERN UNION
A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

PRINT AIR EXPRESSED TO YOU ASSURING
DELIVERY AS SCHEDULED TO ALL
EXCHANGES. SNEAK PREVIEW IN POMONA
COMPLETELY SATISFACTORY. REACTION
CARDS AS FOLLOWS: EXCELLENT 78%
VERY GOOD 19%.

RABINOVITCH & FRENKE.



They're whispering about it...
talking about it...shouting
about it. It's *that* different—
STRANGE and DIFFERENT!

Voice in the Wind

Produced by

UFA
RIPLEY-MONTER

Charge to the account of		WESTERN UNION		1206		CHECK	
DOMESTIC		CABLE				ACCOUNTING INFORMATION	
TELEGRAM	DAY LETTER	TELETYPE	NIGHT LETTER			TIME FILED	
<small>Please check class of service desired, otherwise the message will be transmitted as a telegram or teletype as indicated by the symbol.</small>							

SCREENED "VOICE" FOR SPECIAL GROUP OF WRITERS AND MAGAZINE EDITORS. REACTION PROVES AGAIN THAT IT IS ONE OF MOST UNUSUAL FILMS EVER MADE MANY CALLING IT FIRST OF NEW CYCLE. SNEAK PREVIEWING IT WITH THEATRE AUDIENCE EARLY NEXT WEEK. RIPLEY-MONTER

People are talking about her, too!

"THE Woman OF THE TOWN"

Starring

Claire TREVOR
Albert DEKKER

with

Barry Sullivan • Henry Hull • Porter Hall
Percey Kilbride • Clem Bevans

Directed by
GEORGE ARCHAINBAUD

Screen Play by AENEAS MacKENZIE



Produced by

HARRY SHERMAN

Charge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired, indicating the message and be understood as a telegram or cable message.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1206

CHECK
ACCOUNTING INFORMATION
TIME FILED

IN "WOMAN OF THE TOWN" I AM
DELIVERING WHAT I BELIEVE IS THE BEST
PICTURE I HAVE YET MADE. BE SURE
EVERY EXHIBITOR UNDERSTANDS THIS ISN'T
"JUST A WESTERN". IT IS A WOMAN'S
PICTURE — ALL THE WAY. MADE FOR "A"
TIME AND "A" BUSINESS. IF THEY WANT
WESTERNS. TELL 'EM TO LOOK AT THE NEW
HOPALONG CASSIDYS. HARRY SHERMAN



The Evening News

Rene Clair's

PRODUCED BY ARNOLD PRESSBURGER

— 100. 10000

IT HAPPENED TOMORROW

Newspaper man makes a million on five long-shots...

The gay, intriguing idea back of it... an obscure reporter knows all tomorrow's news before it happens... from headlines to horse races!



Charge to the account of

DOMESTIC		CABLE	
DAY LETTER	ORDINARY	DAY LETTER	ORDINARY
NIGHT LETTER	URGENT	NIGHT LETTER	URGENT
DEFERRED	DEFERRED	DEFERRED	DEFERRED

Western Union Telegraph & Telephone Company

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

CHECK

ACCOUNTING INFORMATION

TIME FILED

SNEAKING "TOMORROW" BEFORE AUDIENCE TOMORROW. ALL PROJECTION ROOM REACTION UNANIMOUS THAT THIS IS RENE CLAIR'S BEST. HAPPY THAT YOU'VE DECIDED ON FEBRUARY RELEASE.

ARNOLD PRESSBURGER

Produced by

ARNOLD PRESSBURGER

starring

DICK POWELL • LINDA DARNELL • JACK OAKIE
EDDIE ACUFF • GEORGE CHANDLER
JACK GARDNER • SIG RUMAN
EDGAR KENNEDY • Directed by Rene Clair

Screenplay by Dudley Nichols

Sparkling with everything that makes a musical show memorable!

**NELSON
EDDY**

CHARLES
COBURN
INSTANCE

CONSTANCE
DOWLING
in

in

DOWLING
in
Knickerbocker
HOLIDAY

ERNEST GOSSART

Harry Joe Brown's production of the musical
Maxwell Anderson and Kurt Weill

Harry Joe Brown's production of the musical stage hit by Maxwell Anderson and Kurt Weill

with **ERNEST COSSART**
SHELLEY WINTER · JOHNNY (Scat) DAVIS · OTTO KRUGER
PERCY KILBRIDE · CHESTER CONKLIN · FRITZ FELD
and **CARMEN AMAYA** AND HER COMPANY
Produced and Directed by
HARRY JOE BROWN

Screen Adaptation by Thomas Lennon
Screenplay by David Boehm and Rowland Leigh
Additional Musical Numbers by Jule Styne and Sammy Cahn,
Forman Brown, Werner R. Heyman, Franz Steininger

Produced by

**PRODUCER'S CORPORATION
OF AMERICA**

**Brown's print
by Maxwell Anderson**

**WESTERN
UNION**

JUST SCREENED FINAL PRINT AND IT'S
FAST ENTERTAINMENT ALL THE WAY.
YOU'VE NEVER REALLY HEARD OR SEEN
NELSON EDDY UNTIL NOW. LABORATORY
SET TO MEET JANUARY RELEASE DATE.
LET'S GO.

SIG SCHLAGER AND HARRY JOE BROWN

*Like what
you've seen
so far?*

**... Now look what's
coming up! ...**



Most bid-for Broadway hit in years

... *because* it was a solid two-season sell-out
that the whole country talked about!

Mary Pickford
presents

JUNIOR MISS

From the play
by JEROME CHODOROV
and JOSEPH FIELDS
based on the book
by SALLY BENSON



Charge to the account of
DOMESTIC, FOREIGN, CABLE

TELEGRAM	ORDINARY
DAY LETTER	URGENT
NIGHT LETTER	DEFERRED
NIGHT LETTER	NIGHT LETTER

WESTERN UNION
A. M. WILLIAMS
PRESIDENT

HAVE SECURED STUDIO SPACE AND NOW
LINING UP STAFF. CONFIDENT THAT WE
WILL BE IN PRODUCTION SHORTLY AFTER
FIRST OF YEAR.
MARY PICKFORD

CHECK
ACCOUNTING INFORMATION
TIME FILED



Produced by

MARY PICKFORD



**GREATEST ARRAY OF HEADLINERS
EVER IN ONE PICTURE!**

SENSATIONS of 1944

starring
ELEANOR POWELL

with
DENNIS O'KEEFE

W. C. FIELDS

SOPHIE TUCKER

MIMI FORSYTHE

HUBERT CASTLE

DOROTHY DONNEGAN

PALLENBERG BEARS

MEL HALL

CHRISTIANI BROS.

PAT HENNING

CAB CALLOWAY

AND HIS BAND

WOODY HERMAN

AND HIS BAND

Produced by

UFA
ANDREW STONE

Charge to the account of
CLASS OF MOVIE LOVER
CABLE

TELEGRAM	CHECK
DAY LETTER	URGENT RATE
SEPARATE	DEFERRED
NIGHT LETTER	NIGHT LETTER

Person should check film to be sent
whether or not it is a feature or
short subject.

WESTERN UNION
A. N. WILLIAMS
PRESIDENT

CHECK
ACCOUNTING INFORMATION
TIME FILED

SPEAKING OF SENSATIONS, WHAT DO YOU
THINK OF THAT CAST? AND THAT'S NOT
ALL, BROTHER. SIGNING SEVERAL MORE
BIG ONES BEFORE CAMERAS ROLL NEXT
WEEK.

ANDY STONE

IT LOOKS BIG...
IT IS BIG!
Won't it look wonderful in lights?

SONG OF THE OPEN ROAD

with EDGAR BERGE
CHARLIE MCCARTHY
BONITA GRANVILLE
W.C. FIELDS



Directed by S. SYLVAN SIMON

Produced by

CHARLES R. ROGERS

U.A.



WESTERN UNION
A. N. WILLIAMS
PRESIDENT

CLOSED DEAL FOR PALM SPRINGS LOCATION
WHICH PROVIDES UNUSUAL BACKGROUND FOR
BERGEN-MCCARTHY, BONITA GRANVILLE,
SAMMY KAYE AND ORCHESTRA, AND SWELLEST
NEW TALENT DISCOVERIES SINCE DEANNA
DURBIN WHO, INCIDENTALLY, WAS FIRST
BROUGHT TO THE SCREEN BY
CHARLIE ROGERS



Its impact rang across the world
...and won it the NOBEL PRIZE!

JULES LEVEY
presents
**EUGENE
O'NEILL'S**
Memorable Drama

The **HAIRY APE**

Co-starring **SUSAN
WILLIAM
BENDIX · HAYWARD**
(Star of "Guadalcanal
Diary" and "Lifeboat")

Produced by

JULES LEVEY

Directed by **ALFRED SANTELL**
Screenplay by
HOWARD (HUMAN COMEDY) ESTABROOK
and **ROBERT (BATAAN) ANDREWS**



Charge to the account of

Kind of Service	
Domestic	Foreign
TELEGRAM	TELEGRAM
DAY LETTER	NIGHT LETTER
SCRIP	SCRIP
WIRE	WIRE

**WESTERN
UNION**

A. H. WILLIAMS
PRESIDENT

CHECK	
ACCOUNTING INFORMATION	
THE FILED	

TESTS OF BENDIX AS STROKE-HOLE HERO
SENSATIONAL. ALL THE RAVES HE'S
GOTTEN UP TO NOW WILL PALE BY
COMPARISON. COMPLETED SCRIPT PACKS
TERRIFIC HEART INTEREST AND ACTION.
SHOOTING STARTS DECEMBER 27TH.

JULES LEVEY.

Chekov's Famous Novel

OF LOVE THAT HID BEHIND AN UNSOLVED CRIME!

THE MOON Their Mistress

(tentative title)

starring

GEORGE SANDERS • LINDA DARNELL

EDWARD EVERETT

HORTON

Directed by
DOUGLAS SIRK

a SEYMOUR NEBENZAL production

Charge to the account of

DOMESTIC		CABLE	

**WESTERN
UNION**

A. N. WILLIAMS
PRESIDENT

CHECK
DATE OF INFORMATION
TIME FILED

CAMERAS ROLL NEXT WEEK. GEORGE SANDERS, LINDA DARNELL EXCITED OVER ROLES. CONFIDENTLY EXPECT THIS TO BE AMONG BIGGEST OF 1944. IT IS ALREADY ONE OF MOST TALKED-ABOUT PRODUCTIONS IN HOLLYWOOD HISTORY.

SEYMOUR NEBENZAL

Produced by

UUA
ANGELUS PRODUCTIONS

SOL LESSER

who this year gave you

STAGE DOOR CANTINEEN

will present as his next production

Three's A Family

Produced by
SOL LESSER



The John Golden stage hit that's
still a sell-out after eight solid
months on Broadway!

Charge to the account of

CLASS OF SERVICE		CABLE	
TELEGRAM	DAY	TELETYPE	NIGHT
DAY	TELETYPE	TELETYPE	NIGHT
SERIAL	TELETYPE	TELETYPE	NIGHT
NIGHT	TELETYPE	TELETYPE	NIGHT

Western Union is not responsible for messages and for transmission as a reference to company regulations.

**WESTERN
UNION**

A. N. WILLIAMS
PRESIDENT

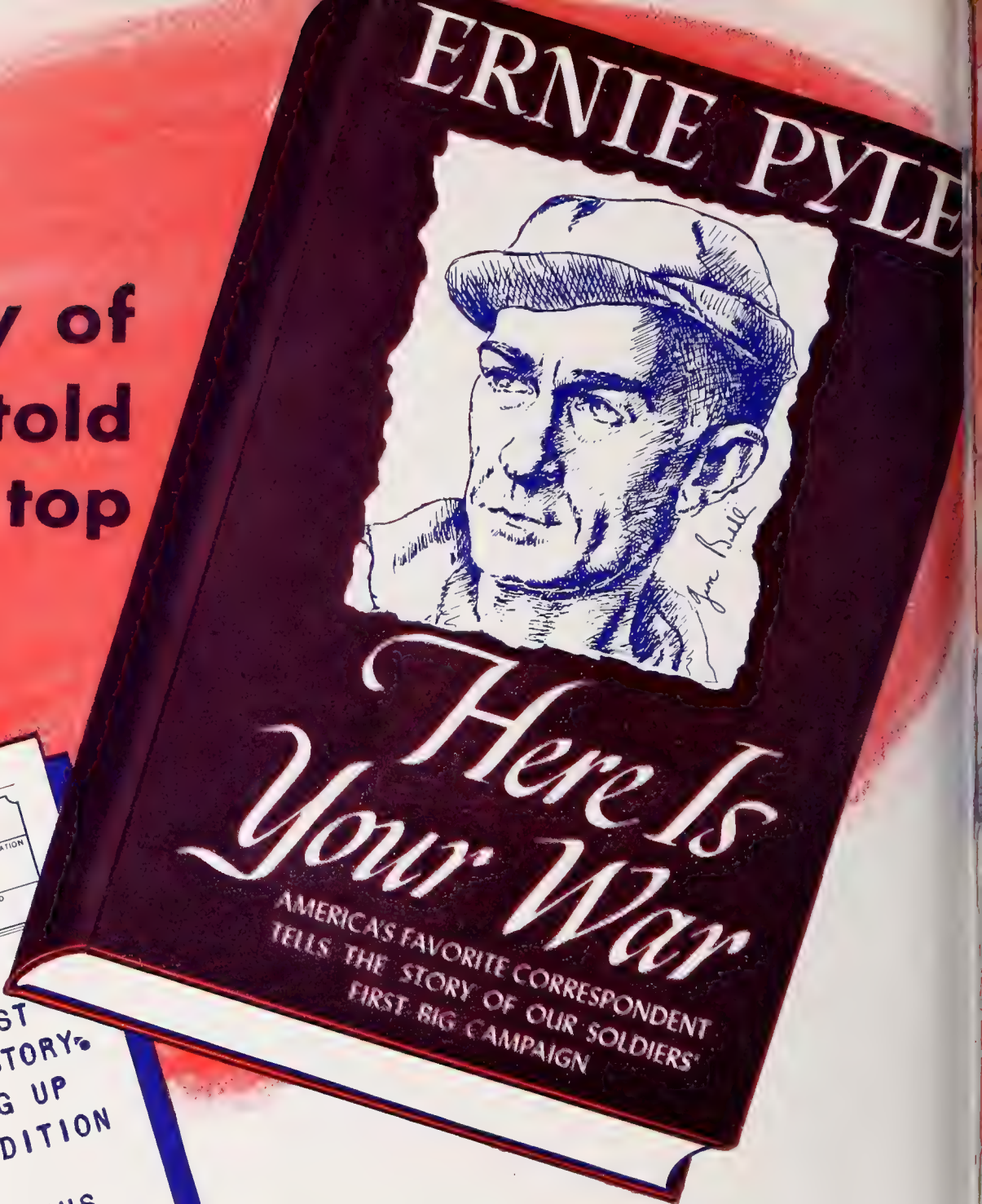
\$2.00

CHECK
ACCOUNTING INFORMATION
TIME FILLED

YOU CAN TELL EXHIBITORS THAT MY FIRST
PICTURE SINCE "STAGE DOOR CANTINEEN"
WILL BE EQUALLY KEYED TO TODAY'S
TASTES. TIME MAGAZINE CALLS THE PLAY
"REALLY HILARIOUS" AND THAT
DESCRIBES IT.

SOL LESSER.

The top story of
our soldiers-told
by the war's top
story-teller!



**WESTERN
UNION**
A. N. WILLIAMS
PRES. IN CH.

ERNIE PYLE'S "HERE IS YOUR WAR"
RUNAWAY BEST SELLER WITH LARGEST
PRE-PUBLICATION PRINTING IN HISTORY.
"TOMORROW - THE WORLD" ROLLING UP
ENORMOUS ROAD AUDIENCES IN ADDITION
TO EIGHT CAPACITY MONTHS ON
BROADWAY. GOING INTO SIMULTANEOUS
PRODUCTION ON BOTH PICTURES
IMMEDIATELY
LESTER COWAN.

TOMORROW-THE WORLD

BROADWAY'S ACE DRAMATIC HIT!

**TOMORROW
-THE WORLD**

Produced by

LESTER COWAN

"Truly amazing-
The must of the season!"

— N. Y. WORLD TELEGRAM



Most Famous of
All Bedlam Farces
and No Wonder!

Based on the Stage Success
"UP IN MABEL'S ROOM"
by Otto Harbach & Wilson Collison
Screen Adaptation by Tom Reed
Directed by
ALLAN DWAN

IN MABEL'S ROOM

starring
MARJORIE REYNOLDS ★ **DENNIS O'KEEFE**
GAIL PATRICK ★ MISCHA AUSTIN
CHARLOTTE GREENWOOD
with
LEE BOWMAN ★ **JOHN HUBBARD** ★ **JANET LAMBERT**
and
BINNIE BARNES
Produced by
EDWARD SMALL

Charge to the account of—

CLASS OF SERVICE (SEE LIST)	
TELEGRAM	CABLE
DAY LETTER	ORDINARY
NIGHT LETTER	URGENT
DAY LETTER	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check time of service desired, otherwise the message will be transmitted at a reference or ordinary rate.

**WESTERN
UNION**

A. N. WILLIAMS
PRESIDENT

1206

CHECK
ACCOUNTING INFORMATION
TIME FILED

CLEARING TWO SPECIAL STAGES FOR FIRST
SCENES OF FUNNIEST SCRIPT EVER WRITTEN
IN HOLLYWOOD. EXPECT TO ADD ONE MORE
BIG STAR NAME WITHIN FEW DAYS.
EDWARD SMALL

U.A.

And as if all that
wasn't enough... Look! **Hunt**



Stromberg

whose record of 28 Box-Office Champions has won him Fame's title of

THE INDUSTRY'S NUMBER 1 PRODUCER

announces as his next production...

Anne Baxter

(by arrangement with 20th Century-Fox Film Corp.)

in

"GUEST IN THE HOUSE"

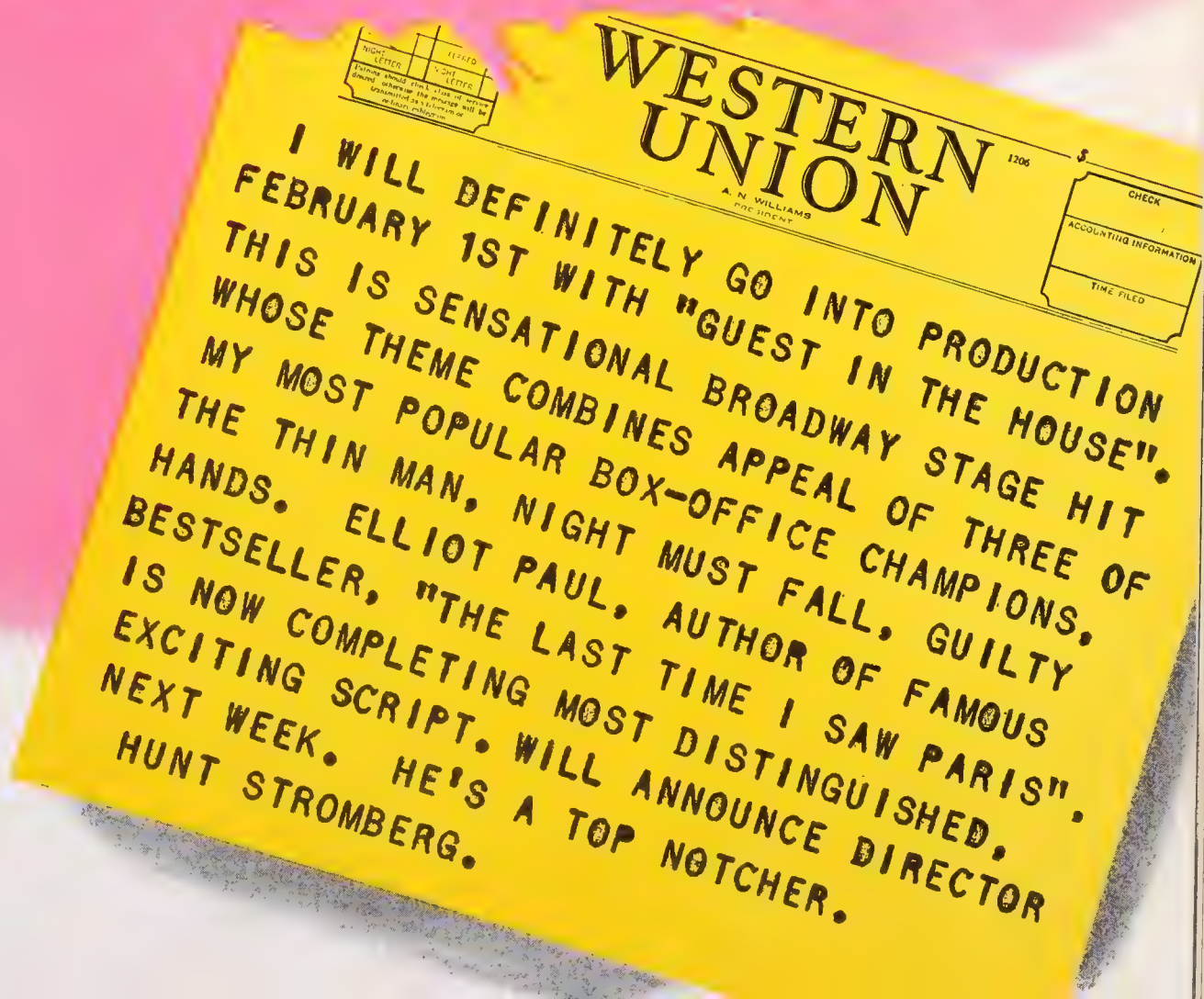
with a notable cast

Screenplay by
ELLIOT PAUL

Based on the Broadway
Hit which the New York
Critics called "The Year's
Most Unusual Play"

Produced by

HUNT STROMBERG



*Important
Last-Minute Flash
From the Cagneys!*

Charge to the account of _____

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
SERIAL	DEFERRED
NIGHT LETTER	NIGHT LETTER

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

**WESTERN
UNION**

A. N. WILLIAMS
PRESIDENT

1206

CHECK

ACCOUNTING INFORMATION

TIME FILED

FOR VICTORY
BUY
WAR BONDS
TODAY

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WORK HAS STARTED ON STORY OF "PORT ROYAL"
PLANNED AS STARRING VEHICLE FOR JAMES
CAGNEY AND WHICH WILL BE A TECHNICOLOR PANORAMA OF ALL
FAMOUS PIRATES OF THE CARIBBEAN. WRITERS SOON WILL BE
ASSIGNED TO DEVELOPMENT OF THE HILARIOUS THORNE SMITH
COMEDY "THE STRAY LAMB" IN WHICH OUTSTANDING MALE
SCREEN COMEDIAN WILL BE STARRED •

WILLIAM CAGNEY

That's the report of

UNITED ARTISTS

for Now —

and for the Future!

INVASION PLANS SPUR POSTWAR FILM DEALS

Rank, Two Cities Agents Cross Atlantic to Seek U. S. Outlets, Talent

Plans across the sea for the post war roles of the British and American film industries reached a new high point of activity last week, spurred by signs of early invasion and prophecies of the 1944 defeat of Germany.

Two way traffic of industry officials crossing the Atlantic by sea and air reached a wartime peak as they hurried east and westward prepared to negotiate distribution and production deals which would set the pattern for future competition. Most of them traveled with official priorities.

Barrington Gain, one of the financial advisers to J. Arthur Rank, British producer-distributor, and a director of General Film Distributors, one of the Rank companies, arrived in New York last week "to study American distribution methods." He sought also to work out some deal whereby an American distributor will release annually in the U. S. a number of films produced under the Rank banner, and to promote Mr. Rank's objective of seeing American and British distributors establish a joint distribution organization to release films in occupied countries as soon as they are freed following Allied advances.

American Executives Off to England

From England two weeks ago came Dr. Alexander Galperson, assistant managing director of Two Cities Films, Ltd., an important producing company which is not controlled by the Rank interests but whose productions frequently are financed by Mr. Rank.

Dr. Galperson is in the United States to arrange distribution deals for Two Cities' product and he indicated he would survey the American market generally with a view to keying future pictures to the screen tastes of the American public.

In Montreal Monday, awaiting transportation to England, were Arthur Kelly, vice-president in charge of foreign distribution for United Artists, and Al Lichtman, vice-president of Loew's. Phil Reisman, vice-president in charge of foreign distribution for RKO-Radio, was expected to leave for England some time this week.

Production in England Will Hit Peak After War

With the British Government backing producers in formulating their world-market plans, and with American distributors, including MGM, Paramount, RKO-Radio, Twentieth Century-Fox and Warner Bros. making pictures in England to comply with the quota law, production activity in Britain will reach an unprecedented height immediately after the war.

MGM's British production head, Sir Alexander Korda, already has announced an ambitious 10-year schedule at a cost of \$140,000,000. He plans to make 12 to 16 films a year at \$1,000,000 each, and has announced that the



BARRINGTON GAIN

first four films to be made at the Denham studios will have a total budget of \$5,000,000.

Sir Alexander's leasing of the Amalgamated Studios at Elstree from the British Government, brought vociferous protests from British producers last week and particularly from the Screen Writers Association. Charges were made that the British Board of Trade was encouraging "monopolistic Hollywood activity" in facilitating release of Elstree to MGM.

The studio has eight large sound stages and is now being used to produce war films. Producers also protested the granting of a 15 months' tenancy to Korda at the Denham studios, controlled by Mr. Rank, while British applicants for the space, long awaiting facilities, were ignored.

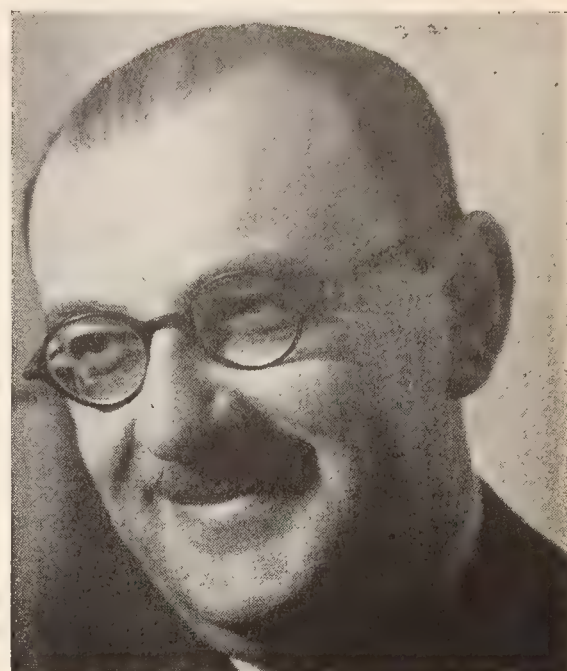
Deny Rank Plans to Finance Hollywood

During an interview in New York Tuesday, Mr. Gain emphatically denied that Mr. Rank is contemplating the financing of films made in Hollywood by independent producers. He said the British industry leader is concerned only with seeing "if something can't be done to obtain better distribution for British films, including those made outside the Rank organization, than has been done in the past."

"Mr. Rank," he added, also "is extremely anxious that British and American interests work in cooperation. He particularly wants to get some scheme going whereby British and American distributors can work together in distributing pictures as soon as the occupied countries in Europe are freed."

The Rank representative has full authority to conclude distribution deals with U. S. company heads but, Mr. Gain said, "I have nothing whatever to do with the selling of individual pictures," indicating that the producer prefers to make a blanket deal for release of as many as 15 to 20 films annually, rather than contract for distribution of single films from time to time, as has been the established method plus far.

That the British producer-distributor may buy into an American distributing company "if it seemed the only favorable way of accomplishing what he wants," was admitted by Mr. Gain, who also indicated that Mr. Rank is seeking



ALEXANDER GALPERSON

the services of established Hollywood writers and others who can guide British films production with an eye to the American market.

A complete survey of this market from the production, distribution and exhibition phases is the objective of Mr. Gain during his planned two-month stay in the U. S. He expects to visit Hollywood for two or three weeks shortly and will return to New York for another week or ten days before returning to England.

Discuss Loew, 20th-Fox Interest in Gaumont

While in New York, Mr. Rank's representative will confer with officials of all the major companies and with a number of independents. He plans to have conferences with executives of Twentieth Century-Fox and Loew's, partners in the 49 per cent holding of the voting shares in Metropolis and Bradford Trust, controlling combine of Gaumont-British. Mr. Rank holds 51 per cent of the voting shares and the two majors also have a large block of other shares.

Mr. Gain refused to confirm the report that the British producer is seeking purchase of the 20th Century-Fox-Loew interest. He refused to comment on the report that a proposed reorganization of Gaumont-British or a merger has been broached to Mr. Rank by representatives of the two companies within recent months, but indicated that both American majors have been "dissatisfied" with their interest in Metropolis-Bradford Trust. He reported, however, that Gaumont-British paid a 6 per cent dividend in November, 1942, and again in November, 1943.

If Mr. Rank considers it advantageous, it is possible that he might purchase first-run theatres as show windows for his product in New York and key cities in the U. S. and other countries, Mr. Gain said. He will study the Canadian and South American markets for the Rank interest while in America.

Mr. Rank's overtures for an Anglo-American distribution organization to release films in occupied European countries when military conditions permit, was viewed by some observers as the result of American film distribution in North Africa. It was indicated that the British

(Continued on following page, column 1)

Invasion Spurs Post-War Deals With British

(Continued from preceding page)

producer was able to get his pictures exhibited in the territory while British and American Government officials controlled film distribution, but when the Office of War Information turned back to the American majors the handling of Hollywood films through their ordinary commercial channels, the British films lost out.

As emissary for Two Cities Films, headed by Filipo Del Guidice and Major Arthur Sassoon, Dr. Galperson is meeting with the presidents of the distributing companies to arrange distribution deals for Two Cities' product. The British company produced nine films in 1943, including "In Which We Serve." It plans to make between 10 and 12 this year, five of which already are in production. Budgets for the films average between \$500,000 and \$1,600,000 each.

The Two Cities official was emphatic in his belief that "quality films only" will be the determining factor in the postwar world market. Dr. Galperson took issue with British producer Michael Balcon, who recently charged that American distributors were preventing distribution of English-made films in the U. S. Dr. Galperson said that one reason English pictures haven't been widely distributed in the U. S. was because the British have not known how to make films for this market.

Dr. Galperson also plans to sign up experienced Hollywood writers to aid Two Cities production and to prevent inclusion in British films of colloquialisms of speech foreign to American audiences.

An important production which will be made by the company this year is "Army of Shadows," written by Josef Kissel, which deals with the underground movement in France. Both the author and William Sassoon, Two Cities' producer, are now in Hollywood trying to arrange for French stars Charles Boyer, Jean Gabin, Pierre Aumont and Michele Morgan to go to England to make the picture as their contribution to the Free French cause. The film will be made with the full support of the French National Committee of Liberation, Dr. Galperson said.

The Two Cities official plans to go to Hollywood before returning to England. The visit will be "unofficial," he said.

"Fighting Seabees" Premiere At All Seabee Camps

"The Fighting Seabees," Republic's picture starring John Wayne and Susan Hayward, will receive simultaneous world premieres at all Seabee camps in the United States on January 14. Premiere showings are to be held in many camps with the cooperation of the Bureau of Yards and Docks of the Navy Department.

"Stagecoach" To Be Reissued by U. A.

Walter Wanger's production of "Stagecoach," released through United Artists in the 1938-39 season, will be reissued, it was announced this week by the company. The picture, co-starring Claire Trevor and John Wayne, and directed by John Ford, will carry new poster accessories.

Shopenn Joins United Artists

Bert Shopenn, former Loew's publicity man, and recently assistant manager of the Astor theatre, New York, has joined the United Artists exploitation staff.

MGM's Next Exhibitors' Luncheon January 18th

Metro-Goldwyn-Mayer will hold its next exhibitors' luncheon January 18, in the Congressional Room of the Statler Hotel, Washington, D. C., when William F. Rodgers, sales manager, will be the host to all exhibitors in the exchange area.

Among the government and industry figures to attend will be Frank C. Walker, U. S. Postmaster General; Lowell Mellett, administrative assistant to President Roosevelt; Stanton Griffiths, chief of the motion picture bureau of the domestic branch of OWI; Abram F. Myers, Allied general counsel; William S. Crockett, president of MPTO of Virginia; Frank Hornig, president of MPTO of Maryland; A. Julian Brylawski, MPTOA executive of Washington, and Abe Tolkins, president of ITOA of the District of Columbia.

Western Electric Leases Two Buildings for War Work

The Western Electric Company, manufacturer of telephone equipment and presently engaged in the manufacture of communications equipment for the armed forces, has leased 200,000 square feet of floor space in two industrial buildings in Lincoln, Nebraska. Completion of the project will be made as soon as possible, probably beginning partial operations early next year, it was announced.

Warners Checking Service Appoints 3 Supervisors

R. P. Hagen, manager of the picture checking service for Warner Brothers, has appointed three new field supervisors. N. S. Marinoff replaces H. B. Paul in charge of Denver and Salt Lake City territories; Ben Taylor succeeds A. A. Gorrel as supervisor for the Los Angeles and San Francisco field, and Leo Rothenberg takes over the Pittsburgh area formerly supervised by Sam Ehrlich.

Petti, Assistant to Cowdin, Inducted, Given Party

Anthony Petti, assistant secretary of Universal and assistant to J. Cheever Cowdin, was inducted into the Army December 30. Mr. Petti was given a farewell party by Charles D. Prutzman, Universal vice-president and general counsel, attended by Mr. Cowdin, J. J. O'Connor, Samuel Machnovitch, Adolph Schimmel, Joseph Seidelman and other executives.

Studios Adopt Academy Sound Program

The Research Council of the Academy of Motion Picture Arts and Sciences has devised new practices for pre- and post-sound recording equalization for studio use. Ten studios approving the practice so far include Columbia, MGM, Paramount, Republic, RKO Radio, Samuel Goldwyn, 20th Century-Fox, Universal and Warner Brothers.

12-Reel Picture Shows Championship Bouts

Jack Rieger and G. J. Jaffee, New York attorney, have produced a 12-reel film dealing with championship boxing bouts. Martin Lewis and Irwin Lesser, independents, will release the film nationally January 3. Nat Fleisher, editor of the magazine, *Ring*, is the principal commentator.

Doane Named Censor Head

R. L. Doane has been named chairman of the Nova Scotia Board of Censors, replacing C. H. Bennet, who died recently. Mr. Doane was a former employee of the Provincial Government and also served on the Halifax school board.

Artkino Plans Wide Advertising On Features

Extensive distribution, advertising and exploitation plans are under way at Artkino Pictures, Inc., distributors of Soviet films in the U. S., for the dubbed English versions of Russian product the company is planning to make this year. The first dubbed film, "No Greater Love," will open at the Victoria Theatre, New York, following the run of the Goldwyn-RKO production "North Star." The premiere is being sponsored by the American Women's Voluntary Service and is scheduled for late this month.

According to Nicholas Napoli, president of Artkino, at least six of the 18 or more Russian pictures destined for release in the U. S. this year will be dubbed with English voices. He believes this production operation of Artkino will break down the language barrier which prevented Soviet films from getting wider distribution. The company is endeavoring to build up a distribution organization for the product and plans to advertise the more worthwhile productions in the trade press, with coincident exploitation and publicity.

"We don't want to compete with independent companies," Mr. Napoli said, "but we feel that with this new presentation of the Russian-made motion picture we can reach considerably larger audiences. A good picture," he said, "doesn't have to be sold. Exhibitors will come to you for it if they think it will do business for them."

One of the Russian films which probably will be dubbed by Artkino is Sergei Eisenstein's recently completed "Ivan the Terrible." Others may be "Two Fighters," "Moscow Skies," "General Kutuzov" and "One Family."

Soviet film producers already have dubbed MGM's "Edison the Man" into 30 different languages, as well as the Disney-RKO film "Der Fuehrer's Face." They expect to dub other American films which were purchased last year by Leonid Antonov, former Soviet film representative who is now in London, and by Mikhail Kolotosov, his successor.

A two-reel film about Iran made in Russia and climaxed by scenes of the Teheran meeting last month of Roosevelt, Churchill and Stalin, will be shown at the Victoria theatre when "No Greater Love" opens. Titled "Iran, Where the Big Three Met," the picture was photographed by a special Soviet production unit with the cooperation of the Iranian Government. Artkino will distribute the short.

Chicago Council Names "Human Comedy" Best

The Better Films Council of Chicago has selected as the 10 best films of 1943 the following in their rated order: "The Human Comedy," "So Proudly We Hail," "My Friend Flicka," "Stage Door Canteen," "Casablanca," "Random Harvest," "Coney Island," "Holy Matrimony," "Heaven Can Wait," and "For Whom the Bell Tolls."

Named to Park Board

Paul Wykoff, formerly connected with the Switow Enterprises of Louisville, Ky., has been appointed a member of the Board of Park Commissioners of Anderson, Ind. Mr. Wykoff has been active in civic and club affairs.

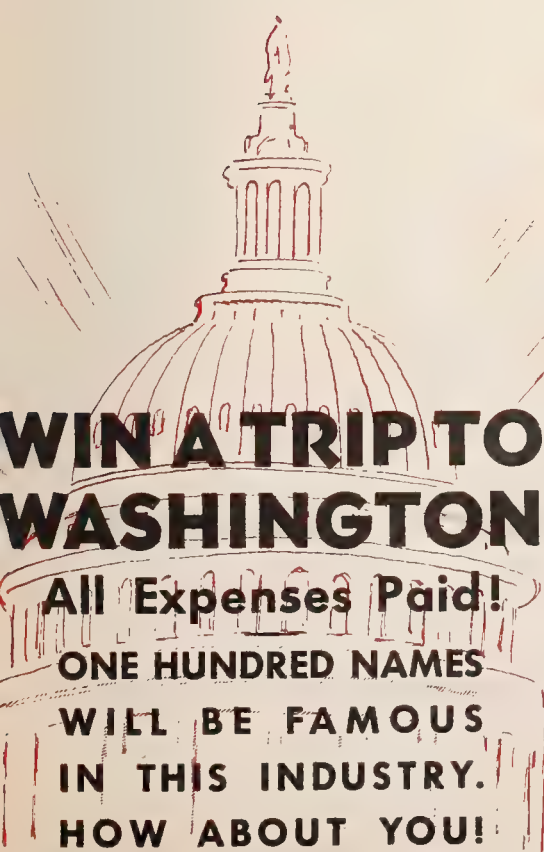
Woman Is Office Manager

Sudie Elizabeth Mitchell has been named office manager of MGM's exchange in Memphis, succeeding Pitt Hellis Holmes, recently inducted into the Navy. Mrs. Mitchell has been with MGM since 1927.



No
greater
honor
than
to be
among
the
Industry's

HONORED HUNDRED of the 4th WAR LOAN!



Use the fighting Campaign Book! Full details on pages 6 and 7.

Be one of the honored 100 Showmen who will sell the most "E" Bonds in ratio to the number of seats in their theatres! Be one of the men to go to Washington, to become famous in the trade, to be honored at functions with presentation of Treasury citation, of special medallion, and to be named on National 5th War Loan Committee! It's the greatest honor of all for the industry's soldiers of the home front!

A PROMISE TO A KID ON CRUTCHES



Thousands of pledges have been received for the 1944 MARCH OF DIMES DRIVE. Each day brings more. They mean just one thing. The exhibitors of America are not forgetting the fight on Infantile Paralysis during the week of January 24th to 30th. This fight for the life and happiness of stricken children is something that comes close to all of us and to our public. They will spare a dime for it when you champion this cause with sincere Showmanship. They will contribute when Greer Garson appeals to them in the beautiful trailer. Here's a promise to a kid on crutches: When a feller needs a friend—depend on the sporting heart of America's theatre men.

ON THE MARCH

by RED KANN

NEW YORK

AS he stepped down from his year-old post as chairman of the distributors' division of the War Activities Committee, William F. Rodgers issued a report. It was in length. It included a wide assortment of statistics about industry performance in connection with the war. It made five recommendations, nature already published, on how the distributors' group might re-style its future operations and enhance the scope of its activities.

Behind that report, however, is a drama of heart-warming proportions. Its characters bulk hundreds who gave extra time without extra pay to keep the essentials of a nation-wide machinery rolling. Those hundreds embrace inspectors, shipping clerks, bookers, salesmen, branch and district managers. And, of course, it ought to be unrequired to observe, the impressive total reaches limitlessly beyond to include the many thousands of theatremen who long ago pledged their screens and have remained steadfastly by their pledges.

It is a combination effort etched lastingly well on the industry's scroll of accomplishments.

For this has been no supper show job. The conveniences of incalculable individuals have been interrupted and, in many instances, set aside completely by the demands of the task. It is only the conveniences of the minority which have remained undisturbed. With them, the business of getting Government messages over to the home front continues to be a supper show job. Those whose head this sort of cap fits are the usuals, always around, who promise their worlds, deliver tiny chinks of it and figure someone else will do the job.

Too Much, Too Often

BUT, whether through indifference or carelessness, it is not someone else's job to do. *To much is taken for granted about the position of this industry in war times anyway. Too often there is too much 24-sheeting about what the business is doing for the war. Too infrequently is there anything said about what the war is doing for the industry.*

For assorted reasons, all of them long since recorded, the war has endowed the business with a prosperity such as it has never known. Bad spots? Of course. New problems arising from extended runs and their effect on product availabilities beyond the first runs? Certainly.

But the admission level is up since other commodity prices are up. Grosses are up, and how they are up, because the public has plenty of money and fewer places to spend it and because Hollywood today is kicking in what is perhaps the best overall delivery in its hill-and-dale history.

It is extremely comfortable to take all of this for granted. It is also dangerously lazy. We proceed on an entirely false premise if we assume what we have now is only what we are privileged to have. A long line of basic American industries, no doubt, had as much right to calculate the same way. Yet today automobile manufacturers are not making cars and radio manufacturers are not making radios. Etc., etc.

We in the film business are functioning under handicaps of manpower, theatre equipment, travel inconveniences. But raw stock is plentiful, the studios are increasingly lavish, theatres are bulging, private enterprise operates as private enterprise and profits are dazzling. The goose of the proverb surely never hung higher.

Some of the Reasons Why

IT hangs there on several counts, however. Washington is thoroughly aware of what a high-speed method of communication is motion pictures. It understands the tremendous values of eye-and-ear appeal capable of reaching almost the total population in a handful of weeks. It appreciates how essential the existing structure is on the home front. Because this is an undeniable fact, the industry finds its normal channels of production, distribu-

tion and exhibition kept ice-free and as unobstructed as anyone has the right to expect while a war rages.

The paralleling fact, of course, recognizes that 16,400 pledged theatres cannot stay in business and hold their audiences with programs made up of OWI shorts and occasional war documentaries. There must be something further, and there is. That's where business-as-usual happily enters.

The War Activities Committee evidently thought it important enough to convey the drift of things to exhibitors as early as a year ago. "You are to be complimented for so early recognizing the fact that the main justification for continuing in business as usual—and generally it is a pretty good business—is that the government looks upon your theatre as a vital outlet for dissemination of information in pictures which they feel are so important to the war effort that an expensive staff is kept busy producing them."

It is extremely interesting and probably not at all accidental that Rodgers sounds the identical note almost a year later. His is an argument turned in the direction of the industry. He cautions unnamed ones, presumably in government service, to appreciate the need of keeping the pathways unencumbered if war aid to the Government is not to collapse.

"The importance of war activities in the distribution branch of the business cannot be minimized. Rather, it must be brought home to those engaged in sales and distribution that on many occasions during the past year instances arose underlining the cold fact that, had it not been for the War Activities of the Motion Picture Industry, service to theatres could have practically ceased," he notes.

"There is a question in my mind as to whether we have yet proven to the Government and to the public the necessity of motion pictures as essential to the war effort. It is difficult to convey to those who know little about our business that, unless production continues, theatres remain open to exhibit amusement films and distribution facilities are maintained to serve theatres, the whole structure of aid to the Government will collapse.

"Any disruption of the distribution machinery to service theatres with a continuous flow of motion pictures will bring about chaos.

"On the other hand, the distributors and all their personnel must realize that its Number One job is war-service. Any member of the industry who does not put first his service to the war, and second, the continued maintenance of his work as a part of the service machinery is handicapping the entire industry in its manifestations of service to the Government."

It Was An Early Pattern

WHEN the war was still very young, it became apparent that the status of the industry, and the measure of consideration and cooperation it might expect from the Government, was to be evaluated by the extent of its contribution to the cause. It was evident as early as those dark and uncertain days that mere continuance of the profit-and-loss routine of turning out entertainment films because they maintained or bolstered morale would not be enough regardless of arguments riding hard to the rescue.

Important, yes; helpful, by all and every means. But not enough. After all, a drive in the country can help morale, too, but proportionately few are riding.

As foregone as it was for the Government to harness the industry to war purposes, so was it implicit in the industry's realization of its potentialities and its responsibilities to volunteer. Today its stars are doing much. Its studios are doing much. Its distribution and its exhibition are doing much.

Some do what they do with eagerness and boundless energy. Others act with reluctance and under pressure. All do it for the war. The cold and unglittering truth, however, is they do it for themselves at the same time.

Urges Industry Voice At Peace Conference

Hopper Sees Opportunity to Gain Free World Market for U.S. Pictures

The motion picture industry had better organize itself into a united front now if it is to represent its interests successfully at the peace conference and to gain free access to the world's film markets once again, Harold Hopper, chief of the motion picture section of the War Production Board, advised Sunday in a prepared statement released in Washington to the trade and to the newspapers.

No diversities of opinion or conflict of personal interests must bar united film industry action at postwar economic and world trade conferences, he said. If the screen is to achieve the goal of world wide exhibition of Hollywood's product it must organize now, he warned.

Mr. Hopper, who has supervised allocation of film raw stock as a dollar-a-year industry member of the WPB, issued his statement after a visit to Hollywood. While there he was reported to have conferred with producers and former business associates on the post-war role of American screen product.

Hopper Forecasts End Of War in 1944

For 20 years a film executive, Mr. Hopper, prior to his entry into Government service a year and a half ago, was president of the Cinema Mercantile Company, which furnished production sets in Hollywood. He also headed the Fidelity Securities Corporation, a production financing firm, and was associated with Majestic Pictures and other independent producers.

"The year just beginning will in all probability see the end of the war, at least in Europe," Mr. Hopper predicted. "Not the least of the many major problems that will have to be dealt with by Allied statesmen in arranging the peace will be the interchange of motion picture films as a part of world commerce.

"An opportunity of the greatest importance awaits the American motion picture industry in connection with the deliberations over the peace treaty. Here will be the chance to nullify or reduce all or most of the restrictive measures that have been taken by foreign countries against American films," he said.

"Countries have laid down embargoes against Hollywood product because of their inability to offer superior pictures or those equally as good. The writing of the peace treaty will provide a means for removing these restrictions and embargoes. If the industry sees that its case is properly presented a way will be opened for greater access to world markets than ever before.

"Allied nations must be made to realize the far reaching importance of the motion

picture as a vehicle of peace," Mr. Hopper asserted.

"What the motion picture industry is capable of accomplishing from the standpoint of education and propaganda is beyond the limits of any other agency. It can be used as a powerful instrument for educating the people of the world in the ways of peace, in persuading them to accept the program for maintaining world peace which the President outlined in his Christmas Eve speech," he added.

The statesmen who write the peace treaty will have the facilities for giving the film its rightful place in the post-war world, Mr. Hopper said.

"Hollywood asks no favors in the terms to be written. All it asks is that its products be allowed to go in free competition with those of any other country, unhindered by legislation, tax penalties, and embargoes which have been imposed in the past," Mr. Hopper said.

"Hollywood should not wait until the victory to be laying its plans for the proper presentation of its case. Its program should be thought out and ready," the WPB official said.

"Already certain U. S. Government agencies are giving consideration to the problems of world peace and world trade as they relate to the motion picture industry, which over the years has proved itself to be the greatest salesman of American goods of any method yet devised.

"Hollywood should be cooperating with these Government agencies and should be prepared to offer every immediate assistance. It should maintain adequate representatives in Washington to cooperate in and follow all developments in relation to the post-war situation," he said.

"Unless the industry is alive to the needs of the hour it will miss an opportunity to advance itself and will find the post-war world plagued with the same old restrictions and embargoes that prevented the industry from exploiting foreign markets in the period before the war. Leaders in the industry would do well to ponder the situation," Mr. Hopper advised.

Churches To Test Bingo Law in Cincinnati

Although Bingo now is legal in Ohio when conducted for religious, charitable or educational purposes, the Council of Churches, in Cincinnati, is taking steps to test the constitutionality of the law recently passed permitting the games. Bingo provides heavy opposition to Cincinnati theatres.

Maguire Joins Filmack

Irving Mack, general sales manager of the Filmack Trailer Company, Chicago, has appointed Neil Maguire, artist in the motion picture field, as production manager. Mr. Maguire formerly was with Filmack and more recently with the Advance Trailer Company and National Screen. For the past 10 years he has been in Hollywood producing and directing short subjects.

Balaban Sees Screen Adapted To World Need

New responsibilities will face the industry in the postwar world, but films will not face the many great problems of conversion to peacetime activity which are ahead for many American industries, Barney Balaban, president of Paramount Pictures, said this week.

He pointed out that in its war service the screen has shown its capacity to assume and fulfill many important responsibilities.

"Although the basic mission of the photograph is and always will be to provide entertainment, it is our duty and our obligation to make this entertainment truly representative of American life, American morals and American ideals" in the postwar world, Mr. Balaban declared.

The screen will be in a fortunate position to adapt itself to the postwar world, according to Mr. Balaban.

"The business of making motion picture entertainment is of necessity a matter of almost day-to-day planning in order to meet the ever-shifting trends of public demand. The industry is accustomed to rapid changes and is always ready to meet the need for a new type of product," Mr. Balaban said. "I am confident that our writers and production brains will meet new challenges as they have met all changes in world thinking in the past 25 years.

"Secondly, the industry faces no problem of retooling or over-expansion," Paramount's president pointed out. "Although the war expanded other industries, it brought restriction to films and there has been no over-building of theatres," he said. "Technical improvements, developed in war, will be most beneficial when applied to films under peacetime conditions," he said. Mr. Balaban cited television as an example.

"While we have been making pictures for wartime audiences we have been building a backlog of ideas for films to be produced when peace comes," Mr. Balaban continued.

He predicted an expansion of world markets after the war which would provide increased employment for actors, production technicians and distribution forces.

Sales representatives abroad will have to be business ambassadors who will represent America at its best, Mr. Balaban said. "They must be men of vision and understanding, of exemplary character, and keenly sympathetic to the problems of the people among whom they will live and work. Our motion pictures must be equally representative of the highest American ideals," he said.

Simons Heads Boston Salesmen's Club

Sol Simons of Columbia has been elected president of the Boston Salesmen's Club. Other officers are: Maynard Sickals, Capitol Theatre Supply Company, vice-president; Harry Rosenblatt, MGM, treasurer; Tom O'Brien, Columbia, sergeant-at-arms, and Mack Farber, secretary.

Fitzgerald Joins Warners

John Fitzgerald, newspaperman and news-reel editor, has rejoined the eastern publicity staff at Warner Bros. this week as general news editor. In addition to his former association with the Warner publicity department, Mr. Fitzgerald at one time was a member of the Steve Hannagan publicity organization.

Adamson Acquires House

The Adamson Theatre Circuit of Portland, Ore., has opened the Liberty theatre in Vancouver, Wash. The circuit operates houses in Albany, Ore., and Vancouver, Wash.

INDUSTRY MOBILIZED FOR FOURTH WAR LOAN DRIVE

Leaders Map Tactics in "Bond For Every Seat" War Loan Campaign

Industry recruiting for the Big Push—the Fourth War Loan Drive—from January 18 to February 15 was in full swing this week with the national high command, division generals, exchange area captains and exhibition lieutenants in every city conferring on tactics for the drive toward the objective of a War Bond for every seat in every theatre in America.

The opening of the drive will be made officially at noon January 18 when in every state, in Alaska and Hawaii, church bells, sirens and factory whistles will ring out to call American Bond buyers.

Regional and district meetings had been held or were scheduled for an early date to "brief" all exhibitors, exchange salesmen, publicity experts and theatre staffs on the campaign strategy and the target of \$5,500,000 worth of Bond sales through the nation's theatres.

Star, Radio Tours Reach 22 Cities

Charles P. Skouras, general of the industry's drive, arrived in New York on Wednesday to check in at the national headquarters in the War Activities Committee offices at the Paramount Building. With him were B. V. Sturdivant, national campaign director, who moved in on Monday, Frank H. "Rick" Ricketson, vice chairman of the drive and Andy Krappmann, assistant campaign director.

Mr. Skouras flew to New York immediately following a meeting in Hollywood with leaders of the radio industry and radio agencies, where plans were made for the appearance of the foremost radio stars and programs in cities throughout the country in connection with the drive.

Radio will provide shows for San Francisco, Portland, Salt Lake City, Kansas City, Seattle, Milwaukee, Pittsburgh, Cincinnati, New Orleans and Denver. Motion picture talent will appear in 12 other major cities yet to be named.

Industry Sales Committee Members are Appointed

Three typical regional meetings under the leadership of J. Myer Schine, Upper New York chairman, were held this week, in Albany on Wednesday, in Syracuse on Thursday and in Buffalo on Friday. The up-State area has been broken down into 28 zones, with each zone having a chairman and a co-chairman to supervise the activities. The meetings, each a luncheon, were attended by the zone heads who in turn plan similar meetings within their own zones to complete plans for the sale of Bonds.

Dan Michalove, New York chairman in charge of industry sales, on Monday announced his organization has been set-up, naming several co-chairmen and appointing

MAIL ENTRY BLANKS FOR "HONORED 100"

Entry blanks for the "Honored Hundred" contest of the Fourth War Loan for exhibitors throughout the nation have been mailed by the War Activities Committee to all theatres holding WAC pledges. Robert Selig is contest manager. The blank reads: "Enroll my name in the 'Honored Hundred' contest of the Motion Picture Industry. I will sell at least 'a bond for every seat', that I may make a greater patriotic contribution to the success of the 4th War Loan Campaign." The winners will receive all-expense trips to Washington, D. C., and special honors.

Charles Moss and Jack Pegler to his staff.

The co-chairmen who will be in charge of home office sales are: Joseph Vogel at Loew's, Harry Goldberg at Warner Brothers, George Dembow at National Screen Service, John Farmer at RKO, John O'Connor at Universal, H. Schneider and Floyd Weber at Columbia, Harry Buckley at United Artists, Robert Savini for the independent companies and exchanges, and Joseph Hornstein for equipment companies.

Mr. Michalove also announced that sales among employees of Twentieth Century-Fox home office will be handled by the Family club, an organization of employees formed into committees and groups for that purpose. William C. Gehring, Western Sales Manager, is the president.

100 Exhibitors Attend Hartford Rally

On Tuesday some 100 exhibitors and distributors of Connecticut gathered at the Hotel Taft in New Haven for a luncheon meeting attended by New Haven's mayor, John W. Murphy. Among those who spoke were S. H. Fabian, chairman of the theatres division of the WAC, and Ed Schreiber, WAC publicity director.

Mayor Murphy said, "It will be a record that no group has made a greater contribution toward winning the war than the motion picture industry." He pledged his fullest cooperation with the industry in the coming campaign. State Chairman Harry Shaw and his associate, I. J. Hoffman, spoke for the exhibitors, promising they would do everything possible to reach the goal.

Frank McNair, chairman of the Chicago and Cook County War Finance Committee, has selected his executive board, and has announced that Tom E. Hough will serve as operating director and David Dillman as his assistant. William Hollander and Archie Herzoff of Balaban and Katz, will be advisers on all tie-ups between the civilian organizations and theatres.

At a dinner last week at the Palmer House,

Mr. McNair told some 200 chairmen of the volunteer sales organization that the quota for Chicago and Cook County was \$721,818,400. The state quota as announced by Harold Swift, chairman of the Illinois WFC, is \$905,000,000 of the national quota of 14 million dollars in sales. Of the county total, the quota for "E" Bonds has been set at \$130,901,300.

In the New York area Queens County Chairman Fred Schwartz and his district captains met on Monday morning at the Treasury Department offices in Long Island City, and worked on the details of their campaign plans.

On next Monday in Dallas members of the WAC and the Variety Club of Texas will play co-hosts at a luncheon for Texas exhibitors and distributors. The luncheon will be held on the roof garden of the Adolphus Hotel, and among those present will be officials of the March of Dimes drive. Also among those invited to attend are the War Loan state chairmen of a number of southern and southwestern states, and civic leaders of Dallas.

Hungarian Short Is Available for Drive

Last week New York was the scene of the first foreign language short ever made to assist the Treasury in a War Loan, a Hungarian film of the launching of the Liberty ship S. S. Louis Kossuth. It was produced by Danubia Pictures, Inc., and will be shown throughout the country in connection with the drive.

Brooklyn theatre managers, publicity men and circuit heads who were appointed as captains and co-captains to supervise Bond sales, met last week at the Albee theatre in downtown Brooklyn, with Louis Goldberg acting as chairman in the absence of Sam Rinzler. They directed their plans and discussions towards the sale of "E" Bonds.

General Chairman Edward L. Alperson of the Metropolitan New York area last week announced that the borough chairmen have selected their districted captains.

Morris Kinzler, account executive of the Kayton-Spiro advertising agency has been named advertising counselor for the Trade Relations Divisions of the industry's Fourth War Loan Committee.

Balaban & Katz Donates Building to Red Cross

Balaban & Katz, Chicago, has presented the four-story Hoyburn Theatre Building, Evanston, Ill., valued at \$30,000, to the Red Cross. The building formerly housed the 850-seat Hoyburn theatre. The entire building will be occupied as quickly as possible to extend Red Cross activities in the area between the northern city limits of Chicago and Waukegan, Ill.

Named to Pageant Board

Earle W. Sweigert, Paramount district manager in Philadelphia, and William A. McAvoy, sound executive in Philadelphia, were elected to the executive board of the Miss America Beauty Pageant for 1944 held annually in Atlantic City, N. J.

Decree Is Completed; Up to Clark Now

Major Companies Agree to Submit Final Draft of Their Proposals

Distributors were ready on Wednesday to make their bid for settlement of the New York anti-trust case with a new set of proposals for a revised Consent Decree.

Meeting on Tuesday, company presidents, lawyers and the sales managers went over the final draft and accepted it for transmission to Tom C. Clark, the Assistant Attorney General, as the industry's official bid for peace. Copies were to be mailed to Mr. Clark at the Department of Justice in Washington for his study over the weekend.

Mr. Clark, according to Washington information, was to arrange a meeting early next week with Joseph Hazen, Warner general counsel, who has represented the distributors in conferences with the Government. At midweek it was not determined where the meeting would be held, but the possibility that Mr. Clark would be in New York early next week on other business prompted reports that he might meet there with Mr. Hazen and perhaps hold another general conference with company presidents.

Agreement Among Distributors Seen

All dissents on minor points were reported to have been ironed out at the meetings on Friday and the distributors were reported in full agreement on a decree which granted virtually all of the concessions demanded by Mr. Clark when he rejected their first offer in November.

Settlement of differences as to the extent of cancellation concessions to be granted in the decree was understood to have been reached Tuesday at the meeting of sales heads.

All companies are expected to pledge unrestricted cancellation on a formula to be based in proportion to average film rentals. Many points of the United Motion Picture Industry selling plan cancellation formula are embodied in the new decree, it was said, but there are no restrictions to a flat per centage of sales.

Expect Broad Limits On Cancellation

Mr. Clark has been reported to be insistent that liberal cancellation rights be granted to exhibitors in the new decree. Although one or two sales departments raised minor objections these were disposed of at the Tuesday meetings and all companies agreed to try broad cancellation concessions. It would be the first time that exhibitors have been generally granted the right to cancel any pictures they chose.

Pledges to restrict the future expansion of affiliated circuits, were also reported in the new decree, in accord with Mr. Clark's demands.

This point was said to have aroused considerable concern on the part of Loew representatives who pointed out that the

circuit had not engaged in the general programs of expansion undertaken by other affiliated circuits. However it is understood that they accepted the decree proposals as they now stand for the sake of reaching unanimous agreement.

Arbitration changes were described as "quite extensive," with the company lawyers hopeful that the new decree will spur renewed exhibitor interest in this method of settling differences. They would not comment on details of the changed arbitration setup.

There were indications however that clearances and run would continue to be the main subjects of arbitration, with greatly simplified provisions and qualifying conditions for some run complainants.

Exhibitor Leaders to Be Asked for Comment

Indicative of distributor confidence in continued arbitration was the renewal of leases on film tribunal offices maintained by the American Arbitration Association. The new leases were signed after consultation with Mr. Hazen, who is distributor representative on the film arbitration administrative committee. The lease on the Appeal Board chambers at New York was also renewed, indicating that plans reported earlier to abolish the board in favor of regional appeal tribunals had been revised.

If the latest distributor suggestions for a new decree meet the approval of Mr. Clark, who heads the film anti-trust unit, and are endorsed by the Attorney General, it is expected that copies will be sent to exhibitor leaders for their study. They will be asked to send written comments to the Department of Justice, it was indicated, to be followed possibly by further personal conferences with Mr. Clark.

New York Unit Presses Rental, Reissue Fight

It was considered unlikely that the assistant attorney general would summon distributor and exhibitor representatives to Washington for a joint conference on the contents of the new Consent Decree.

In any case final approval of the document is expected to take 30 to 60 days more. Mr. Clark is currently extremely busy with matters in the criminal division, which he heads, and has had to work in the film meetings between these duties. Currently he has been supervising the sedition indictments against the 33 persons charged by a Washington grand jury with acting as Nazi agents in the U. S.

New York's Unaffiliated Independent Exhibitors organization is pressing its campaign to discuss sales policies for metropolitan subsequent run theatres with the home office sales departments. Meetings between a delegation of independents and Ben Kalmenson, Warner sales manager, were reported held this week.

Jacob Leff, Max Cohn, Max Wallach, Jesse Stern and Julius Charnow have been

serving on the committee which seeks a revision of rental, reissue and shorts selling policies.

Other meetings have been requested with Neil Agnew of Paramount; Ned Depinet, RKO; William A. Scully, Universal and A. Montague of Columbia.

Cincinnati's Indignant Exhibitors Forum, headed by Willis Vance last week passed a New Year's resolution urging its members to "diligently and forcibly as possible resist the distributors' unfair practice of forcing per centage engagements." By demanding high percentage from theatres not in a position to pay more than 25 per cent distributors have forced themselves into an "unusual type of partnership in independent theatre ventures, taking profits without absorbing any of the losses" according to Mr. Vance.

"Bide" Dudley Dies; Wrote on Theatre

Walter Bronson "Bide" Dudley, New York columnist and radio commentator on matters theatrical, died Tuesday at the Polyclinic Hospital, New York, at the age of 66. He had long been ill.

In his 30 years of writing and speaking about the theatre, Mr. Dudley was estimated to have seen more than 3,000 plays and films. Several of the shows were from his stories.

Mr. Dudley began his career as a midwestern newspaperman. He then wrote a humorous column on the *Denver Post*. He came to New York to join the drama staff of the *New York Telegraph*, and then became drama critic of *The Evening World*.

His survivors are his daughter, Doris, now Mrs. Richard Leahy; a son, Bronson, actor and dancer; two sisters, Mrs. Malcolm McNaughton, and Evelyn Dudley.

PCCITO Asks "Divorcement" Of Distributor Workers

A demand that distributors and producers require from all employees "at least once every 90 days" an oath that they are not connected with any theatrical enterprise served by their employer, was voiced this week by the Pacific Coast Conferences of Independent Theatre Owners. The demand was in a resolution, at Los Angeles, and it asked that when such theatrical interests are disclosed to the employing distributor or producer, the employee be discharged.

Mills Succeeds Arch Mercey In OWI Films Post

Taylor Mills has succeeded Arch Mercey as associate chief of the motion picture branch of the Office of War Information's domestic section.

Mr. Mills, of Minneapolis, has been administrative analyst in the U. S. Budget Bureau. He also served as special consultant on motion pictures for that agency. He was formerly with Batton, Barton, Durstine and Osborn, Inc., advertising agency.

Mr. Mercey is joining the Coast Guard.

Hollywood Canteen May Ask SAG to Reconsider

The Hollywood Stage Door Canteen is expected to ask the Screen Actors Guild board to reconsider its recent decision that players in the Warner picture, "Hollywood Canteen" be paid fully. The decision caused Warners to cancel the picture. The Canteen thus loses \$250,000 and a percentage of the expected profits, it is estimated. The Canteen request may be submitted to the SAG board at its next meeting.



to catch a star
on your
finger tips...

METRO-GOLDWYN-MAYER presents the immortal love story of "MADAME CURIE"

Greer Garson
Walter Pidgeon
MADAME CURIE

Directed by
MERVYN LEROY

Produced by
SIDNEY FRANKLIN

with

HENRY TRAVERS
ROBERT WALKER
DAME MAY WHITTY
ELSA BASSERMAN
VAN JOHNSON

ALBERT BASSERMAN
C. AUBREY SMITH
VICTOR FRANCEN
REGINALD OWEN
MARGARET O'BRIEN

Screen Play by PAUL OSBORN AND PAUL H. RAMEAU

Based on the Book MADAME CURIE by
EVE CURIE

A METRO-GOLDWYN-MAYER PICTURE



Movie of the Week: M-G-M may well have another shining Oscar or two virtually in the satchel. Uncommonly good movie. A masterpiece of lucidity. A love story."
—Life Magazine

"Easily the best picture of the year. A cinch for the Academy Award."
—Jimmy Starr,
Los Angeles Herald-Express

Best picture of 1943."
—Andrew R. Kelly,
Washington Daily News

Inevitable success. A production having much of the quality of illustrious predecessors, including 'Mrs. Miniver'. — Motion Picture Herald

"One of the strongest contenders for all-around Academy honors. Greer Garson can well make room for a little brother to the Oscar she won for her 'Mrs. Miniver'. Garson and Pidgeon in their most successful teaming, as the box-office returns cannot fail to prove."
—Hollywood Reporter

Every one concerned with this remarkable production is a sure-fire candidate for the Academy Award."
—Erskine Johnson,
Newspaper Enterprise Association

I consider 'Madame Curie' one of the most beautiful pictures I have ever seen and feel definitely it will mean another Academy Award for Greer Garson."
—Liza Wilson,
Screenland, Silver Screen

"Prestige pictures are not uncommon, but prestige plus profit—big profit—pictures are exceptional. 'Madame Curie' is one of these. Stirring throughout...film drama at its best. A great picture."
—Boxoffice Magazine

"One of the year's outstanding films. One of the finest to emerge from the Hollywood studios in a long time."
—Jay Emanuel Publications

"We go on record favoring it for Academy Awards." —Frank Quinn,
N. Y. Sunday Mirror

"A wonderful picture; Greer Garson should, without question, again receive the Academy Award."
—Elsa Maxwell,
Nationally Syndicated Column

"Raises motion pictures to the realms of Shakespearean drama."
—Harry Crocker,
Los Angeles Examiner

"Last night I saw 'Madame Curie' and without a doubt it is one of the greatest motion pictures ever made. I feel sure that Greer Garson and Walter Pidgeon will walk away with the Academy Award. Mervyn LeRoy, Sidney Franklin and the entire M-G-M organization are to be congratulated for such splendid entertainment. 'Madame Curie' is an outstanding box-office success, and is an immortal contribution to the motion picture industry."
—Frank L. Newman, Sr.,
Evergreen Theatre Corp.,
Seattle, Wash.

"One of the great pictures of motion picture history." —Louella Parsons,
Motion Picture Editor, I. N. S.

"Last year it was the Miniver Rose; this year it is the Curie Orchid."
—Red Kann, Quigley Publications

"An achievement which will live long in Hollywood history."
—Hedda Hopper

"Every inch a great picture. A distinguished contribution to the screen. Its box-office success is assured."
—Variety

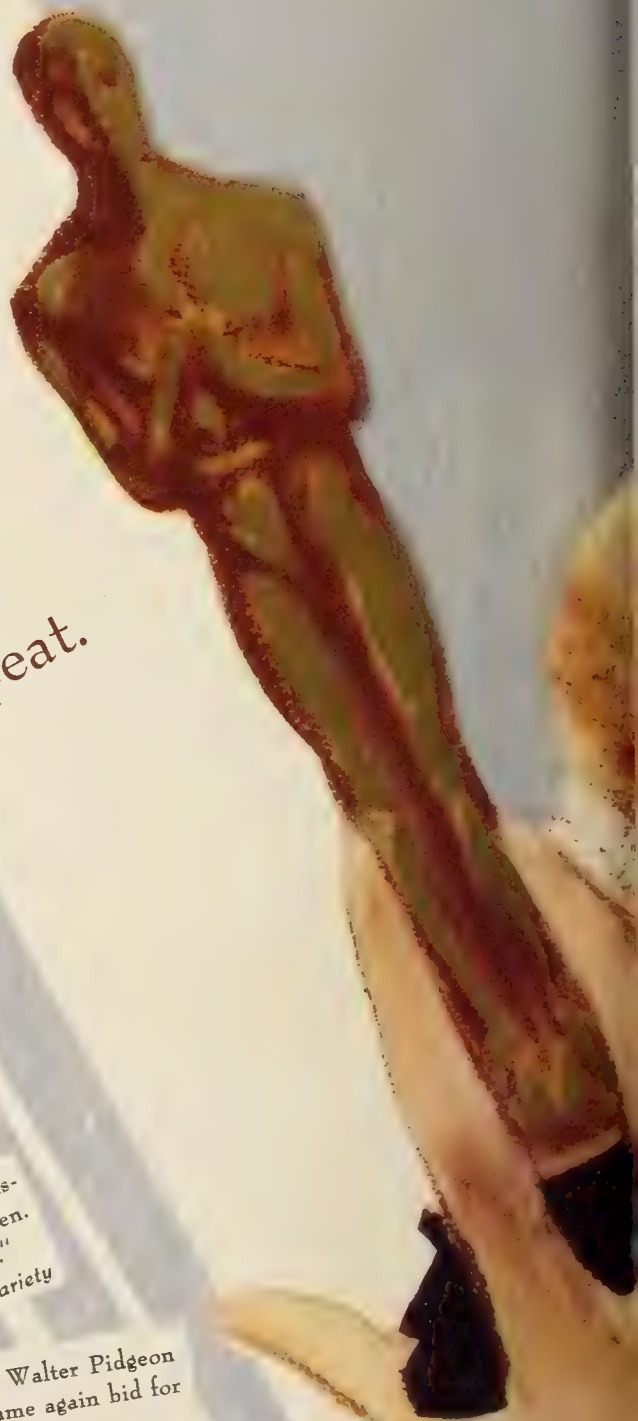
"Greer Garson and Walter Pidgeon of 'Mrs. Miniver' fame again bid for Academy honors."
—Edwin Schallert,
Los Angeles Times

"One of the truly fine pictures of the year."
—Sidney Skolsky

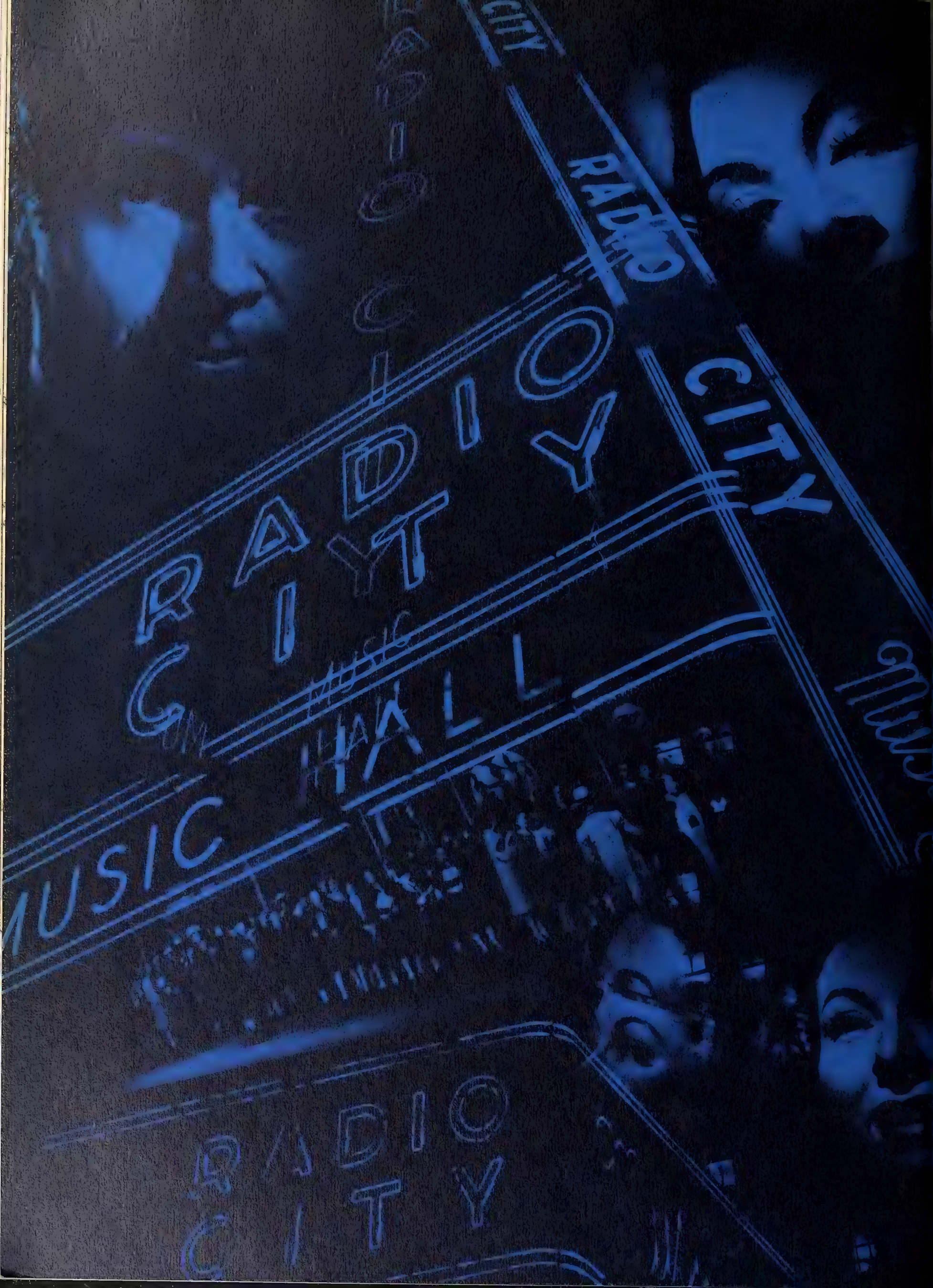
"Unlimited in its appeal. Solid grosses should be the rule. Crammed with all the human elements that are the essence of first-rate dramatic entertainment."
—Film Daily

PREDICTION

Last
year
the
Academy
Award
went
to
"Mrs. Miniver"
The
press
predicts
history
will
repeat.







FROM RADIO CITY MUSIC HALL—ACROSS THE NATION SPREADS THE FAME OF A GREAT MOTION PICTURE BASED ON AN IMMORTAL BOOK—ADVERTISED IN A GIANT CAMPAIGN.

MINIVER TOGETHER AGAIN!
GREER GARSON
WALTER PIDGEON
 METRO-GOLDWYN-MAYER'S
MADAME CURIE
 COMING!

AGAIN
 UMPI
Greer Garson
Walter Pidgeon
Madame Curie
 A METRO-GOLDWYN-MAYER PRODUCTION
 WATCH FOR IT!



Good fortune in store for you
 TOGETHER AGAIN IN A NEW TRIUMPH!
GREER GARSON
 and
WALTER PIDGEON
 A METRO-GOLDWYN-MAYER PICTURE
MADAME CURIE
 COMING SOON

CURTAIN GOING UP ON THE MOST ENGAGING COUPLE IN SCREEN HISTORY
GREER GARSON
WALTER PIDGEON
 IN
MADAME CURIE
 AN M-G-M TRIUMPH
 COMING SOON

Mr. and Mrs. Miniver together again!
GREER GARSON
 and
WALTER PIDGEON
 give their best performance in their best picture
MADAME CURIE
 Directed by MERVYN LE ROY
 Produced by SIDNEY FRANKLIN
 Presented by M.G.
 A METRO-GOLDWYN-MAYER PICTURE
 with NEW TRIUMPH COME WITH
 MRS. MINIVER, ALBERT BASSERMAN, C. AUBREY SMITH, REGINALD OWEN, MARGARET O'BRIEN
 Based on the book "MADAME CURIE" by EVE CURIE

Mr. and Mrs. Miniver . . . together again!
GREER GARSON
WALTER PIDGEON
 give their best performance in their best picture
MADAME CURIE
 Directed by MERVYN LE ROY Produced by SIDNEY FRANKLIN
 A METRO-GOLDWYN-MAYER PICTURE with a brilliant supporting cast: Henry Travers, Robert Walker, Dame May Whitty, Elsa Basserman, Van Johnson, Albert Basserman, C. Aubrey Smith, Victor Francen, Reginald Owen, Margaret O'Brien
 Screen Play by Paul Osborn, Paul H. Rameau
 Based on the book "MADAME CURIE" by Eve Curie

Picture OF THE MONTH
GREER GARSON **WALTER PIDGEON**
 in
Madame Curie
 A Metro-Goldwyn-Mayer Picture
 Directed by Mervyn LeRoy
 Produced by Sidney Franklin
 with Henry Travers, Robert Walker, Dame May Whitty, Elsa Basserman, Van Johnson, Albert Basserman, C. Aubrey Smith, Victor Francen, Reginald Owen, Margaret O'Brien
 Screen Play by Paul Osborn, Paul H. Rameau
 Based on the Book "Madame Curie" by Eve Curie

In "Madame Curie", Greer Garson and Walter Pidgeon, that utterly delightful couple whom you perhaps remember best as "Mr. and Mrs. Miniver" give their best performance in their best picture. With new personalities, new roles but the same engaging talent for team-work and heart-work on the screen.

"Madame Curie" is the dramatic story of the woman whose love and devotion endowed the world with the magic of radium. Of Madame Curie and the man she loved, it has been well said "they caught a star on their fingertips". And it is nothing less than a starry quality that shines so eloquently through the scenes of this film.

As one of the finer efforts of Metro-Goldwyn-Mayer (who can be justly proud they made this picture), "Madame Curie" not only brings together again beloved Greer Garson and Walter Pidgeon—it also boasts the direction of Mervyn LeRoy and the deft duo made "Random Harvest" unforgettable and their genius for the long-to-be-remembered is again reflected in this, a major masterpiece.

Besides the halo shining around Greer and her screen-mate, Walter Pidgeon, 10 other fine names gleam in the impressive cast. And Paul Osborn and Paul H. Rameau have developed a heart-holding screen-story, based on Eve Curie's notable book.

Add up all this scintillation and you arrive at the happy conclusion—"Madame Curie" can be simply summed up as "great".

This picture has just been selected here showing at the Radio City scene of the screen triumphs of "Mrs. Miniver" and "Random Harvest". And like those two pictures, "Madame Curie" will start its run on New York's Big Street but its absorbing story will take it into every town, large or small.

Curtain up!
Your audience
is waiting for
Greer Garson
Walter Pidgeon
in the immortal
love story of
MADAME CURIE
directed by Mervyn Le Roy
produced by Sidney Franklin.
M-G-M
naturally!



Our Two Big Jobs In January:
Fourth War Loan And March Of Dimes!

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Academy Award Vote Rule Issued

The Academy of Motion Picture Arts and Sciences issued this week its annual brochure setting forth the "rules for the conduct of the balloting" out of which will eventuate, on March 2, 1944, the awardings of Oscars for outstanding achievement in the art and science of production during 1943.

There are to be 22 regular awards this year, not inclusive of the Irving Thalberg special award and such other specials as the Academy board of governors may designate, and it may as well be remarked here that at this point on the calendar the conversation in the cafes, on the sets and wherever else professionals congregate, is of a kind to suggest that "The Song of Bernadette" is going to sweep the field.

All the features eligible for the awards have been put on view now, necessarily before January 1, and although the organized electioneering is yet to come, it's hard to get a taker for a bet that some other attraction will take the best picture award.

22 Principal Awards to Follow Usual Pattern

The 22 principal awards will be given for the best performances by an actor in a leading role, ditto an actress, best by an actor in a supporting role, ditto an actress, best directing achievement, best screenplay, best original screenplay, best original story written for the screen, best art direction in black and white, ditto color, best cinematography in black and white, ditto color, best achievement in sound recording, in film editing and in special effects.

Three awards will be given in the short subjects field, for the 1,000-foot class, the 3,000-foot class and for cartoons. In the music field, likewise, three will be given, one for the best scoring of a musical picture, one for the best scoring of a dramatic or comedy picture, and one for the best original song written for the screen.

Generally, the rules are equivalent to those followed in past years. By an amendment of the rules, however, short subjects need not have been exhibited in Hollywood to be eligible. The change in this regulation is not explained, but it's no secret that business has been too good around Hollywood for many short subjects to get running time on the local screens.

Seven Top Features Ready to Go at MGM

Metro-Goldwyn-Mayer is plunging into the heaviest production schedule the studio has faced since 1940 for this period of the season. In the next two weeks cameras will start turning on seven major productions. On the schedule are: "Thirty Seconds Over Tokyo," "National Velvet," "Mrs. Parkington," "Marriage Is a Private Affair," "The Picture of Dorian Gray," "Anchors Aweigh" and "The Ziegfeld Follies."

On March 1 "Guest in the House" will go before the cameras with Anne Baxter in the leading role, Hunt Stromberg having ar-

Studio Level Down

Under the impact of two holiday week-end shutdowns, production sagged to a total of 37 pictures in shooting stage, the lowest point reached in more than six months. Predictions that the dip is purely technical and will be offset by a sharp rise in January are general. Studios started only three pictures, while completing nine, during the week.

Republic started "The Man from Frisco", with Albert J. Cohen producing and Robert Florey directing; Michael O'Shea and Anne Shirley head the cast.

Twentieth Century-Fox launched "Ladies

of Washington", under the production of William Girard and direction of Louis King, presenting Trudy Marshall, Sheila Ryan, Anthony Quinn, John Philliber and Ronald Graham, among others.

Producer Seymour Nebenzahl started "Strange Confession", an Angelus production for United Artists distribution, presenting George Sanders, Linda Darnell, Edward Everett Horton and others. The new production will be under the direction of Douglas Sirk.

The status of production at the week-end:

COMPLETED

Columbia

Sagebrush Heroes
(Formerly "Heroes of the Sagebrush")
Jam Session
Once Upon a Time
Two-Man Submarine

Monogram

Partners of the Trail
Sonora Kid

Paramount

National Barn Dance
I Love a Soldier

Republic

Laramie Trail

STARTED

Republic

Man from Frisco
20th Century-Fox
Ladies of Washington
UA
Strange Confession
(Angelus)

SHOOTING

Columbia

At Night We Dream
Address Unknown
MGM
Meet Me in St. Louis
Seventh Cross
Three Men in White
Dragon Seed

Kismet

Mr. Co-Ed

Monogram

Block Busters
Johnny Doesn't Live Here

Paramount

And Now Tomorrow
Road to Utopia
Incendiary Blonde
Till We Meet Again
Hitler Gang

RKO Radio

Marine Raiders
Show Business

20th Century-Fox

Wilson
Purple Heart
Greenwich Village
Home in Indiana

I Married a Soldier
Murder in Bermuda

UA

Song of the Open Road (Rogers)
Up in Mabel's Room (Small)
Since You Sent Away (Selznick)

Universal

Merry Monohans
Christmas Holiday
Warners
Cinderella Jones
Make Your Own Bed
Mask of Dimitrios
Mr. Skeffington
My Reputation
Horn Blows at Midnight

ranged to borrow the actress from Twentieth Century-Fox. United Artists will release the picture.

Jennifer Jones has signed with Selznick to star in two pictures this year, and one annually for the next four years.

Paramount has signed Leo Bulgakov for a character role in "And Now Tomorrow," screen adaptation of the Rachel Field novel starring Loretta Young and Alan Ladd. Bulgakov played the role of the Russian General Golz in "For Whom the Bell Tolls."

Paramount has also signed Charles Brackett to a new two-year contract as a writer-producer.

Columbia, in the manner of MGM, has seven productions coming up for shooting in the near future, three of them going before the cameras last Monday. The three now in production are: "Mr. Winkle Goes to War," starring Edward G. Robinson, a Jack Moss production being directed by Al Green; a Kay Kyser musical, being produced by Sam Bischoff, and at present untitled, and Sam White's "The Girl in the Case," described as a mystery thriller. Next week "Pilebuck," having to do with sabotage in the shipyards, and starring Pat O'Brien

and Phil Ryan, along with "The Whistler," an idea plucked from a radio program of the same name, will go into production. "Mission Thirty-Six," with Jack Fier producing, is scheduled for the sound stages January 17, and the Wallace MacDonald production, "Soldiers in Slacks," January 24.

Monogram has signed Phil Rosen to direct "Murder in the Fun House," next in the series of Chinese detective dramas starring Sidney Toler. Shooting on the picture starts next Monday with Phillip N. Krasne and James S. Burkett as the producing team.

"Sub-Busters," Columbia's story of the role being played by the U. S. Merchant Marine, will have Chester Morris in the lead, with William Castle directing and Irving Briskin producing.

For his forthcoming United Artists musical, "Sensations of 1944," Andrew Stone has signed twenty acts. The cast will be headed by W. C. Fields, Eleanor Powell, Sophie Tucker, Cab Calloway's orchestra and Mimi Forsythe. The latest act to be signed is the Les Paul Trio, instrumentalists known to radio listeners.

Congress Expected to Act Quickly on Tax

Approval of President Is Needed Before Jan. 21; Levy Effective Feb. 1

The proposal for a new admissions tax of one cent on every five cents paid at the box-office, approved by the Senate Finance Committee two weeks ago, and expected to be favorably regarded in the House, will probably be acted upon next week, Washington circles report.

Because the levy, and others in the general tax measure, is to take effect February 1, the President's approval must be obtained before January 21.

Washington observers noted this week that other provisions of the measure will burden the film industry, such as the increased postage, telephone, and telegraph rates, and the taxes on personal transportation.

However, included in the measure is a stipulation deferring until January 1, 1945 the increase from one to two per cent in the tax rate for old pensions. An attempt to increase the rate now failed.

Allied Clarifies Children's Tax

The Allied States Association, in answer to inquiries regarding situations in which the tax on children's nine-cent admissions are levied, this week refers to Sec. 1700 (a) of the Internal Revenue Code which now imposes a tax of one cent on each 10 cents or fraction: "No tax shall be imposed on the amount paid for the admission of a child under 12 years of age if the amount paid is less than 10 cents."

The above clause was written into the Revenue Act of 1941, which repealed the then existing exemption of all admissions under 21 cents.

Allied believes that Secretary of the Treasury Morgenthau, as spokesman for the Administration, will continue his efforts to step up the admissions tax to three cents on each 10 cents or fraction.

John Golden Joins Fight Against Admission Tax

John Golden, Broadway theatrical producer, joined the fight against admission taxes, in a letter to Senator Robert Wagner, New York, and in his protest described the role in the war being played by theatrical entertainment in all the Allied nations. Senator Wagner replying to Mr. Golden, said: "Since I agree with you 100 per cent I shall speak to Chairman George in reference to it. I am sure there will be many Senators on the floor who will have your views about this tax."

Another written protest went to Senator Claude J. Pepper, Florida, from Hugh G. Martin, of the Martin theatres, operating in Georgia, Alabama and Florida. The exhibitor cited theatre hardship through taxation.

Mr. Martin warned that, "a lot of our theatres could not stand a further increase in taxation," and said that in some situations exhibitors are confronted with a city as well

as a federal tax, bringing the total to more than 25 per cent.

He listed the part theatres have played in the war effort and added: "Now here is what 'burns me up.' . . . I simply cannot see the fairness of letting one non-essential business go completely tax free, a business that has sold no bonds, gathered no scrap, taken no collection from its customers. . . . Is it fair that our taxes are to be doubled and a non-essential business allowed to continue without any taxation?"

Vandals Curbed In Boston

Vandalism has practically ceased in Boston theatres, according to a report by police officers to the new commissioner of police, Col. Thomas F. Sullivan.

In neighborhoods, and the heavily-populated downtown districts, the police have been stationed in groups and as individuals to bear down on offenders, and the campaign is reported a success.

There have been instances in the Scollay Square district where defacing of walls has continued and there have also been isolated cases in other districts, but the destruction of property, which had become alarming, has ceased, at least temporarily, and Commissioner Sullivan has said it can be permanently halted.

The police found that vandalism in the theatres was the work of 'teen-agers. Parents, busy in war work and thus absent from home and who had neglected to provide for their children were blamed in most instances.

Looking toward warm weather, Commissioner Sullivan also has provided for a complete policing of Boston Common, which was at one time last year alleged the worst gathering place in America for youthful gangs bent upon mischief.

In New Jersey the trend appears to be in the opposite direction, with a new wave of juvenile delinquency resulting in local government agencies, civic and social group leaders, meeting in theatres to combat the trend. The New Jersey League for Law and Order is sponsoring a state-wide program.

Schoenstadt Circuit Adds Three Theatres to Group

The Schoenstadt Circuit in Chicago now has 20 theatres as a result of the purchases of the Olympia and Radio theatres from the Bland Brothers and the Crown theatre from the Crown Building Corporation. The sale reduced Bland Brothers' holdings to two houses, the Oak and the Roscoe.

Republic Re-releases Film

Republic's "Women in War," featuring Elsie Janis, Wendy Barrie, Patric Knowles and Mae Clarke, will be re-released January 25. It has been decided to re-release this film because of its topical appeal, it was announced. New advertising material is now in preparation.

Takes Walla Walla House

Title to the Keylor Grand theatre, Walla Walla, Wash., unused for several years, has been transferred to Henry Koepke of Athena, Ore.

WAC Studying Trucking Needs For Carriers

With film truck fleets suffering increasing numbers of breakdowns and the equipment of over-the-road film carrier lines dangerously near the breakdown point film executives and carrier officials will meet at New York next week to discuss means of obtaining relief from the Office of Defense Transportation, War Production Board, and other Government agencies.

Following a preliminary survey among exchange operations chiefs of the principal home offices it appeared likely that requests for additional equipment will be made on a purely local basis. The War Activities Committee trucking committee will consider a request to ODT officials to designate the industry as locally necessary. This would authorize local rationing boards to release new trucks, repair equipment and supplies sufficient to maintain film deliveries in that particular area.

The trucking situation is reported to be the most critical in the metropolitan New York exchange area, where carriers haul film exclusively. In other areas deliveries are made by interstate common carriers who have been granted sufficient relief to maintain and repair fleets. Ration restrictions are reported to have been particularly strict in New York and in other state areas where film is the principal cargo of the trucking firms.

A report prepared by Harry Grayson, attorney for 13 carriers in the New York exchange area, analyzing recent breakdowns and the annual mileage of restricted routes will be presented at the WAC meeting next week and to Washington officials. The New York carriers average between 40,000 and 100,000 miles a year per truck, it is understood, and have asked for sufficient equipment for annual overhauls and for several yearly replacements of trucks worn beyond repair.

Members of the committee include H. M. Richey of MGM, Mr. Grayson, Fred Schwartz, Century Circuit; Ralph Pielow, MGM exchange; Irving Dollinger, New Jersey exhibitor, and Robert Wolff, RKO exchange manager.

The pattern set by the New York committee is expected to guide truck and exchange men in other areas in the local approach to their carrier problems.

Difficulties in Cleveland, where an erroneous interpretation of ODT orders prohibiting weekend deliveries, threatened a breakdown of Saturday and Sunday delivery service have been ironed out. A directive from Washington authorized carriers to continue service.

Lewis Joins 20th-Fox Publicity

Bernard Lewis has joined the publicity staff of Twentieth Century-Fox as head of the National News Service Department under Jack Goldstein, publicity manager, Hal Horne, director of advertising and publicity for the company, has announced. Mr. Lewis, a one-time newspaperman, for the past three years was in the home office publicity department of Paramount.

Goldberg in PRC Post

Harry Goldberg has been appointed office manager of the PRC-Capitol Film Exchange in Chicago, and will combine the duties of his new office with those of city sales manager, which he formerly held.

Boston Theatre Sold

The Mattapan theatre in Boston has been sold to Kenneth Forkey by Abraham Zintz. Mr. Forkey plans second run pictures and occasional vaudeville acts after renovation.

M-G-M TRADE SHOWINGS

DAY, DATE AND HOURS OF SCREENING

CITY	PLACE	ADDRESS	RATIONING	
ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 1/24	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 1/24	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 1/24 10 A.M. & 2:15 P.M.	
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 1/24	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	MON. 1/24	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 1/24	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 1/24	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 1/24	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 1/24	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 1/24	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 1/24	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 1/24	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 1/24	10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 1/24	1 P.M.
LOS ANGELES	Boulevard Theatre	1615 W. Washington Blvd.	MON. 1/24	10:30 A.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 1/24	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 1/24	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 1/24	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 1/24	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 1/24	1:30 P.M.
NEW YORK { NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	TUES. 1/25	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 1/24	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 1/24	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 1/24	11 A.M.
PITTSBURGH	20th-Fox Screen Room	1715 Blvd. of Allies	MON. 1/24	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 1/24	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 1/24	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 1/24	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 1/24	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 1/24	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 1/24	1 P.M.

"Rationing"—Wallace Beery, Marjorie Main

RKO Employees Get Retirement Details

Other Film Companies May Inaugurate Similar Pension Plans

Details of the pension retirement fund plan launched by RKO were made available last Friday to employees of the company and its affiliates. Following announcement of the employee-benefit project, by Floyd Odum, chairman of the board, several other film companies are reported considering similar plans. They include Columbia, Loew's and Twentieth Century-Fox.

National Theatres was the first motion picture company to institute a retirement fund for its employees last year.

According to N. Peter Rathvon, president of Radio-Keith-Orpheum, the minimum monthly payment any employee covered by the plan can receive will be an amount which, added to Federal Social Security payments, will provide an income of \$60 a month so long as the employee lives. No contributions are to be made by employees to the cost of the plan, and annual payments will be made by the corporation to a special trust fund which will be self-administered.

Covers All Between Ages of 30 and 65

The plan covers all present regular employees between the ages of 30 and 65 if they have already completed three years of service or as soon as such service has been completed. New employees likewise will be included if they are between 30 and 60.

Those who leave the company before they are eligible for benefits will receive the monthly pension to which they are entitled once they reach the age of 65, except if they are discharged for dishonesty, disclosing trade secrets, or because of conviction for felony or moral turpitude.

An employee who has received annual compensation of \$5,000 or more and, who, within two years after termination of his employment with the corporation, has gone to work for a competitor, also will be excluded from benefits of the plan.

Benefits Provided For Employees' Survivors

If an employee dies before he becomes eligible for retirement, his survivors will have insurance protection equal to a year's salary, but not to exceed \$20,000. Although the plan will be administered by trustees designated by the company, RKO intends to apply for, and pay the premiums on, a group insurance contract on the life of every member of the plan, in order to provide death benefits. The beneficiary of an employee who dies after retirement will receive \$1,000.

Computation of the amount of benefits after retirement, company officials pointed out, will be based on length of service, with a credit for future and past services worked out on a percentage basis. Upon reaching 65, an employee will receive a yearly pension equivalent to approximately one per cent of his average annual salary for each year

of service, thus giving an individual with 30 years of service an amount equal to about 30 per cent of his average annual compensation.

Another feature of the fund plan is the granting of an option to employees upon reaching 60, to designate the method by which they desire to receive their monthly payments. Four optional methods are provided.

Those reaching 65 will be expected to retire; but they may, by agreement, be permitted to continue working. Employees who continue in service beyond the retirement age will receive their monthly pension payments in addition to their regular salaries.

Employees in Armed Forces Benefit

Employees in the U. S. armed forces are included in the projected plan with full credit being given them for the time spent in military service, if they return to RKO. Excluded from the benefits of the fund are the following: producers, directors, writers, actors and actresses; seasonal and part-time employees who work less than five months a year or less than 20 hours a week; and corporation directors who are not officers of RKO or affiliated companies.

One of the most extensive bonus plans worked out by a film company for its employees who are in the armed forces is that in practice at Universal. Although company officials have refused to discuss details of the project, it was learned recently that some individual bonus checks to former Universal employees now in military service totaled more than \$1,000 and represented in several instances from 25 to 30 per cent of the individual's annual salary earned before he was inducted into the Army.

Universal Bonus Plan Aids Men in Service

The Universal plan is operated on the principle that no family of an employee in the Army or Navy will suffer from the man's military service during the war. Payment is allocated principally on the basis of individual needs and so that the wives or parents of the serviceman who are unable to provide for themselves may be aided materially. The amount of the bonus varies in each case investigated. Provision also has been made for all servicemen to receive a bonus of some kind every year at Christmas. The plan was instituted by the company before Pearl Harbor.

A similar plan was launched more than a year ago by Warner Bros. to provide for the families of employees now in service. The payments are on a monthly basis and made only to employees whose particular cases require assistance.

Joins Vanguard Films

Marcella Napp, formerly connected with the New York motion picture department of William Morris Agency, has joined Vanguard Films, Inc. Miss Napp was in charge of legitimate dramatic plays for the agency.

Order Separate Film Storage

Film vaults and the censorship theatre on the fourth floor of the Parliament Building in Ottawa, Canada's capital, have been ordered removed, and plans are being put into effect for the building of a special structure. The order was made known Monday in Toronto, and was made by Provincial Treasurer L. M. Frost, who has jurisdiction over the Ontario Board of Moving Picture Censors, of which O. J. Silverthorne is chairman.

The decision followed a conference held by Mr. Frost, John D. Scott, fire marshal; W. D. McPhee, chief inspector of the motion picture inspection branch, and Colonel John A. Cooper, representing the film distributors. Storing of films in the Parliament Building represented a hazard to other Government offices, it was decided.

A general revision of Ontario regulations governing film exchanges and handling of films is under consideration, Mr. Frost announced, adding that a system of inspection would be centralized with Provincial officers, eliminating inspection duties of the municipal police and fire departments.

West Coast Gets 40-Hour Week

The regional War Manpower Commission has granted the motion picture industry's application for exemption from the 48-hour week in the San Francisco area in all cases where workers previously were not on a 48-hour schedule.

The exemption applies to all theatre employees in the area, including film exchange employees, who took active part in acquiring the application for exemption.

The application for exemption from the 48-hour week was prepared for the San Francisco region by C. J. Scollard, Paramount home office executive.

Republic Holds Sales Meeting in Chicago

The second in Republic's current series of sales conferences was to be held January 7th and 8th in Chicago, with midwestern district sales manager Edward Walton and southern district sales manager Merritt Davis supervising from these territories. The discussion was to be centered on details of the two million dollar appropriation for advertising and publicity of quality productions.

Increase Wages to N. Y. Theatre Employees

An increase of \$2-a-week has been granted to approximately 1,200 cleaners, porters, matrons and night watchmen in about 400 theatres in the New York area of Loew, Randforce, Brandt and other circuits. The new wage setting is effective January 9, and has been approved by the War Labor Board. The wage increase brings the minimum of this type of work up to \$23 a week.

Minneapolis House Named "Radio City"

The Minnesota theatre in Minneapolis has been rechristened "Radio City," the house being the largest in the Northwest. Planned to reopen on March 2, under the management of Minnesota Amusement Co., the theatre will operate on a straight picture policy, according to John J. Friedl, its president.

Sign Schlager to 6-Year UA Pact

United Artists has closed a new six-year producer deal with Producers Corporation of America, signed this week by Edward C. Raftery, president of the distributing company, and Sig Schlager, head of the producing company. In the new pact Producers Corporation will produce five pictures every two years for a total of 15 pictures.

Prior to leaving New York for the coast last weekend Mr. Schlager announced that the first group of five pictures would have a production budget of \$5,000,000. The first picture to be made under the new contract is to star Charles Coburn, with tentative plans calling for another co-star, and shooting to start on February 1. The second production will co-star Nelson Eddy and Constance Dowling, plus a third co-star yet to be named. The two stars named recently wound up work before the cameras in "Knickerbocker Holiday," produced by PCA and to be released by United Artists shortly.

Mr. Schlager also announced the closing of two new producer contracts, with Harry Joe Brown, a renewal, and Al Lewis.

The recently-formed American Film Corporation is a subsidiary of PCA, Mr. Schlager said, and is the first of a series of similar companies to be formed for producing the complete line-up. Mr. Schlager will be managing director of each of the newly-formed corporations, and the entire product will be released through United Artists.

Engel Becomes UA New England Publicity Agent

Phil Engel has been named United Artists' New England publicity representative. He assumed his new post this week, under supervision of James Winn, district manager for Buffalo, Boston and New Haven.

Mr. Engel's headquarters will be Boston, where he will work with John Dervin, local branch manager.

Mr. Engel recently resigned from Warners, after 13 years as Eastern publicity agent.

Cinema Lodge Will Hold Annual Theatre Party

The Cinema Lodge, B'nai B'rith, will hold its annual theatre party Wednesday, February 23, at the Imperial theatre in New York. The performance will be Michael Todd's "Mexican Hayride." Serving with Miles H. Alben, chairman of the committee, are: Max B. Blackman, Victor Blau, Irving H. Greenfield, Leo Jaffe, Louis Jaffe, Ben Pepper, Norman Steinberg, Alfred W. Schwalberg, Abel A. Vigard, David Weinstock and William Zimmerman.

Griffis Arrives on Coast For WAC Conference

Stanton Griffis, chief of the Motion Picture Bureau of the Office of War Information, arrived in Hollywood Monday for a 10-day conference with the Hollywood War Activities Committee on short subject releases. Mr. Griffis left New York accompanied by Al Whitman of the OWI and Keith Himebaugh of the War Food Administration.

Weshner Sets Up Own Advertising Agency

David E. Weshner, former United Artists director of exploitation and sales promotion, has established his own advertising agency, David E. Weshner and Associates, in New York. Mr. Weshner was also formerly associated with Warner Theatres as Philadelphia zone manager.

Minneapolis Contractors Placed On Probation

For failure to obtain proper War Production Board authorization for alterations to the Capitol theatre, St. Paul, the Minneapolis contracting company of Svenson and Edstrom, has been put on probation by the WPB. The period will be until February 5, 1944. It was ordered by the local WPB compliance commissioner after the company agreed that hereafter it would comply fully with regulations, and after it was decided it had not deliberately attempted to impede the war effort.

Kranze Elected to Head Cleveland Variety Club

Charles Kranze, RKO branch manager, has been elected chief barker of the Cleveland Variety Club to serve through the coming year. He succeeds Charles Rich. Other officers elected were: Meyer Fine, first vice-barker, and M. B. Horwitz, second vice-barker. Reelected were I. J. Schmertz, treasurer, and Edwin R. Bergman, secretary.

New board members elected are: W. N. Skirball, Joseph Lissauer, Jack Sogg, Morrison Orr, Max Lefkovich and Jerome Friedlander. New board members, the newly elected officers and the last five chief barkers, Charles Rich, Lester Zucker, Bert Stearn, Nat Lefton and Nat Wolf, compose the board of directors.

Ordinary Camera for Color Films

Dr. Herbert T. Kalmus, president and general manager of Technicolor, this week announced that the monopack type film, tested for color exteriors in MGM's "Lassie Come Home" and Movietone News' "A Volcano Is Born," would be made available for color interiors and exteriors in 1944 and 1945. By means of this film any ordinary black and white type of studio camera can film technicolor originals. It will probably not be offered to the industry until the end of the war.

NBC Youth Program Tied To Time Youth Film

Stressing the problems presented by juvenile delinquency, a new radio program series, "Here's to Youth," will begin January 15th on 100 National Broadcasting Company outlets. It is pointed out by the March of Time that the series offers tieups with that company's "Youth in Crisis" short subject. In cooperation with ten national youth organizations, NBC is distributing a special pressbook emphasizing the importance of the MOT film in youth guidance.

J. Walter Thompson Sets 11 Films for Clients

Eleven pictures are now in work for clients of the J. Walter Thompson advertising agency. Six are in the shooting stage and five go before the cameras in January. Pictures now before the cameras are: "Flight Log," for Shell Oil; "Aluminum Extrusion," for Reynolds Metals; "Passport to Health," for Sharp & Dohme; "Metal Bellows," for the Fulton Sylphon Company; and "California Wine," for the California Wine Institute.

Odeon Acquires Seven Canadian Houses

Paul L. Nathanson, owner of Odeon Theatres of Canada, has acquired 7 theatres in Saskatchewan, Manitoba and Ontario, totaling 9 additional houses for the circuit in the past 3 weeks. The theatres include Rothstein units located in Saskatoon, Wilkie, Assiniboia, Yorkton, all in Saskatchewan, and at Selkirk, Manitoba and Beardmore, in Ontario. The combined capacity of the theatres is 3,500.

Wide Radio Use On "Snow White"

RKO Radio has completed intensive and extensive plans for the launching of Walt Disney's "Snow White and the Seven Dwarfs" during February in the midwest, with pre-opening campaigns involving tie-ups with radio station WLW of Cincinnati, contests, personal appearances, and the official cooperation of the states of Ohio, Kentucky, West Virginia and Indiana.

The governors of the four states are issuing official proclamations designating the week of February 24 to March 2 as Snow White Week, with or without the aid of the weatherman. The radio exploitation will consist of full hour, half-hour, quarter-hour and five-minute programs running for three weeks prior to and during the theatre engagements of the picture.

There are to be contests selecting Miss Snow White and the best local cartoonist and animator in each of the more than fifty areas participating in the campaign. Auditions will be held in the theatres or hotels, as available. The winners of each class in each of the four states will appear for the finals in Indianapolis, Cincinnati, Charleston and Lexington. Two finalists from each state will be chosen to appear on a special radio program over WLW on February 22, with Deems Taylor as judge.

The winner will be crowned Miss Snow White at a special ceremony by the Variety Club at the Netherlands Plaza Hotel in Cincinnati on the evening of February 23. Both the winning Miss Snow White and the winning cartoonist will be guests of RKO and Walt Disney Productions in Hollywood next summer. Along with the crowned Snow White the original Snow White will make personal appearances in the cities playing the picture, starting her tour January 25 and continuing for five weeks.

For three weeks prior to the multi-city opening of the picture on February 24, the voices of the film's leading characters, plus two groups of dwarfs and an animator from the Disney studios, will tour the four states appearing in theatres, schools, war plants and other places.

Williams Elected Head Of Cincinnati Club

Ross Williams, RKO city salesman, has been elected president of the Cinema Club of Cincinnati, succeeding Rudolph Knoepfle. Other officers include Robert Burns, first, and Marc Cummings, second vice-presidents. Peter Niland was reelected secretary and treasurer. Trustees for the new year will be Charles R. Palmer, Milton Gurian, Irving Sochin, Harold Rullman, Emanuel Nagel, James P. Eifert and Joseph McKnight. The installation dinner has been set for February 14.

Yandell Resigns as Blue Network Vice-President

Lunsford P. Yandell, vice-president of the Blue Network, resigned last week to undertake the management of the Tanning Products Export Corporation in Buenos Aires. Mr. Yandell was president of the Mohawk Mining Company before he was associated with Todd, Robertson, Todd Engineering Corporation. In 1935, he joined Radio Corporation of America, then becoming a vice-president of the Blue Network in 1942.

Photographers' Dance February 4

Milton Berle, Harry Hershfield, Ed Sullivan, Danton Walker and Henny Youngman will alternate as masters of ceremonies at the fifteenth annual entertainment and dance of the Press Photographers Association of New York, on February 4, at the Waldorf-Astoria Hotel. The profits will go to the American Theatre Wing, which operates the Stage Door Canteens.

THEY'RE AT THE SEVENTH POLL AND PARAMOUNT

In Radio Daily's 1943 Poll

14 RADIO AWARDS GO TO PARAMOUNT PERSONALITIES

(Far More Than Any Other Picture Company!)



BOB HOPE

Best Commercial Program . . . Best Comedian . . . One of 10 Best Entertainers.



BING CROSBY

Best Entertainer . . . Best Male Vocalist (Popular) . . . One of 10 Best Commercial Programs.



CECIL B. DE MILLE'S

LUX RADIO THEATRE
Best Dramatic Show . . . One of 10 Best Commercial Programs.



ALDRICH FAMILY

(As played on the air by Dickie Jones, Jackie Kelk, Katherine Raht, House Jameson and Mary Rolfe).
One of 10 Best Dramatic Serials . . . One of 10 Best Dramatic Shows.



ED GARDNER

(Coming in Paramount's "Duffy's Tavern").
One of 10 Best Commercial Programs . . . One of 10 Best Entertainers . . . One of 10 Best Comedians.



MARY MARTIN

One of 10 Best Female Vocalists (Popular).



WINNING IN A GALLOP

'Way Up At The Front In The First
Five Nationwide "Best" Lists For '43
—And Now Your Favorite Company
Scores Two More Great Triumphs—

In M. P. Herald's Exhibitor Poll
**PARAMOUNT HAS 3 OF THE 10
TOP MONEY-MAKING STARS OF 1943**
(Only One Other Company Had as Many)

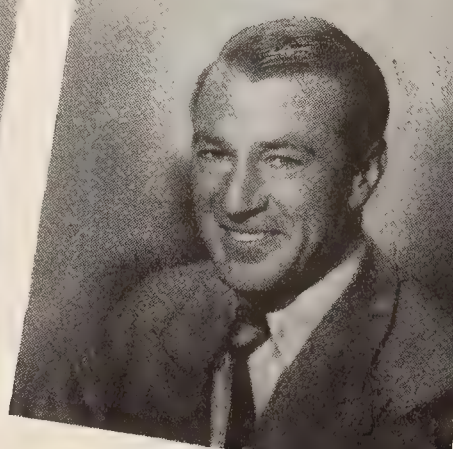
BOB HOPE



BING CROSBY



GARY COOPER



And in
Anybody's poll
This is the
Long-Run
Champion
of 1943
**"FOR WHOM
THE BELL
TOLLS"**
25th Week
Matched the
First at N. Y. Rivoli!

two big jobs in January:
r Loan and March of Dimes.

Pledges Assure Dimes Goal of \$10,000,000

Leaders of the March of Dimes drive of January 24 to 30 this week predicted that the campaign would in the minimum estimates reach the unofficial goal of \$3,000,000. The March of Dimes headquarters in the Astor Hotel, New York, has announced that pledges have been received from nearly 10,000 theatres, by far in excess of the number pledged to take active parts in the drive at this point in 1943.

Harry Brandt of the executive committee said:

"Not only are more theatres pledging to take an active part in the drive with audience collections and other activities than last year, but letters and wires indicate a tremendous increase in personal interest. This is, undoubtedly, due to the fact that during 1943 there were savage infantile paralysis epidemics in many sections and thousands of exhibitors learned, for the first time, of the terrible ravages of this vicious disease."

A five-state meeting of exhibitors and exchange representatives in Atlanta, Ga., Tuesday, gave indication of nearly 100 per cent increase in the theatres of Georgia, Alabama, Florida, and North and South Carolina areas participating this year. It was predicted that Georgia would double its quota of last year with collections amounting to \$36,000 or more.

The delegates present, representing 1,200 of the 1,500 theatres in the five states, were informed that all Lucas and Jenkins theatres would take collections. They were addressed by Governor Arnold of Georgia, who paid a high tribute to the industry.

Some of the theatres, it has been revealed, plan to jump the gun with their collections launching their Dimes drive on January 20 and 21. Some exhibitors have suggested to the executive committee that those theatres holding over attractions starting their weeks on Thursday or Friday should not lose the first weekend crowds on extended run attractions.

Chicago to Pledge Increased Quota

J. R. Vogel, Loew executive, has instructed a number of Loew managers to start collections January 20 with the opening of "Madame Curie" because the picture is expected to run more than one week. E. L. Alpers, RKO theatres' head, has announced his "run" houses will start their collections on the same date. A number of out-of-town Loew theatres will do likewise.

In Chicago on Friday exhibitors meeting in conference were expected to pledge at least a 25 per cent increase in collections. Exhibitor representatives from Oklahoma, Arkansas and Texas will meet in Dallas next Monday.

A "flying squadron" of the national executive committee, composed of Mr. Brandt, Oscar A. Doob, Mr. Alpers and Arthur Mayer, is attending the regional meetings called by the various state chairmen. Dr. John L. Lavan, once famous shortstop in the major leagues and now research director of the National Foundation for Infantile Paralysis, is accompanying the "flying squadron."

The committee is making its visits to regional meetings mainly for the purpose of urging exhibitors who have not yet sent in their pledges to do so at once so that the Greer Garson appeal trailer, campaign book, report blanks, etc., may reach them in time.

The March of Dimes campaign will get under way in New York City on January 18 with the unveiling in Times Square by Mayor LaGuardia of a 12-foot all glass "wishing well." A large glass manufacturer is cooperating in the construction of the well. It will be embellished with lights for after-dark display.

Nine WAC Shorts Complete; Twelve in Preparation

The report by John C. Flinn, coordinator for the Hollywood division of the War Activities Committee, shows that 9 shorts are completed, 2 in production, 10 in preparation by different studios. Columbia is preparing one; MGM has completed 2, and is preparing one; Paramount is producing one, and preparing one; RKO Radio has completed 3; Selznick is preparing 2; Technicolor is preparing one; 20th Century-Fox has completed 2, and is preparing one; Universal is preparing one; Wanger is preparing one; Warner Brothers has completed 2, and is preparing 2.

MGM and New Jersey Allied Meet to Discuss Problems

As a result of recent criticism of MGM's policy on designations by Allied of New Jersey, delegates of the exhibitors headed by Irving Dollinger met last week with W. F. Rodgers, vice-president and general sales manager of Loew's. At the time of making public their criticisms the New Jersey group urged other exhibitor organizations to follow their example. Mr. Rodgers later stated that neither the organization nor its representatives had communicated directly with the company, and extended an invitation to them to do so whenever they had a complaint.

Macdonald Leaves CIAA to Return to Warners

Karl G. Macdonald, executive of Warner Brothers foreign department, has returned to the home office after two years as assistant director of the films division in the office of the Coordinator of Inter-American Affairs. Mr. Macdonald was on loan to the CIAA. He previously worked as assistant to Robert Schless, Warner foreign manager. No announcement has been made as to what his duties are to be in the home office, nor is it known who is to replace Mr. Macdonald in the vacated CIAA post.

Milwaukee Overcrowding Ordinance Found Faulty

The case of the Fox-Wisconsin Theatres, Inc., charged with violations of a Milwaukee ordinance requiring that aisles and exits of theatres be kept clear, has been dismissed by District Judge Harvey L. Neelen. The case arose from a charge of blocked aisles at the Uptown theatre. Judge Neelen said that the ordinance was faulty because it provided for punishment of persons and not of corporations. No proof was offered by the city that the management had placed the patrons in the aisles and exits.

Boasberg Starts Tour for RKO Depinet Sales Drive

Charles Boasberg, east central district manager for RKO Radio, left for New Haven last week to launch his first branch meeting on behalf of the 1944 Ned Depinet Drive, which will be under his supervision. Accompanying Mr. Boasberg was Harry Gittleman, assistant to the western division sales manager, who will assist as drive lieutenant. Upon completing the tour of many cities, they will return to New York on February 11. The sales drive, held annually as a billings contest, will start officially on Feb. 4, and will conclude on May 18.

Goldberg Forms Exchange

Lee Goldberg, who resigned from PRC in Cincinnati several years ago because of ill health, will re-enter the industry in mid-January when he opens an independent exchange under the name of Popular Pictures, with headquarters in Hamilton, Ohio.

Warner May Hit New Release Low This Season

With recent releases enjoying a 10 to 15 per cent increase of extended playing time over the all-time highs of last autumn, Warner Brothers appears on the way to establishing a record low figure for releases this season. With but eight released to date, the company's release schedule this season is likely to run well under the 24 released last season, the record low seasonal output of any large distributor.

Before the war Warners' total releases averaged between 53 to 56; with the 1937-38 season providing an output of 68 pictures. As with most other distributors, Warners is experiencing a continuing extension of playing time on most pictures, and unlike other distributors, the company has a policy of selling its feature pictures individually and not in blocks.

Warners did not release any picture in December. On January 1, the company released "Destination Tokyo," with a lapse of four weeks following before the next release, "Desert Song," January 29. None is scheduled for February.

The company has an ample backlog of films. There are 14 productions ready for release, including: "Desert Song," "Adventures of Mark Twain," "Saratoga Trunk," "Devotion," "In Our Time," "Conflict," "Shine on, Harvest Moon," "Rhapsody in Blue," "Passage to Marseille," "Uncertain Glory," "One More Tomorrow," "The Last Ride," "Find the Blackmailer," and "Crime By Night."

"Between Two Worlds" was finished recently and is now being edited. Before the cameras are "Make Your Own Bed," "The Horn Blows at Midnight," "Mask of Dimitrios," "Mr. Skeffington" and "My Reputation." Just being put into production is "Cinderella Jones."

Indicative of the high sales coverage the company is currently experiencing is the case of "Watch on the Rhine," which has played more than 8,000 theatres and is still in release.

The company has claimed a record for individual bookings with "Casablanca." It is said that the picture has played more than 14,000 engagements, with repeat bookings in the past three weeks alone running to more than 700. The film has been in release 10 months.

Grants Columbia Motion In Hillside Action

Federal Judge Samuel Mandelbaum last week granted Columbia Pictures Corporation, its motion to file amended answers to the Sherman anti-trust suit brought by the Hillside Amusement Company, operators of the Mayfair theatre, Hillside, N.J. The suit seeks triple damages of \$900,000 allegedly sustained because of acts committed by Columbia and 18 other film and theatre company defendants. The complaint charged discrimination against the theatre. A jury trial is demanded by the plaintiffs.

Variety Club "Denial Day" Fund Reaches \$5,000

The Albany Variety Club's "Denial Day" campaign to raise funds for continued operation of the Albany Boys Summer Camp has reached the \$5,000 mark with cooperation of business places, stores and theatres. To spur the drive trailers were used in theatres. The Variety Club held open house New Year's eve at the Hotel Ten Eyck.

Warns on Curfew

Theatres in Ontario have been warned to restrict children under 16 unescorted by an adult from theatres except on Saturday matinees and holidays.

“Chicago Boys” Get 10 Years, \$10,000 Fines

The “boys from Chicago” received maximum sentences of 10 years in jail and fines of \$10,000 each on Friday from Judge John Bright in Federal District Court in New York. They were convicted last week of conspiracy to extort more than \$1,000,000 from the film industry through Willie Bioff and George E. Browne, former IATSE leaders now in jail on similar convictions.

Louis Kaufman, business agent of the New-ark local of the IATSE operators union was sent to jail for seven years and fined \$10,000 by Judge Bright.

He had been a co-defendant with the Chicago alumni of the Capone gang whom the Government charged had moved from beer wars to the more lucrative trade of shaking down the film industry through control of the studio and projection unions.

Appeals were filed by all seven defendants. Judge Bright refused, however, to free the six Chicago men on bail and remanded them to the Federal House of Detention in New York. Kaufman was permitted to remain at liberty under \$25,000 bail.

The convicted extorters were Louis Compagna, Paul de Lucia, Phil d'Andrea, Francis Maritote, Charles Gioe, all of Chicago, and John Rosselli, Hollywood representative for the gang.

A second trial of the Chicago gangsters on mail fraud indictments arising out of special assessments levied on union members is being prepared meanwhile by Boris Kostelanetz, special assistant attorney general who successfully prosecuted the extortion case. It was indicated that the mail charges would be tried early in February, with the trial expected to be much shorter than the 11-week pleading in the extortion case.

The Government charges that the mob siphoned over \$1,500,000 from 42,000 union members via Bioff and Browne. A special 2 per cent tax was levied on IATSE wage earners from July, 1935, to February, 1936, and from February, 1937, to December, 1937, at the gang's direction, Mr. Kostelanetz charged. The money ostensibly was to pay union organizers. The ring is charged with using the mails to collect kickbacks from local union leaders.

Monday Judge Henry W. Goddard postponed until January 24 the sentencing at New York on perjury charges of Isadore Zevin, bookkeeper for the special fund. He is expected to be a key witness at the mail fraud trial.

The trial of perjury charges against Harry Hochstein, Chicago politician and gang associate, was also postponed to January 24th. He is accused, as was Zevin, of lying to the special grand jury investigating the case.

Mr. Kostelanetz meanwhile let it be known that he is still very much engrossed in new aspects of the film extortion case. The special grand jury is still in session and has been reported preparing indictments against new Chicago and Newark gang and political figures and possibly against others involved in the Bioff-Browne dealings.

Tony Sudekum Appointed to Nashville Housing Post

Tony Sudekum, president of the Crescent Amusement Company, has been reappointed to the Nashville, Tenn., Housing Authority, of which he is chairman, and named a member of the board of transportation. The appointment to the Housing Authority is for five years. Mr. Sudekum also served on the Community and War Chest Fund for 1943.

OWI To Make Film on France for U. S. Soldiers

A film designed to prepare American soldiers for life in France and to familiarize them with French customs will be made in England by the overseas film division of the Office of War Information, it was learned this week. Captain Burgess Meredith, former stage and screen star who is now serving with the Army Public Relations Bureau in London, will appear in the picture. The screen lesson will be similar to the recently completed “Welcome to Britain” made by the OWI in cooperation with the British Ministry of Information, suggesting to American servicemen what not to do or say while residing in Great Britain.

Jones Reelected Barker of Illinois Variety Club

The Variety Club of Illinois elected its new board of directors and officers at the annual election.

John Jones, of Jones, Linick and Schaefer, was reelected chief barker by the new board of directors, including John Balaban, Jack Kirsch, Irving Mack, Hal Halperin, W. E. Banford, Edward Brunell, Jack Rose, Tom Flannery, William Baker and Ben Eisenberg. Mr. Kirsch was named assistant chief barker, and Mr. Banford second assistant chief barker. Mr. Balaban was reelected dough guy, and Irving Mack property master.

Mr. Baker and Mr. Brunell were named as delegates, with John Semedalis and Henry Markbreit as alternates. The club now has 263 members, of which three are in the service.

Chicago Area Is in Need Of Theatre Managers

With reclassifications by Chicago draft boards of registrants, the Chicago area is facing a manpower problem, with theatre managers in demand as a result of recently vacated posts remaining unfilled. The situation, according to the War Manpower Commission in Chicago, gives promises of becoming worse instead of better in the early months of this year. The Commission also stated that reports of layoffs and plant closings have been over-emphasized, the closings having been largely the result of changes in war contracts, and workers released have been quickly absorbed by other plants.

Fitzpatrick Subjects to Be Shown in Ohio Classroom

Metro-Goldwyn-Mayer's All-American Traveltalk series, produced by James A. Fitzpatrick, will supplement geography textbooks in Ohio classrooms. The film subjects will feature Colorado, Utah, Death Valley, Mackinac Island, St. Louis, the Mississippi River, Arizona, California, and the national parks. Ohio is one of the first states to use motion pictures in schools as a regular part of the teaching curriculum, according to the Department of Education of Ohio.

Donate Toys to Boston Children's Hospital

Members of the motion picture industry and of the Boston Variety Club have donated 300 toys to the Infants and the Childrens Hospital. In addition to the gifts, the patients were shown films dealing with the cure of ailing children. Arrangements have been made for several screen personalities to make personal appearances at the Boston hospital. Guests who visited the hospital were Maurice Wolf, M. J. Durven, and Ed Callahan.

Film Classics Sells Two

Film Classics' “Hara Kiri” and “The Young in Heart” have been booked by the RKO New York metropolitan circuit. The bookings will begin January 18.

Arbitration at Standstill as Decree Pends

Arbitration of clearance and some run complaints before the motion picture tribunals of the American Arbitration Association has come practically to a standstill as exhibitors wait to see what action will be taken toward revision of the Consent Decree. Substantial changes in the arbitration system are reported to be contained in proposals now under consideration by Tom Clark, the Assistant Attorney General, and the five consenting distributors.

Less than half a dozen cases have been filed since the final deadline rush which marked the expiration of the current decree's trial period on November 20. The last action was filed at Detroit on December 14.

Dockets in the 31 field tribunals are also nearing a cleared state, with about 40 cases still pending bearing or awaiting an arbitrator's award. The Appeal Board has five cases under consideration.

Leases on tribunal offices are being renewed meanwhile by the AAA for one-year terms on the recommendation of Joseph Hazen, distributor representative on the administrative committee for the motion picture system. Many of the leases expired January 1. The committee authorized renewal and continued operation from contingency funds provided in the 1943 budget. The committee will not meet to set a new budget for 1944 until the Department of Justice and attorneys for film companies reach agreement on a new decree.

One-year leases were signed this week for the Appeal Board suite in the RCA building, Rockefeller Center, N. Y., and for field offices. In a few cities where the motion picture tribunals share offices with chambers of commerce or other organizations the arrangement is being continued on a month-to-month basis pending settlement of the decree.

Consent awards filed during the week meanwhile settled two cases in Chicago and Detroit.

Detroit

Detroit's 14th case, a clearance action by Irving Belinsky and Joseph Mellon for the suburban Clawson theatre against the five consenting distributors was settled before Ferris D. Stone, arbitrator, on December 15. The agreement sets a maximum of 13 days clearance for the Royal Oak and Washington theatres in Royal Oak over the Clawson, provided the latter does not use giveaways or charge less than 27 cents admission. The Royal Oak and Washington agreed to maintain a 36-cent admission.

Chicago

Bennis Brothers, operating the Freeport theatre, Freeport, Ill., settled their clearance dispute with RKO and Warners in Chicago's 27th action. William McSwain, arbitrator, provided that any clearance now granted to the Coronado theatre, Rockford, Ill., shall be maintained, with the stipulation that it shall not prevent the Freeport from playing 28 days after the opening of the first run in Chicago.

Withdrawal of the 28th Chicago case, clearance demand of R. J. Miller for the Colony theatre, McHenry, Ill., was also reported at midweek. He had named the five consenting distributors.

Auditors Promoted

Ben Wolf and Alvin Gross, former auditors, are in charge of MGM exchange operation in Boston and Minneapolis, respectively. Mr. Wolf was previously student auditor for MGM in 1938, and Mr. Gross was a checker for MGM in Albany.

IT SURE IS, BRO



In Technicolor

AND SO'S

"FOR WHOM"
"TRUE TO LIFE"
"STANDING"

DOROTHY LAMOUR • DICK POWELL • VICTOR MOORE in "RIDING HIGH" with Gil Lamb • Cass Daley and Milt Brit

ER!



"Variety's" First Flashes! . . . "GREAT IN CHICAGO"

. . . "GIGANTIC ON BROADWAY" . . . "ACE IN NEWARK"

. . . "HANDSOME IN DENVER" . . . "WOW IN MINNEAPOLIS"

. . . "BELL-RINGER IN K. CITY" . . . "PACING LOUISVILLE"



OUR FAVORITE COMPANY -

Paramount



ALL TOLLS" . . . "SO PROUDLY WE HAIL" . . . "LET'S FACE IT"
O TIME FOR LOVE" . . . "THE MIRACLE OF MORGAN'S CREEK"
ONLY" . . . "THE UNINVITED" . . . and "LADY IN THE DARK"

Directed by GEORGE MARSHALL

Boston Fire Law Forces Closing Of Five Houses

Strict enforcement of the fire law resulting from the Cocoanut Grove disaster last year has forced five Boston theatres to shut down completely, closed the second balconies of six theatres, and banned vaudeville until new safety-law requirements are promulgated.

The closings came after John F. Stokes, city commissioner of public safety, said all theatres without sufficient exits and those considered to be over-crowded would be summarily closed. Commissioner Stokes pointed out that places of amusement and public buildings would be the first to feel the effects of post-Cocoanut Grove legislation.

The Bijou Theatre, one of Boston's oldest movie houses, and the Normandie, already have been closed. The seating capacity of the Colonial, a legitimate house, was cut from 1,643 persons to 1,195, and the Old Howard, a burlesque and motion picture theatre, and the Gayety, a combined burlesque and picture theatre, had their second balconies closed. The Metropolitan Theatre, seating capacity 4,367, will not have its capacity affected, but permission to hold stage shows, vaudeville or grand opera is refused.

The seating capacity of the Boston Garden is cut from 19,052 to 13,500. The Boston Arena, where the Sportsmen's Show is to be held, had its second balcony closed, and the cut in seating capacity will affect the financial possibilities for the success of the show. The RKO Boston Theatre, with a seating capacity of 3,800, had its capacity cut only 72 persons and can restore this by adding one exit.

The Keith Memorial, the two Marcus Loew theatres, the State and the Orpheum, were not affected by the new ruling.

Providing theatres remain within the required capacity, standees will be allowed so long as they do not interfere with exits. All Boston theatres presently open conform to the strict requirements of the law.

State authorities said that suburban houses are not affected, nor are theatres outside of Boston, since they have been under State control in this respect.

Another section of the law, added for the safety of the public, includes practically every gathering place totaling 50 or more. That includes dance halls, night clubs, restaurants, buildings and liquor stores.

Coe Addresses Group In Palm Beach

Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, addressed the Four Arts Society in Palm Beach last Tuesday, to an audience composed of leaders in the fields of films, business, finance, education, religion, and arts. Mr. Coe's topic was "A New World Challenges the Screen." He was introduced by John H. Perry, president of the Western Newspaper Union. Mr. Coe is also scheduled to speak in Cleveland on January 10; Cincinnati, January 12; Chicago, January 14; and Jacksonville, Florida, January 17.

Increase Cincinnati Prices

Saturday, Sunday and holiday prices at Keith's, and the RKO Albee, Palace and Capitol theatres in Cincinnati, have been increased to 40 cents until 1 P.M. for all seats, with a balcony scale of 50 cents, and lower floor 65 cents from 1 P.M. to closing. Children's admission is 25 cents. The previous scale was 33 cents until 1 P.M., and 55 cents thereafter, with the children's rate 17 cents.

FROM READERS

REPORTS ON U. S. ARMY THEATRE IN AUSTRALIA

TO THE EDITOR OF THE HERALD:

Here is a rather happy situation for any exhibitor, having a house whose nightly attendance is twice that of New York's famed Radio City Music Hall regardless of the feature presentation. It might be added that the patrons here are hardly backward in showing their disdain of features they don't like, although I cannot recall this happening on more than one occasion. Pictures are booked from local exchanges through the Overseas Motion Pictures Service. Product is classified as A, B or C, ranging in price levels from £6, £5 and £4 for service features. There are no contracts involved, everything is spot booked, and shorts are blocked with all features.

Approximately 314 features are used annually, six weekly, and the showman has to become reconciled to the fact that there are no receipts to be accounted for.

Projection booth equipment is quite behind the times, although there is yet to be a shut-down here. Used are Powers heads, Rayco-phone sound heads, hand fed arcs, and H & B hand fed spot light. Arcs are drawing 40 amps and give fairly steady light. Amplifier has 35 W output and 30 undistorted. Booth staff consists of three enlisted men, PFC John W. Cuthbertson of Garber, Okla. (formerly with the Blue Moon theatre), Pvt. Richard Youngs, Pulaski, N. Y., and yours truly, of St. Albans, N. Y., formerly of Warners.

Among the short product most in demand is (1) Newsreels (Universal on Wednesday, Metro-Fox and CineSound is also supplied. March of Time is shown once monthly. (2) Cartoons Donald Duck and MGM most popular. (3) MGM short product. (4) Twentieth-Fox excepting educational. Sports Review, Adventures of Newsreel Cameraman. (5) Columbia community sing shorts. No Warner cartoons in color available.

Don't let anybody kid you; the Overseas Motion Picture Service is doing a fine job here in Australia.

Trust that the New Year will see victory ours and shortly after I may be homeward bound.—

T/S M. L. Morpurgo, Hq. Co. 5, RCD;
C/o Postmaster, San Francisco.

Paramount Meeting To Plan "Lady in the Dark" Sales

Paramount district sales managers and field exploitation men will gather at the Hotel Pierre in New York City for a two-day session on January 21 and 22, and discuss sales and exploitation plans for "Lady in the Dark" and other important 1944 releases, Neil Agnew, general sales manager, announced Tuesday.

"Lady in the Dark," a Technicolor film starring Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall, will have its world premiere in Hollywood on February 9, and its eastern premiere at the New York Paramount on February 16.

Among those from the home office who will attend the meetings are, besides Mr. Agnew: Charles Reagan, George Smith, High Owen, G. B. J. Frawley, Robert M. Gillham, Alec Moss, Al Wilkie and Stanley Shuford.

Lt. Jack Bernhard Decorated

Lieutenant Jack Bernhard of the Army Air Force, former Universal producer, has received the Oak Leaf Cluster for distinguished service. Lt. Bernhard is a son of Joseph Bernhard, Warner Brothers vice-president.

Theatre Raises Admission

The Strand theatre in Willimantic, Conn., seating capacity 640, has advanced its admission prices from 25 cents to 30, tax inclusive. Harry Kenebl is manager.

Unions Boost Demands Under Basic Contract

The new year brought with it a collection of union and guild demands upon the studios of Hollywood. Eight unions are preparing new basic contracts covering some 7,500 studio workers, there are threats of Federal intervention in two IATSE union contracts, and the Conference of Studio Unions is demanding the immediate opening of negotiations on contracts that expired December 31.

Immediately following the American Federation of Labor executive meeting in Miami January 17, union signatories of the basic agreement plan to make demands for the tightening of contract provisions.

On Thursday of last week the studio unions, requesting a 10 per cent raise in pay for day-shift workers, a 20 per cent for night workers, and vacations with pay and sick leave, sent demands to Fred Pelton, producers' labor administrator. Neither the basic nor the IATSE union contracts provide for vacations at present, although several of the Screen Guilds, including the publicists and office employees, have such provisions.

Sound technicians and cameramen affiliated with the IATSE last week wired Pat Casey, producers' labor contact now in New York, demanding immediate opening of the contracts that expired with the ending of 1943, and warned that failure to set a date would "necessitate a request for assistance from the U. S. Conciliation Service."

According to Al Speed, business representative of the International Brotherhood of Electrical Workers, the National Labor Relations Board is preparing for a strike vote by his union January 6, indicating he would advise the War Labor Board that if other industry craft unions received a 10 per cent increase, and his union were included, there would be no strike action.

The executive board of the IATSE will hold its semi-annual meeting at the Netherland Plaza Hotel in Cincinnati during the week starting January 23, and is expected to discuss the local's troubles in Chicago, where a group of members is suing the union and three major circuits and Allied States for alleged conspiracy in blocking wage rises for operators, and the extortionists' prosecuting of the "Boys from Chicago" recently sentenced in New York.

File Anti-Trust Suit Against 20th-Fox and Circuit

An anti-trust suit against 20th Century-Fox, Crenshaw Amusement Company, and Saul Silverman, has been filed in Los Angeles Federal Court by the Colorado Corporation, operating Bard's Adams theatre. It seeks an enjoining order, and \$10,000 in attorney fees. Discrimination in price of first run pictures, is alleged, and an injunction that 20th-Fox and Crenshaw desist from further alleged violations, is sought.

"Hap" for "Hopp"

The name of Hap Hadley, artist and illustrator long well known in the industry, appeared inadvertently in the obituary list for 1943 published in the January 1 issue of MOTION PICTURE HERALD. It was printed, in error, for Samuel Hopkins Hadley, writer and advertising manager, who died October 11. He was known as "Hopp."

Kallis Appointed Art Director

Maurice Kallis, who for the past year headed the Kallis Art Service in New York, has been appointed art director for Universal Studios.

Mexico Using More Musicians

by LUIS BECERRA CELIS
in Mexico City

Mexican pictures are employing more musicians than ever before and are paying them much more. The films now use a daily average of 70 to 80 musicians, each of whom receives \$1.85 an hour, very high pay for this country, and work an average of three hours a day each. When musicians were first used in Mexican films, the pay was only 60 cents an hour and the musician was lucky if he got a couple of hours of such work a week.

While delighted with their new high pay, the musicians are grumbling about the 30 per cent discount their union makes in these wages and threaten to throw out the officers unless this is reduced.



The picture writers and adapters' union, Section No. 45 of the National Cinematographic Industry Workers Union, is to turn producer and, for the first time in Mexico, make a picture which will have more than one director. This production will be handled by six of Mexico's best directors. Its script will be the product of the combined efforts of what the union considers to be its half dozen best members. The head supervisor will be Alfonso Fernandez Bustamante, the union's secretary general. Leading players are being enlisted for this experimental picture, proceeds of which are to go to film charities.



"Gone With the Wind" is still being exhibited here to good business. It is now the feature at the Cine Principe, a new downtown subsequent run theatre, at a 30-cent top.

South American Grosses Up Despite War Problems

Theatre business throughout Central and South America has increased considerably since the war and bookings of Hollywood films are continuing to rise, Joseph A. McConville, vice-president of Columbia, reported in New York Monday. Mr. McConville just returned from a tour of South America and announced that the company would open an exchange early this year in Montevideo, Uruguay.

The censorship difficulties in many South American countries is mounting, he said, indicating that recent political moves already have had an effect on Hollywood films. Columbia is having trouble getting approval to distribute "Appointment in Berlin" in some countries, particularly Argentina. "The Invaders" also met strong censor bans. Films with anti-Axis themes, he said, are receiving strict attention from Government authorities.

Theatre construction is on the upgrade in Panama, Chile, Brazil and Argentina, with equipment coming principally from the United States, Mr. McConville said. The manpower problem is acute with more and more people leaving non-essential work to take jobs in war industries or to go into military service. Box-office grosses were especially strong in countries like Panama and Trinidad where U. S. armed forces are stationed.

Add 3 Warner Shorts

Three new short subjects have been added to Gordon Hollingshead's 1944 schedule at Warner Brothers. They include: "The Life and Music of Stephen Foster," written by Jack Scholl; "The Trial in Tom Belcher's Store," based on the O. Henry story, and "Don't Sell 'Em Short."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 35—Allies advance in Italy despite mud. . . . Jap bomber driven off. . . . American troops take Jap base. . . . U. S. bombers blast New Britain, Rabaul, and Tokyo. . . . Capt. Jimmie Stewart commands squadron bombing Germany. . . . Azores used to fight U-Boats. . . . Horse racing. . . . Chicago Bears defeat Washington Redskins, 41-21. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 26, No. 36—Jap planes shot out of sky. . . . Atlantic convoy battle. . . . Pushing Nazis in Italy. . . . Fighting on muddy road to Rome. . . . Visit to Holy Land. . . . L. S. U. vs. Texas A and M. . . . Georgia Tech vs. Tulsa. . . . U. S. C. vs. Washington Huskies.

NEWS OF THE DAY—Vol. 15, No. 233—Flood and mud slow Allies in Italy. . . . Yanks take Jap base in New Britain. . . . Bomber command. . . . Capt. Jimmie Stewart leads air squadron. . . . Azores now air base in war on U-Boats. . . . Chicago Bears win.

NEWS OF THE DAY—Vol. 15, No. 234—U. S. carriers smash Jap sky attack. . . . Mud for Yanks in Italy. . . . New role for Robert Taylor. . . . Your copper penny is back. . . . Three bowl thrillers, Pasadena, Miami, and New Orleans.

PARAMOUNT NEWS—No. 36—Chicago Bears beat Washington Redskins. . . . Spider hits the bulls-eye. . . . FDR orders no rail strike. . . . Stimson tells of railroads' importance to war effort. . . . Mud in Italy.

PARAMOUNT NEWS—No. 37—Our third year at war. . . . 1943—year of climax. . . . Invasion preview. . . . 1944—year of challenge.

RKO PATHE NEWS—Vol. 15, No. 38—New Britain offensive. . . . British in Azores. . . . Allies overcome mud in Italy. . . . Chicago Bears win pro championship.

RKO PATHE NEWS—Vol. 15, No. 39—U. S. Carrier downs Jap torpedo planes. . . . Post-war plane. . . . Allied soldiers view Holy Land. . . . New Year's football game roundup.

UNIVERSAL NEWSREEL—Vol. 16, No. 255—New Britain gets "hell from the skies". . . . Americans invade Arawe. . . . Fifth army fights through mud. . . . Capt. Jimmie Stewart speaks to the bombing crew. . . . Azores occupied by Britain. . . . Count Carlo Sforza reveals Italian feelings. . . . Up-to-date art. . . . Bears win pro title.

UNIVERSAL NEWSREEL—Vol. 16, No. 256—Yanks bag Jap planes. . . . Turkeys gobbled up in Italy. . . . American nurses show courage in Italy. . . . Largest concrete ship. . . . Mummies is the word. . . . Fifth army fed up with "canned Willie". . . . Orange Bowl. . . . Sugar Bowl. . . . Rose Bowl.

ALL AMERICAN NEWS—Vol. 2, No. 63—Red Cross chapters renew efforts. . . . Students prepare for good jobs. . . . Negro named N. Y. Athletic Commissioner. . . . Fighting French Negro troops train in U. S. A. . . . Chandler Owen warns on optimism on war.

Air Express Sets New Records in 1943

Ending its 16th year of service in 1943, the Air Express Division of the Railway Express Agency set new records for number of shipments, weight and gross revenue, it was reported.

Widely used by the film industry, the air express cargo during the past 12 months comprised shipments of essential war materials, while commercial and non-priority traffic was carried on a space-available basis. Figures indicate that approximately 14,000 tons of air express cargo were flown over the 18 domestic airlines in 1943, compared with 10,850 in 1942.

An average of 45 tons daily was flown over the 45,000-mile domestic airline network. The new drug, penicillin, often was flown by air in urgent cases, and will continue to receive No. 1 priority in emergency cases, it was said.

New Zealand Theatre to Reopen in February

The Regent theatre, in Wellington, New Zealand, destroyed in an earthquake in 1942, is being reconstructed and is expected to reopen in February. The house is owned by the J. G. Williamson Picture Corp., New Zealand circuit. Shortages of manpower and material might have possible delay in the reconstruction of the theatre, it was learned.

Salesmen to Get Full Commission

Members of the film industry compensated entirely or in part by commissions, over-riding commissions or percentages of company profit may be paid all that is due them on 1944 business, regardless of the fact that the dollar total may exceed that of the base year under the salary stabilization program.

The policy to be followed in 1944 was laid down in a year-end decision by Stabilization Director Fred M. Vinson in a letter to the Commissioner of Internal Revenue in response to a request on a ruling on the basis to be used in regulating commission and similar earnings. The letter pointed out that the rate of commission cannot be increased or decreased.

Mr. Vinson's ruling was in line with the policy previously adopted by the Internal Revenue Bureau of permitting the payment, without formality of approval, of all commissions and percentages earned during 1943 where there had been no change in the rate paid in 1942. This policy reversed a previous position designed to limit total commission earnings to those of the previous year.

The director's action extends the principles now followed with respect to salesmen's commissions to officers and executives who are paid compensation based on a percentage of the sales of others.

Auditors and Bookers Of MGM Hold Meeting

The annual meeting of MGM's auditors, bookers, student auditors and bookers was held on Monday at the Hotel Astor, New York, with Charles K. Stern, assistant treasurer, and Alan F. Cimmings, in charge of exchange operations, conducting the morning session, and Edward Urschel taking over in the afternoon.

Discussion centered around the simplification of branch operations and the elimination of unnecessary duties due to the shortage of manpower. Harold J. Cleary, of Loew's Theatre department, was to have discussed theatre operations the following day.

The sessions which were to continue until Friday were to be attended by Charles Fogel, assistant to J. S. MacLeod, Parke D. Agnew, John J. Ash, F. W. N. Beckett, Oliver Broughton, Thomas F. Grady, William Marsh, Arthur Sterling, Arthur Sklar, Charles Bell, Carl Gentzel, Albert Golden, William Gillilan, Bennett Goldstein, Mrs. Anna L. Berger, Dorothy Donaldson, Roberta Elston, Jeanne Harris, Henrietta Klein and James Eastwood.

Gelber Wins IATSE Local Election

Herman Gelber, with a vote of 1,219, has been reelected president of the New York IATSE Projectionists Local 306 for a second term of two years, succeeding over his opponent, Jack Winick, who held 307 votes.

Harry E. Storin was elected vice-president; Nathaniel Doragoff was reelected recording secretary; Charles Beckman was reelected financial secretary; James Ambrosio was reelected treasurer; Frank E. Miller was elected sergeant-at-arms, succeeding Joseph Bender; Morris Kravitz was reelected New York business agent, and Benjamin Scher was elected business agent for Brooklyn, replacing Jack Teitler.

Charles E. Eichhorn and Sam Kaplan, former officers of the union, were elected to the executive board. The newly elected officers were to be inducted Wednesday.

Fire Destroys Theatre

The Stevensville theatre, Hamilton, Mont., was destroyed by fire last week with a loss of \$30,000.

THE AMAZING PHANTOM COME
TO THRILLING LIFE O



THE PHA

JEANNE BATES and ACE the WONDER DOG as "DEVIL"

Screen Play by Leslie J. Swabacker, Morgan B. Cox, Victor McLeod, Sherman Lowe
Directed by B. REEVES EASON & Produced by RUDOLPH C. FLOTHOW

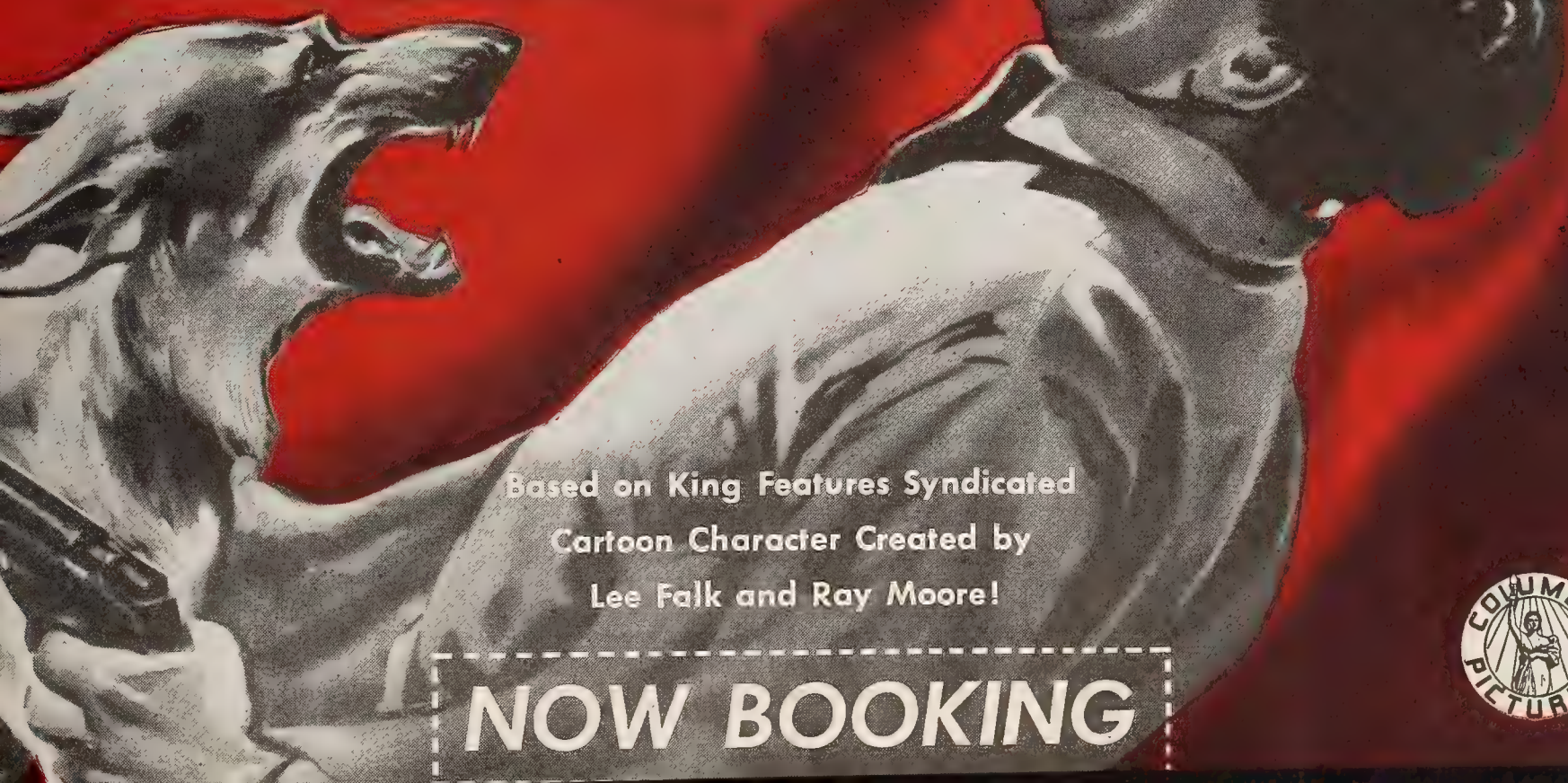
A COLUMBIA CHAPTER-PLAY

THE SCREEN!

**The Most Fantastic, Most
Exciting Serial Ever Made!**

ANTOM TOM TYLER

WITH



Based on King Features Syndicated
Cartoon Character Created by
Lee Falk and Ray Moore!

NOW BOOKING



// WHAT THE PICTURE DID FOR ME //

Columbia

CHANCE OF A LIFETIME, THE: Chester Morris, Jeanne Bates—These "Boston Blackie" type films always go well for me on a weekend double bill, and I believe this was the best one for some time. My patrons seemed to enjoy it. Its simple plot could be followed by anybody and it pleased those Western fans who came to see the Western. Played Friday, Saturday, Dec. 17, 18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

DANGEROUS BLONDES: Evelyn Keyes, Edmund Lowe—A good comedy, but no business. Played Friday, Saturday, Dec. 10, 11.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESTROYER: Edward G. Robinson, Glenn Ford—Very nice little picture. Very interesting. Business very good. Played Monday, Tuesday, Dec. 6, 7.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

FRONTIER FURY: Charles Starrett, Arthur Hunnicutt—This Western was liked by all who came to see it. But for bad weather business probably would have been better. Played Friday, Saturday, Dec. 10, 11.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

IS EVERYBODY HAPPY?: Ted Lewis, Nan Wynn—Did not go over so well. Played Friday, Dec. 3.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—This little picture sure does top "More the Merrier." Plenty of laughs and a nice little story. Business good. Played Monday, Tuesday, Dec. 13, 14.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

ONLY ANGELS HAVE WINGS: Jean Arthur, Cary Grant—A good picture, but we ran two revivals one after the other: a small crowd. Played Sunday, Dec. 12.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

PARDON MY GUN: Charles Starrett, Alma Carroll—Average Western, average business. No comment, but had no criticism of it. Charles Starrett isn't anything extra to my Western fans. Played Friday, Saturday, Dec. 17, 18.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—Here's a picture that was a pleasant surprise. It's packed with snappy entertainment and big name bands. Ann Miller's dancing is excellent, and the radio rogues were never better. Good for any situation. Played Sunday, Dec. 19.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural, small town and airport patronage.

Metro-Goldwyn-Mayer

ADVENTURES OF TARTU: Robert Donat, Valerie Hobson—A wonderful picture played to a full house. Played Monday, Dec. 13.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

BABES ON BROADWAY: Mickey Rooney, Judy Garland—Rooney and Garland clever with ability. Rooney overacts, which is the fault of the director. Judy Garland is getting better. Rooney is losing his drawing power. The audience is tired by the time the show reaches the last half-hour, which is the best part of the picture. The audience was on its feet before the end, which is a bad sign.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Just a mediocre musical. Well done Technicolor scenes. It pleased, but got no raves. Played Sunday, Dec. 5.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural, small town and airport patronage.

DU BARRY WAS A LADY: Red Skelton, Lucille Ball—A complete waste of time and money. A good director could have done wonders with this talent and colour film. Would not recommend this for any kind of spot. Played Thursday, Dec. 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—This was an interesting racing picture. Suitable

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

for weekend double bill. Played Friday, Saturday, Dec. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber patronage.

HONKY TONK: Clark Gable, Lana Turner—Not satisfactory and business poor.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

I DOOD IT: Red Skelton, Eleanor Powell—Business was as good as could be expected so near to Christmas. There were several times during the picture when the audience was nearly rolling in the aisles. Played Sunday, Monday, Dec. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—The season's top grosser and Metro deserves full credit for taking no advantage of this fact.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—A revival and a very good picture. Played Friday, Dec. 10.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—Here was a natural for my town. This was just what the doctor ordered. Well received, many favorable comments. Business only fair due to Christmas holidays. Played Tuesday-Thursday, Dec. 21-23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WOMAN OF THE YEAR: Katharine Hepburn, Spencer Tracy—Not satisfactory and business poor.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

Monogram

APE MAN, THE: Bela Lugosi, Wallace Ford—If you want an empty house, play this picture. The story, acting and recording are poor. Played Wednesday, Thursday, Dec. 8, 9.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

Paramount

FIVE GRAVES TO CAIRO: Franchot Tone, Anne Baxter—Satisfactory picture to satisfactory business. A war picture which is not gruesome, but interesting.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

HAPPY GO LUCKY: Mary Martin, Dick Powell—Fair musical. If they never came any worse, it would be a blessing and if they never came any better, we couldn't stay in business.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lyon, Charlie Smith—The local senior class used this for a benefit and had splendid success. Excellent entertainment that received much good comment. Played Thursday, Dec. 9.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lyon, Charlie Smith—Aldrich pictures do satisfactory business and please.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

SALUTE FOR THREE: Macdonald Carey, Betty Rhodes—Although played on a double bill, this picture would have stood a single bill very nicely. It's well made, well directed. The acting is very good and it will give satisfaction to a small town audience. Played Friday, Saturday, Dec. 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Excellent show, well produced and acted. Did well for a war picture and was enjoyed by almost all. A little ghastly in parts. Played Tuesday, Wednesday, Dec. 21, 22.—J. C. Lindsay, Carolina Theatre, Bennettsville, S. C. Small town patronage.

SUBMARINE ALERT: Richard Arlen, Wendy Barrie—Confusing story and not good enough to merit filming. No draw. Played Friday, Saturday, Dec. 10, 11.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Republic

MAN FROM MUSIC MOUNTAIN: Roy Rogers—Doubled with "Salute to Three" and had one of the best Friday-Saturday double bills I have played in some time. This Western was very good; many favorable comments. Played Dec. 24, 25.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RKO

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—Excellent comedy feature which pleased all. More chuckles than I have heard in months, and the farmers showed their appreciation with plenty of hearty belly laughs. Played with "Prairie Thunder" which was very weak for a Western.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—Good picture which was enjoyed by the few who came to see it, but the title scared them away.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

FALLEN SPARROW, THE: Maureen O'Hara, John Garfield—Another interesting picture. Well staged and a good entertainer. Played Wednesday, Dec. 8.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

IRON MAJOR, THE: Pat O'Brien, Ruth Warwick—A grand picture. Full house and no complaints. Played Sunday, Dec. 26.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Twentieth Century-Fox

CHETNIKS: Philip Dorn, Anna Sten—Very good picture. Well worth seeing. Lots of action in this one.—Marina Theatre, St. Andrews, N. B. Small town patronage.

CHINA GIRL: Gene Tierney, George Montgomery—Another war picture, but good in spots. The ending sort of spoiled it.—Marina Theatre, St. Andrews, N. B. Small town patronage.

HOLY MATRIMONY: Gracie Fields, Monty Woolley—Excellent entertainment for any situation and exceptional for English airmen. Played Sunday, Dec. 12.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural, small town and airport patronage.

ICELAND: Sonja Henie, John Payne—A honey of a show. It sure packed them in. Lots of laughs in this one. It has about everything to make a picture worth seeing.—Marina Theatre, St. Andrews, N. B. Small town patronage.

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—Very good show. Monty sure is good in this one; also Ida Lupino. She plays her part well. Play this one any day of the week.—Marina Theatre, St. Andrews, N. B. Small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Swell little picture. A very good story and well liked by all. Very good for children.—Marina Theatre, St. Andrews, N. B. Small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Whatever comment we might offer concerning this superb picture would be like an attempt to gild the lily. Business was outstanding and everyone went away shouting its praise. Played Wednesday, (Continued on page 72)

TARZAN BREAKS OPENING RECORD ON BROADWAY!

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

BY DIRECT WIRE FROM
WESTERN UNION

1223

SYMBOLS

DL = Day Letter
NT = Overnight Telegram
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

J. C. WILLEVER
FIRST VICE-PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

A. N. WILLIAMS
PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin

Time of receipt is STANDARD TIME at point of destination

WUY215 66 DL=NHE NEWYORK NY DEC 29 1943 400P=
NED DEP INET=RKO RADIO PICTURES=

OPENING DAY OF TARZAN'S DESERT MYSTERY BROKE ALL OPENING DAYS RECORDS IN THE HISTORY OF THE GLOBE THEATRE ON BROADWAY. BUSINESS WAS RECORD BREAKING FOR THE DAY IN SPITE OF THE FACT THAT ALL DAY LONG WE CHARGE A LOW SERVICE MENSPRICE AND BESIDES WE GAVE AWAY 350 COMPLIMENTARY SEATS TO THE USO AND THE SEAMENS SERVICE IT IS A SPLENDID ATTRACTION REGARDS=

HARRY BRANDT.

Edgar Rice Burroughs'

TARZAN'S

DESERT MYSTERY

Starring

JOHNNY

NANCY

JOHNNY

WEISSMULLER • KELLY • SHEFFIELD

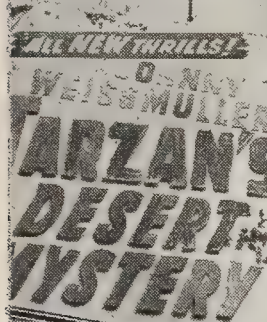
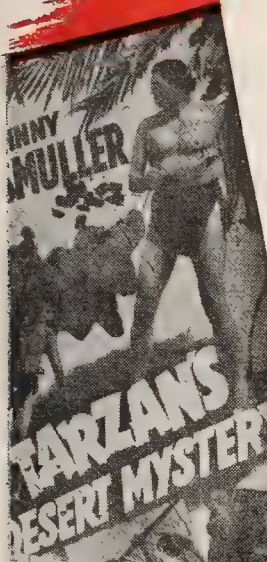
with

OTTO KRUGER • JOE SAWYER • LLOYD CORRIGAN
ROBERT LOWERY • FRANK PUGLIA • PHIL VAN ZANDT

Produced by **SOL LESSER** Directed by WILLIAM THIELE

Screen Play by Edward T. Lowe • From a Story by Carroll Young
Based Upon the Characters Created by Edgar Rice Burroughs

OUR TWO BIG JOBS IN JANUARY: FOURTH WAR LOAN AND MARCH OF DIMES



(Continued from page 70)

Thursday, Dec. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall—Thoroughly enjoyed by the men who saw it and classed as a very good picture. Played Friday, Dec. 24.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

STORMY WEATHER: Bill Robinson, Lena Horne—This was an appropriate title for me on these nights as the thermometer went almost to zero every night. As a result, business was terrible; but the picture is a dandy and I still think I would have gotten a nice run on it otherwise. It's sure full of entertainment that the young folks like. Played Tuesday-Thursday, Dec. 14-16.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TIME TO KILL: Lloyd Nolan, Heather Angel—This Mike Shayne series is growing in popularity with our patrons. They move fast, have plenty of comedy and are O.K. for weekend double bills. Played Friday, Saturday, Dec. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YOUNG MR. PITT, THE: Robert Donat, Robert Morley—Very good acting in this one, but a little draggy in spots. O.K. if you like historical pictures; most of our crowd didn't.—Marina Theatre, St. Andrews, N. B. Small town patronage.

United Artists

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—Another war picture. A good one, if you like war pictures, but people here are getting tired of them.—Marina Theatre, St. Andrews, N. B. Small town patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—Very good thriller. Swell acting by Barbara Stanwyck. Lots of comedy also in this one. Just what the public wants. Not for children.—Marina Theatre, St. Andrews, N. B. Small town patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—Without a doubt, a great picture. Not a complaint from anyone and it seems they all want to see it over and over. Don't pass it up. Played Saturday, Dec. 18.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural, small town and airport patronage.

Universal

CORVETTE K 225: Randolph Scott, James Brown—A war picture, but a good one. All seemed to enjoy the show very much. Played Wednesday, Dec. 1.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

FLESH AND FANTASY: Charles Boyer, Barbara Stanwyck—Only a fair show. No high points on it. Played Sunday, Dec. 5.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

HIT THE ICE: Abbott and Costello—My patrons like this team. This, in my opinion, was one of their better features and was well received by my patrons. They really enjoy the comedy of Lou Costello. Played Sunday, Monday, Dec. 12, 13.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

Warner Bros.

KINGS ROW: Ronald Reagan, Ann Sheridan—Old. Seemed to interest both women and men. Fair draw. No complaint as regards business.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—A most satisfactory picture. Business not big but satisfactory.—R. R. Kiefer, Kiefer's Circuit, Hardisty, Alta., Canada.

THANK YOUR LUCKY STARS: Warner Stars Revue—If Warner Bros. had cut out the Bette Davis, Errol Flynn, John Garfield, Humphrey Bogart numbers, this might have represented a fair "B" offering. As issued, it is very tiresome. To add to the misery they stick it in as a "special," which is merely adding insult to injury.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy, Stage Cast—A remarkable picture. Beautiful color and very entertaining. Played Monday, Dec. 6.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Short Features

Columbia

FIT TO FIGHT: World of Sports—Just a fair sports short; have seen better.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

I CAN HARDLY WAIT: All Star Comedies—As foolish as they are, I have a lot of customers that

SHORT PRODUCT PLAYING BROADWAY

Week of January 8

ASTOR

What's Buzzin', Buzzard? . . . MGM
Water Wisdom MGM
Feature: Cry Havoc MGM

CAPITOL

No Exception 20th Cent.-Fox
Grand Canyon MGM
My Tomato MGM
Feature: A Guy Named Joe MGM

CRITERION

Baby Puss MGM
No Exception 20th Cent.-Fox
Feature: His Butler's Sister Universal

GLOBE

Inky and the Minabird Vitaphone
Feature: Tarzan's Desert Mystery RKO Radio

HOLLYWOOD

Into the Clouds Vitaphone
Puss 'n' Booty Vitaphone
No Exception 20th Cent.-Fox
Voice That Thrilled the World Vitaphone
Feature: Desert Song Warner Bros.

PARAMOUNT

No Exception 20th Cent.-Fox
Popular Science, No. 1 Paramount
Feature: Ridin' High Paramount

RIALTO

Pluto at the Zoo RKO Radio
Superman, Secret Agent Paramount
Happy Birthdaze Paramount
Feature: The Ghost Ship Universal

RIVOLI

No Exception 20th Cent.-Fox
Feature: For Whom the Bell Tolls Paramount

ROXY

Yokel Duck Makes Good 20th Cent.-Fox
Champions Carry On 20th Cent.-Fox
Feature: The Gang's All Here 20th Cent.-Fox

STRAND

Bees A' Buzzin' Vitaphone
No Exception 20th Cent.-Fox
Feature: Destination Tokyo Warner Bros.

really enjoy the Three Stooges. This is about an average offering from this trio.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

YOU DEAR BOY: All Star Comedies—Lots of laughs in this short and that is what our patrons want.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

Metro-Goldwyn-Mayer

PLAN FOR DESTRUCTION: Two-Reel Specials—Another super two-reel subject from Metro. Play it.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

VICTORY VITTLES: Pete Smith Specialties—A Pete Smith in Technicolor that really went over big.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada.

WINGS UP: Victory Film—This reel is very entertaining. Clark Gable is the narrator and it keeps moving in fine shape to offer some very good entertainment.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

RATIONED RHYTHM: Headliners—Play it. It is

rather novel and my patrons liked it very much.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

United Artists

RIGHT OF WAY: Victory Film—I had previously played this one and they rebooked me with it. This reel isn't as entertaining as many of these subjects are, but explains the transportation problem very well.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Universal

CONFUSION IN INDIA: Variety Views—Just fair.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

BOOGIE WOOGIE MAN: Swing Symphonies—A good cartoon that pleased.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SOUTH SEA RHYTHMS: Musicals—One of the best two-reel musicals. My patrons go for these musicals.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

Vitaphone

FIGHTING ENGINEERS: Technicolor Special—Nice little short. The Technicolor is beautiful.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

LITTLE ISLES OF FREEDOM: Broadway Brevities—Wasn't much to this short. O.K. for a filler.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

PIGS IN A POLKA: Merrie Melodies Cartoons—A dandy cartoon. The older people chuckle along with the kids when they see it. It is well done and is worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

WACKI-KI WABBIT: Merrie Melodies Cartoons—It is pretty hard to beat these Bugs Bunny Cartoons. Liked by all.—J. H. Bustin, Imperial Theatre, Windsor, N.S., Canada.

Name Committee for Paul Moss Luncheon

Names of members of the committee for the amusement industry's luncheon for New York License Commissioner Paul Moss, next Wednesday at the Hotel Astor, that city, were disclosed this week. The luncheon is the highlight in the fun campaign of the amusement industry section of the New York and Brooklyn federations for Jewish charities.

On the exhibitors' committee are Harry Brandt, William Brandt, Max A. Cohen, Simon H. Fabian, Louis Frisch, Sam Goodman, Jack Hattem, Arthur L. Mayer, Charles Moses, H. Rachmil, Walter Reade, Sr., Sam Rinzler, Edward H. Rugoff, R. Sanders, Fred J. Schwarz, Edward Seider, Ben Sherman, Spyros Skouras, Joe Springer and Samuel Strausberg.

Benjamin S. Moss is chairman of the motion picture accessories committee.

National Decency Legion Classifies Four Films

Of four pictures reviewed by the National Legion of Decency this week, three were placed in the Class A, section two classification, "unobjectionable for adults," and one in the Class A, section one, "unobjectionable for general patronage."

The three are Universal's "Gung Ho," MGM's "Heavenly Body," and United Artists' "Voice in the Wind." The other is Columbia's "The Racket Man."

Broadway Play Opens Soon

"Sadie Thompson," the musical version of the Somerset Maugham-John Colton-Clemence Randolph play, "Rain," is nearing the rehearsal stage, according to A. P. Waxman, producer. The book and lyrics were written by Howard Dietz, vice-president of Loew's, Inc., and the music by Vernon Duke, who recently received an honorable discharge from the Coast Guard.

Named UA Salesman

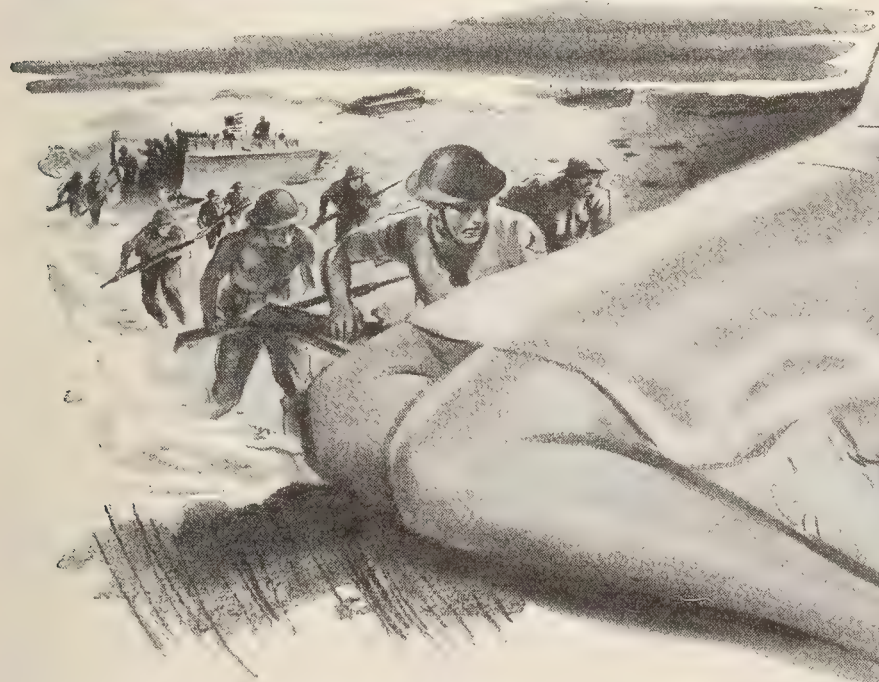
Ralph Forman, formerly office manager of the Detroit United Artists exchange, has been appointed to the sales staff.

ROMANCE OF THE SEVEN SEAS!

John
WAYNE ★ *Susan*
HAYWARD

THE
FIGHTING
SEABEES

with **DENNIS O'KEEFE** and
WILLIAM FRAWLEY • **LEONID KINSKEY**
J. M. KERRIGAN • **GRANT WITHERS**



Edward Ludwig — Director
Second Unit Directed by Howard Lydecker
Screenplay by Borden Chase and Aeneas Mac Kenzie • Original Story by Borden Chase
Associate Producer — Albert J. Cohen

A *Republic*
PICTURE

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six month's period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

OLD ACQUAINTANCE (WB)

Final Reports:

Total Gross Tabulated **\$745,700**
Comparative Average Gross **643,800**
Over-all Performance **115.8%**

BALTIMORE—Stanley, 1st week	118.5%
BALTIMORE—Stanley, 2nd week	97.5%
BALTIMORE—Stanley, 3rd week	68.0%
BUFFALO—Buffalo	113.6%
(DB) Yanks Ahoy (UA)	
CHICAGO—State Lake, 1st week	159.2%
CHICAGO—State Lake, 2nd week	141.6%
CHICAGO—State Lake, 3rd week	115.0%
CHICAGO—State Lake, 4th week	88.4%
CINCINNATI—RKO Grand, 1st week	192.3%
CINCINNATI—RKO Grand, 2nd week	115.0%
CINCINNATI—Keith's, MO, 1st week	90.0%
INDIANAPOLIS—Circle	100.0%
LOS ANGELES—Warner's Downtown, 1st week	175.0%
LOS ANGELES—Warner's Downtown, 2nd week	108.0%
LOS ANGELES—Warner's Downtown, 3rd week	84.4%
LOS ANGELES—Warner's Hollywood, 1st week	186.6%
LOS ANGELES—Warner's Hollywood, 2nd week	112.0%
LOS ANGELES—Warner's Hollywood, 3rd week	88.1%
LOS ANGELES—Warner's Wiltern, 1st week	181.6%
LOS ANGELES—Warner's Wiltern, 2nd week	114.0%
LOS ANGELES—Warner's Wiltern, 3rd week	81.6%
MINNEAPOLIS—Century	133.3%
NEW YORK—Hollywood, 1st week*	179.1%
NEW YORK—Hollywood, 2nd week	136.9%
NEW YORK—Hollywood, 3rd week	116.5%
NEW YORK—Hollywood, 4th week	115.2%
NEW YORK—Hollywood, 5th week	81.1%
PHILADELPHIA—Mastbaum, 1st week	114.4%
PHILADELPHIA—Mastbaum, 2nd week	77.2%
PHILADELPHIA—Mastbaum, 3rd week	78.1%
PITTSBURGH—Penn	87.0%
PITTSBURGH—Warner's, MO, 1st week	108.6%
PITTSBURGH—Ritz, MO, 2nd week	89.2%
PROVIDENCE—Majestic, 1st week	116.6%
PROVIDENCE—Majestic, 2nd week	95.8%
PROVIDENCE—Carlton, MO, 1st week	89.7%
SAN FRANCISCO—Paramount	136.9%
ST. LOUIS—Ambassador, 1st week	132.0%
(DB) Hi Ya, Sailor (Univ.)	
ST. LOUIS—Ambassador, 2nd week	99.5%
(DB) Hi Ya, Sailor (Univ.)	
WASHINGTON—Earle, 1st week	146.2%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	98.5%
(SA) Vaudeville	

*Advanced admissions, road show, premiere only.

LASSIE COME HOME (MGM)

Final Reports:

Total Gross Tabulated **\$836,800**
Comparative Average Gross **774,800**
Over-all Performance **112.8%**

BALTIMORE—Century	90.9%
BUFFALO—Great Lakes, 1st week	91.4%
(DB) Paris After Dark (20th-Fox)	
BUFFALO—Great Lakes, 2nd week	90.8%
(DB) Paris After Dark (20th-Fox)	
CHICAGO—United Artists, 1st week	109.3%
CHICAGO—United Artists, 2nd week	88.5%
CINCINNATI—RKO Grand	125.0%
CLEVELAND—Loew's State	114.2%
CLEVELAND—Loew's Stillman, MO, 1st week	126.3%
CLEVELAND—Loew's Stillman, MO, 2nd week	84.2%
DENVER—Orpheum	130.7%
(DB) Dr. Gillespie's Criminal Case (MGM)	
DENVER—Broadway, MO, 1st week	125.0%
(DB) Dr. Gillespie's Criminal Case (MGM)	
INDIANAPOLIS—Loew's	122.7%
(B) Is Everybody Happy? (Col.)	
KANSAS CITY—Midland	131.2%
(DB) Young Ideas (MGM)	

LOS ANGELES—Carthay Circle	128.5%
(DB) Young Ideas (MGM)	
LOS ANGELES—Chinese	101.3%
(DB) Young Ideas (MGM)	
LOS ANGELES—Loew's State	112.9%
(DB) Young Ideas (MGM)	
LOS ANGELES—Uptown	110.0%
(DB) Young Ideas (MGM)	
NEW HAVEN—Loew's Poli	102.1%
(DB) Is Everybody Happy? (Col.)	
NEW HAVEN—College, MO, 1st week	156.2%
(DB) Is Everybody Happy? (Col.)	
NEW YORK—Music Hall, 1st week	113.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	111.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	98.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	103.5%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd	86.8%
PHILADELPHIA—Keith's, MO, 1st week	160.3%
PITTSBURGH—Penn	89.2%
PITTSBURGH—Warner's, MO, 1st week	86.9%
PITTSBURGH—Ritz, MO, 2nd week	125.0%
PROVIDENCE—Loew's State	129.0%
ST. LOUIS—Loew's State	130.1%
(DB) Victory Through Air Power (UA-Disney)	
TORONTO—Loew's, 1st week	137.0%
TORONTO—Loew's, 2nd week	95.3%
TORONTO—Loew's, 3rd week	76.8%
WASHINGTON—Palace, 1st week	113.6%
WASHINGTON—Palace, 2nd week	119.3%

TRUE TO LIFE (Para.)

Final Reports:

Total Gross Tabulated **\$594,000**
Comparative Average Gross **564,800**
Over-all Performance **105.1%**

BALTIMORE—Keith's	125.0%
BOSTON—Metropolitan	93.2%
(DB) Pistol Packin' Mama (Rep.)	
BUFFALO—Buffalo	75.9%
(DB) Adventure in Iraq (WB)	
CHICAGO—Chicago, 1st week	137.7%
(SA) Hour of Charm	
CHICAGO—Chicago, 2nd week	117.7%
(SA) Hour of Charm	
CHICAGO—Apollo, MO, 1st week	84.9%
(DB) Battle of Russia (20th-Fox)	
CINCINNATI—RKO Albee	154.3%
(SA) Ina Ray Hutton and others	
CLEVELAND—Loew's State	60.0%
DENVER—Denham	94.0%
KANSAS CITY—Newman, 1st week	127.2%
KANSAS CITY—Newman, 2d week	109.0%
LOS ANGELES—Paramount Downtown, 1st week	143.7%
(DB) Submarine Alert (Para.)	
LOS ANGELES—Paramount Downtown, 2nd week	100.0%
(DB) Submarine Alert (Para.)	
LOS ANGELES—Paramount Hollywood, 1st week	103.7%
(DB) Submarine Alert (Para.)	
LOS ANGELES—Paramount Hollywood, 2nd week	74.0%
(DB) Submarine Alert (Para.)	
MINNEAPOLIS—State, 1st week	108.3%
MINNEAPOLIS—State, 2nd week	112.5%
MINNEAPOLIS—Lyric, MO, 1st week	107.6%
MINNEAPOLIS—Lyric, MO, 2nd week	98.0%
NEW HAVEN—Paramount	72.5%
(DB) Alaska Highway (Para.)	
NEW YORK—Paramount, 1st week	111.4%
(SA) Tony Pastor's Orch., Inkspots	
NEW YORK—Paramount, 2nd week	90.3%
(SA) Tony Pastor's Orch., Inkspots	
OMAHA—Orpheum	79.5%
(DB) Is Everybody Happy (Col.)	
PHILADELPHIA—Fox	121.3%
PITTSBURGH—Penn	74.4%
PITTSBURGH—Ritz, MO, 1st week	71.4%
PROVIDENCE—Strand, 1st week	105.0%
(DB) Submarine Alert (Para.)	
PROVIDENCE—Strand, 2nd week	61.0%
(DB) Submarine Alert (Para.)	
TORONTO—Imperial	101.5%

CRAZY HOUSE (Univ.)

Intermediate Reports:

Total Gross Tabulated **\$239,100**
Comparative Average Gross **242,900**
Over-all Performance **98.4%**

BALTIMORE—Keith's	83.3%
BOSTON—RKO Boston	98.5%
(SA) Richard Himber's Orchestra	
CHICAGO—Palace	110.0%
(DB) The Falcon and the Coeds (RKO)	
CHICAGO—Grand, MO, 1st week	101.0%
(DB) The Falcon and the Coeds (RKO)	
DENVER—Denver	162.5%
(DB) Paris After Dark (20th-Fox)	
DENVER—Esquire	111.7%
(DB) Paris After Dark (20th-Fox)	
DENVER—Aladdin, MO, 1st week	100.0%
(DB) Top Man (Univ.)	
INDIANAPOLIS—Indiana	78.2%
(DB) The Strange Death of Adolph Hitler (Univ.)	
KANSAS CITY—Esquire	94.8%
KANSAS CITY—Uptown	91.6%
LOS ANGELES—Egyptian	83.3%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
LOS ANGELES—Los Angeles	84.6%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
LOS ANGELES—Ritz	93.7%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
NEW HAVEN—Roger Sherman	75.0%
(DB) Sherlock Holmes and the Secret Weapon (Univ.)	
NEW YORK—Criterion, 1st week	111.1%
NEW YORK—Criterion, 2nd week	64.9%
PHILADELPHIA—Fox	88.2%
PROVIDENCE—RKO Albee	81.3%
(DB) The Falcon and the Coeds (RKO)	
SEATTLE—Orpheum	115.7%
(DB) She's For Me (Univ.)	
TORONTO—Uptown	136.0%

THE GANG'S ALL HERE (20th-Fox)

First Reports:

Total Gross Tabulated **\$214,600**
Comparative Average Gross **161,400**
Over-all Performance **132.9%**

CINCINNATI—RKO Capitol	130.0%
LOS ANGELES—Chinese	122.3%
LOS ANGELES—Loew's State	129.8%
LOS ANGELES—Uptown	103.0%
(DB) Ghost Ship (RKO)	
NEW HAVEN—Loew's Poli	105.5%
NEW YORK—Roxy	150.9%
(SA) Jimmy Dorsey's Orchestra, Bill Robinson	
ST. LOUIS—Fox, 1st week	123.4%
(DB) Adventure in Iraq (WB)	
ST. LOUIS—Fox, 2nd week	113.9%
(DB) Adventure in Iraq (WB)	

RIDING HIGH (Para.)

First Reports:

Total Gross Tabulated **\$225,900**
Comparative Average Gross **184,700**
Over-all Performance **122.3%**

CHICAGO—Chicago	126.6%
CLEVELAND—Loew's State	102.5%
INDIANAPOLIS—Circle	101.8%
LOS ANGELES—Paramount Hollywood	117.9%
LOS ANGELES—Paramount Downtown	140.9%
(DB) Henry Aldrich Haunts a House (Para.)	
MINNEAPOLIS—State	100.0%
NEW HAVEN—Paramount	98.5%
(DB) Submarine Alert (Para.)	
NEW YORK—Paramount	131.1%
(SA) Tommy Dorsey's Orchestra	



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Long Range Security

Last week a pension or retirement plan was announced for RKO employees. The company's board of directors has already sanctioned the idea, which is now subject to final approval by the Treasury Department.

The announcement will be welcomed by all employees of RKO. To the circuit managers in the organization the plan should be doubly welcome—and of due significance.

The occasional outbursts for collective social benefits which have punctuated the last few years have in large measure been due to the fact that the theatre manager has had little assurance of job security for the years that lie ahead when thinning and graying hairs might make him less attractive, although no less adept.

There are some circuits which have demonstrated loyalty to the men and continued their services even after their effectiveness had reached peak. It has been a not uncommon practice to bounce men around from one town to another, with little consideration for the difficulties involved in transplanting one's home and family.

In the shuffling around, many managers have suddenly found themselves without jobs or futures, and some acquired reputations as unreliable because of too frequent changes.

RKO's decision to inaugurate a plan of retirement will certainly make every position within that organization more attractive to the employee. It will also furnish an added incentive and a feeling of security that is quite evident.

It is to be hoped that other circuits will follow suit. We believe every manager could and would do a better job if he had the peace of mind such security affords.

△ △ △

It Can Be Done

For those who would argue that all theatres should close on Christmas Eve because it is impossible to get people out of the house on that night, we quote from a letter from Ed Harrison, district manager for the E. M. Loew circuit, in Springfield, Mass.:

"When I was city manager for Lockwood & Gordon, in Waterville, Me., a few years ago, I laughed at Mr. Gordon's idea of a Christmas Eve midnight show. We packed two theatres, though—the Opera House and the State.

"We ran a Christmas Eve midnight show right here in

Springfield this time, and I got the surprise of my life. We have a regular Friday midnight show, but everyone said I was crazy and no one would show up Christmas Eve. I didn't want to take it out and risk losing our momentum. We did much better than ever before.

"We had no unusual attraction; in fact, it was one of the poorest stage shows we have ever had and the weather was sub-zero."

Proving once again that any manager who has the temerity to say "It can't be done" is usually interrupted by some enterprising showman going ahead and doing it.

△ △ △

More Showmanship

Carl Rogers, manager of the Granada theatre, Cleveland, recently turned what might have proved an embarrassing incident into a double-barreled goodwill promotion.

Carl announced that a trophy would be presented to the winner of the Thanksgiving Day football game between two traditionally rival high school teams. The gesture received some fine publicity, both in the schools and in the local news columns. The trophy was displayed in advance, at both schools, increasing the rivalry and desire of both teams to win. During the game the award was mentioned over the loudspeaker system and the theatre received some well deserved praise over the air during the broadcast of the match.

When the final whistle blew, however, the game had ended in a tie. While the bewildered officials and players gathered on the field, Carl rushed to the microphone and announced that the theatre would present *each team* with a trophy in recognition of the splendid game they had played and the fine spirit of sportsmanship which they had displayed.

Carl's trigger-quick thinking drew a sustained burst of applause from the assemblage and letters of appreciation and thanks from the principals of each school in behalf of the students and parents of their respective communities.

△ △ △

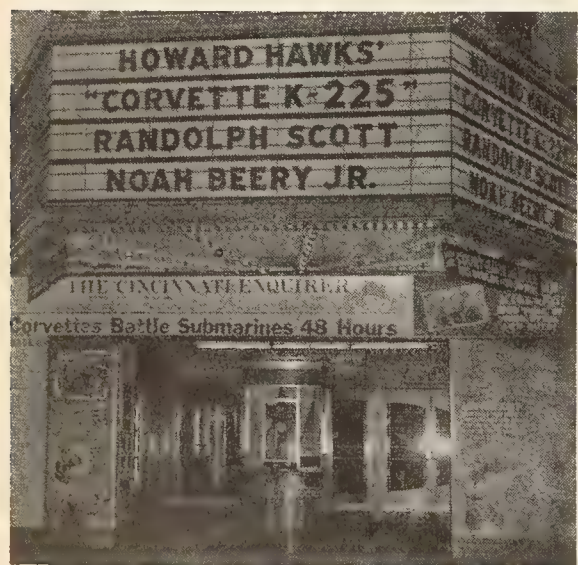
Showmen in some of the communities which are not feeling the benefits of the present business boom might follow the example of Wayne Sweeney, manager of the Town theatre, in Omaha. Wayne recently advertised a "Wild West Day" for action fans in his community, which resulted in an excellent day's business. The entire program was composed of "horse opera" features and shorts.

—CHESTER FRIEDMAN

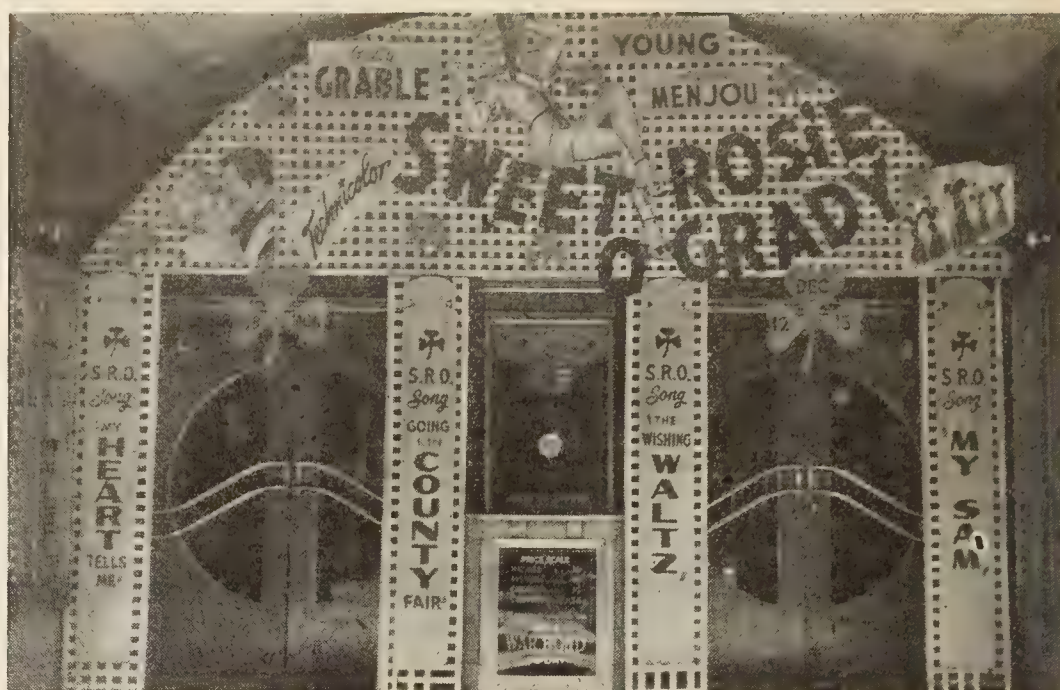
EXPLOITING THE FRONT



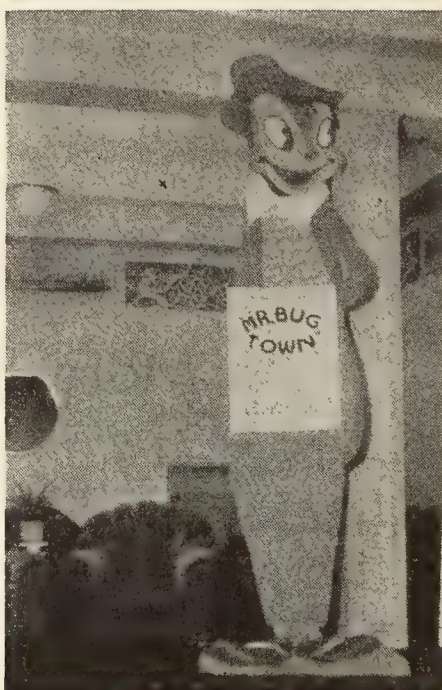
Unusual exploitation campaign for "Song of Bernadette" includes use of upright 24-sheets for New York premiere. Idea is original by Hal Horne, director of advertising and publicity for Twentieth Century-Fox.



At the RKO Grand, in Cincinnati, manager William Hastings blew up the front page of local newspaper and incorporated it into this unique front.



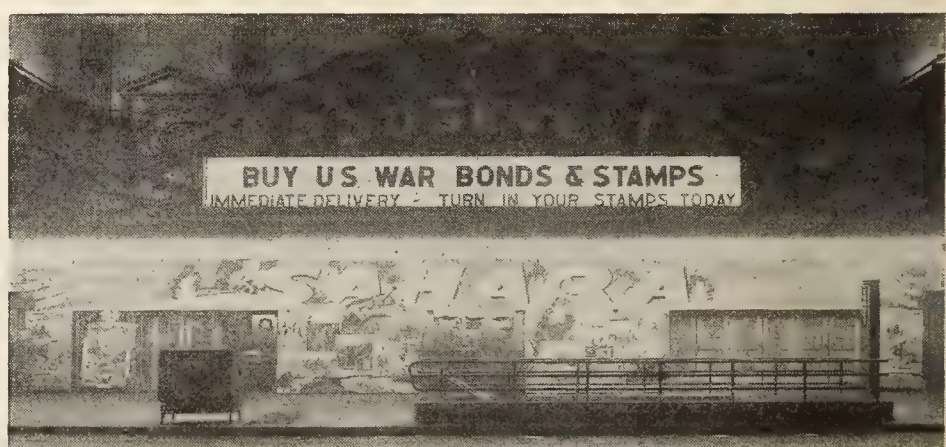
Above, Harry Stearn built a special Irish front to exploit "Sweet Rosie O'Grady" at the Manning theatre, Middlesboro, Ky.



Les Campbell's attractive cutout for "Mr. Bug Goes to Town" at the Strand theatre, Trail, B. C., Canada.



Mike Nicholas set up this display in nearby 5-and-10c store to plug "This Is the Army" at Century's Kingsway, in Brooklyn.



Manager Charles Cottle's front for "Sahara", at the Roosevelt theatre, Chicago, was a giant montage of blowups and cutouts, in color.

SPOTLIGHT FOCUSES ON 1944 QUIGLEY COMPETITIONS

Judges' List Announced as Awards Get Under Way for Eleventh Year

The complete 1944 Judges' list for the Quigley Awards competitions is officially announced, with names comprising representative heads in distribution, advertising and exhibition connected with the motion picture industry.

Additional representatives have been invited to serve on the committee this year, increasing the number of Judges to the greatest in the history of the Awards. On this page is to be noted the official listing of the 1944 Judges.

Judges Express Appreciation Of Quigley Awards

Their acceptances and endorsements published on the following pages will be followed in subsequent issues with more of the same. Opinions and expressions of how the men in the field regard the Competitions will also be set forth in later editions.

Almost without exception, it is pleasing to note that the majority of the Judges have served enthusiastically in past years and, as it is to be noted, are as eager to act in 1944. Three different Judges will be asked to form the Quarterly Committee, and from the entire list of these names will come the Grand Awards jury.

The eleventh year of the Competitions promises much in the way of interest to showmen who aspire to win recognition for exceptional work in the field of exploitation. To executive heads of circuits and to industry leaders in general, the year will be of especial interest because of difficulties and handicaps encountered by theatremen through curtailment of previous available facilities, due to war restrictions.

Women Take Prominent Position in Competitions

During the past year, women have been playing an increasingly active part in the publicity and advertising scheme of theatre promotion. This is evidenced in the fact that during 1943 at least a dozen women, employed as managers and publicists in theatres throughout the country have been active participants in the Quigley Awards.

To the old-timers who have been consistent contributors to the Quigley Awards during past years, there is renewed opportunity to demonstrate effective showmanship. To the newcomers and occasional contributors, contention is offered with the industry's foremost exploiters. Fame and recognition beckon to the winners. Let's go!

List of 1944 Judges

EDWARD L. ALPERSON, Exhibition
HARRY C. ARTHUR, JR., Exhibition
BARNEY BALABAN, Distribution
LEON BAMBERGER, Distribution
MAURICE BERGMAN, Advertising
NATE BLUMBERG, Distribution
MORT BLUMENSTOCK, Advertising
G. RALPH BRANTON, Exhibition
JAMES BRENNAN, Exhibition
O. HENRY BRIGGS, Distribution
HARRY D. BUCKLEY, Distribution
JACK COHN, Distribution
TOM J. CONNORS, Distribution
JAMES E. COSTON, Exhibition
ALBERT DEANE, Distribution
GEORGE DEMBOW, Distribution
SAM DEMBOW, JR., Distribution
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Advertising
S. CHARLES EINFELD, Advertising
H. R. EMDE, Exhibition
GUY S. EYSSELL, Exhibition
SI H. FABIAN, Exhibition
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY GOLDBERG, Advertising
LOUIS GOLDBERG, Exhibition
GILBERT GOLDEN, Advertising
LEONARD H. GOLDENSON, Exhibition
EDMUND C. GRAINGER, Exhibition
JAMES R. GRAINGER, Distribution
L. J. HALPER, Exhibition
JOHN H. HARRIS, Exhibition
WILLIAM J. HEINEMAN, Distribution
JOHN W. HICKS, Distribution
I. J. HOFFMAN, Exhibition
NAT HOLT, Exhibition
HAL HORNE, Advertising
EARL HUDSON, Exhibition
DONALD JACOBS, Exhibition
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
CHARLES REED JONES, Advertising
JOHN JOSEPH, Advertising
HARRY M. KALMINE, Exhibition
GUY A. KENIMER, Exhibition
H. F. KINCEY, Exhibition
MALCOLM KINGSBERG, Distribution
STANLEY KOLBERT, Exhibition
CHARLES E. KURTZMAN, Exhibition

C. J. LATTA, Exhibition
PAUL LAZARUS, JR., Advertising
IRVING LESSER, Exhibition
M. A. LIGHTMAN, Exhibition
DAVID A. LIPTON, Advertising
F. J. A. MCCARTHY, Distribution
S. BARRET McCORMACK, Advertising
CHARLES B. McDONALD, Exhibition
VINCENT R. McFAUL, Exhibition
HARRY MANDEL, Advertising
ALEX MANTA, Exhibition
ARTHUR L. MAYER, Exhibition
LOU METZGER, Exhibition
DAN MICHALOVE, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
ABE MONTAGUE, Distribution
ALEC MOSS, Advertising
LEON D. NETTER, Exhibition
JOHN NOLAN, Exhibition
JOHN J. O'CONNOR, Distribution
R. J. O'DONNELL, Exhibition
HUGH OWEN, Distribution
LEW PRESTON, Exhibition
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
H. M. RICHEY, Distribution
FRANK H. RICKETSON, Exhibition
HERMAN ROBBINS, Distribution
WILLIAM F. RODGERS, Distribution
ED ROWLEY, Exhibition
HARRY ROYSTER, Exhibition
EDWARD RUGOFF, Exhibition
CHARLES H. RYAN, Exhibition
GEORGE J. SCHAEFER, WAC
J. MYER SCHINE, Exhibition
LOUIS W. SCHINE, Exhibition
CHARLES SCHLAIFER, Advertising
TED SCHLANGER, Exhibition
S. A. SCHWARTZ, Exhibition
WILLIAM A. SCULLY, Distribution
SI SEADLER, Advertising
GRADWELL SEARS, Distribution
JOSEPH M. SEIDLER, Exhibition
HARRY F. SHAW, Exhibition
STANLEY SHUFORD, Advertising
SPYROS SKOURAS, Exhibition
NATE SPINGOLD, Distribution
J. R. SPRINGER, Exhibition
ARNOLD STOLTZ, Advertising
HARRY THOMAS, Distribution
JOSEPH R. VOGEL, Exhibition
ROBERT WEITMAN, Exhibition
WILLIAM WHITE, Exhibition
R. B. WILBY, Exhibition
PHILIP A. WILLIAMS, Advertising
NAT WOLF, Exhibition

'HAPPY TO SERVE'; 'AWARDS ENCOURAGE SHOWMANSHIP'

SAY JUDGES

J. J. FITZGIBBONS

President

Famous Players Canadian, Toronto

I regret that conditions beyond my control have made it impossible for me to take as active a part in these competitions as I would like. However, I do follow the events closely and my opinion is that as a medium for stimulating better box office grosses they are serving a very useful purpose.

With the lush business now being enjoyed through the extra money put into circulation by war industries, some managers might allow their exploitation efforts to lag, however, those men who "keep their hand in" through participating in the Quigley Awards Competitions will reap great benefits and be that much further ahead when it is again necessary to scratch for business.

MALCOLM KINGSBERG

Vice-President

Radio-Keith-Orpheum Corporation

I am very happy to accept your invitation to serve on your "Committee of Judges for the 1944 Quigley Awards. Your Round Table together with your Annual Awards are educational as well as inspirational. The opportunity of winning an award is always an incentive, and learning what others are doing is always helpful.

WILLIAM A. WHITE

General Manager

Skouras Theatres Corporation

I have your letter of December 22 with your kind invitation to serve on the committee of the Quigley Awards Competition for 1944, which I hasten to accept.

This year the motion picture theatre manager during wartime, has taken on an added importance. His abilities and efforts are to a vast degree directed to the aid of our National War Effort on the home front. Thus, the Quigley Awards today have become more significant, in that they are instrumental in creating extra impetus on the part of the theatre manager, not only with regard to box-office stimuli, but also as an important element in the National War Effort.

LEONARD H. GOLDENSON

Vice-President

Paramount Pictures, Inc.

It will be a pleasure to serve on the Committee to judge the Quigley Awards for the year 1944.

In this present period that we are going through, I am glad the Quigley Awards continue to give deserving managers an opportunity to show their ability to rise above other deserving showmen in the country.

H. M. EMDE

Zone Manager

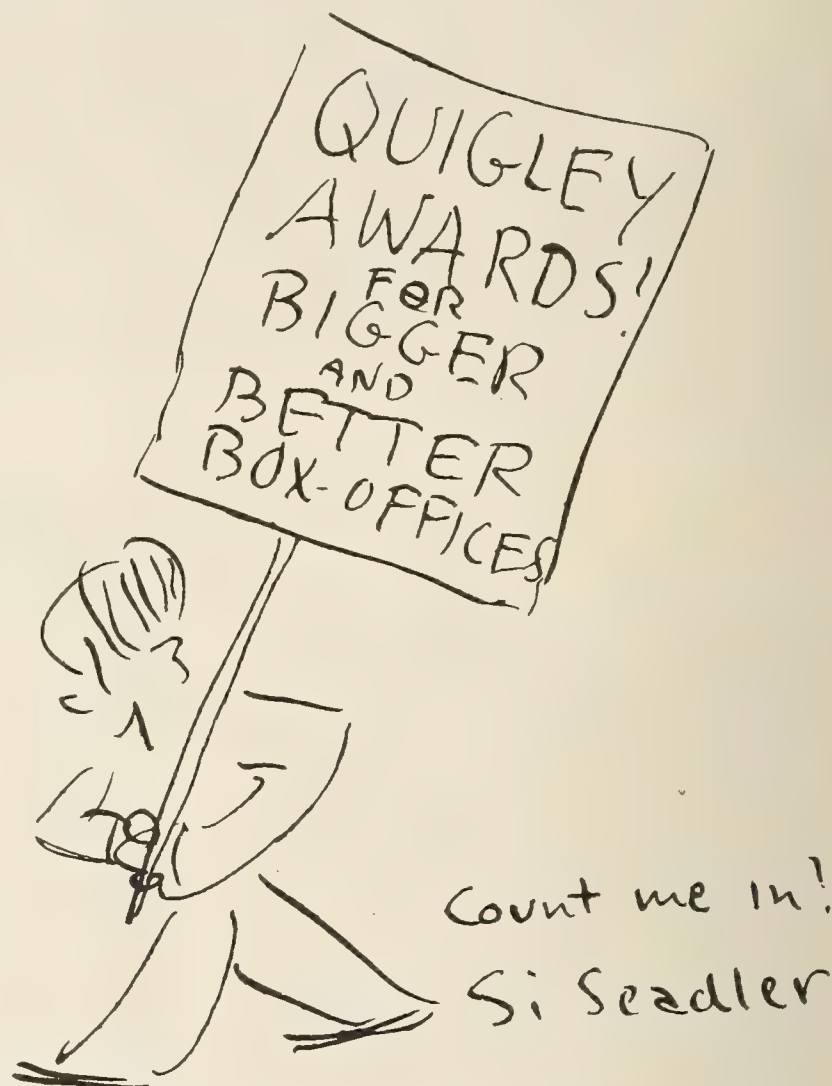
RKO Theatres

I will be glad to serve as a Judge on the Quigley Awards Competitions during 1944.

I think the Quigley Awards have considerable merit and they are incentive for managers as well as publicity men to enter into competition to show other managers and publicity men what is being done in other sections of the country. I am sure we would not know about their efforts if they were not given publicity through the Round Table in the MOTION PICTURE HERALD.

MEMO from —

S. F. SEADLER



In his inimitable style, Si Seadler, M-G-M advertising manager, pictures his approval of the Quigley Awards.

PAUL N. LAZARUS, JR.

Director of Advertising and Publicity

United Artists Corporation

Thanks for your invitation to serve as a judge for the Quigley Award Competition. It goes without saying that I shall be only too happy to avail myself of that privilege.

We all recognize that with curtailment of newsprint becoming more stringent every day, we may very well have a new era of showmanship thrust upon us. The Quigley Award Competition fosters the very type of exploitation and publicity thinking which may prove to be the most potent single factor in our business during the coming year.

PHIL WILLIAMS

Director of Advertising and Publicity

The March of Time

I shall be most happy to serve on the Judging Committee for the 1944 Quigley Awards.

This year, more than ever before, I know these awards have proven a real encouragement and inspiration to all those showmen striving for tops in showmanship.

"Provides an Incentive for Originality in Selling"

"True Training Ground"

During my many years as a theatre manager, I always spoke of the Quigley Awards in glowing terms. From my friendships, contacts and daily business with the men in the field, at present, I know that every Award, Plaque and Citation received means more to them than any cash award could emphasize.

In my present position, I greatly credit the opportunity the Quigley Awards gave me in showing my wares. I daily strive to prove the sound and basic training achieved in the managerial field. The very fact that our industry is reaching more and more into this field for man-power is proof that it is a true training ground, and the Quigley Award is the searchlight that falls on those who are true showmen.—ARNOLD STOLTZ, *Director of Exploitation, United Artists Corp.*

F. H. RICKETSON, JR.

President

Fox Inter-Mountain Theatres, Denver

I shall be very happy to serve as a Judge on the Quigley Awards for 1944. This is a competition which has stimulated fine showmanship within our industry, and I am delighted that the MOTION PICTURE HERALD through its Managers' round Table desires to continue the idea through the coming year.

Only a few weeks ago while in Hollywood I heard Mr. Charles Einfeld, vice-president of Warner Brothers, state that the Quigley Awards had done much good in the industry and he had noted with great pride the fine enthusiasm among theatre men for competition that reflected showmanship.

JACK COHN

Executive Vice-President

Columbia Pictures Corporation

Anything which increases a man's pride in his profession, which stimulates his creative thought, is not only of value to the individual himself but to the organization for which he works and to the industry of which he is a part.

It is for this reason the Quigley Awards have become so important an inspirational force in improving the showmanship of alert theatre managers throughout the industry. The ideas brought forth have not only heaped honors on the winners, but in turn have helped the rank and file of theatre managers. For that matter, the idea of the Quigley Awards was in itself an inspiration worthy of the men who serve the Quigley Publications.

E. J. HUDSON

President

United Detroit Theatres Corporation

I shall be glad to serve as a Judge on the Committee for the 1944 Quigley Awards Competitions in accordance with your letter of December 22nd.

These annual Competitions have become traditional as an inspiration to showmen to draw to the utmost on their talent in behalf of box office results and in box office results are the present and the future of the Motion Picture Industry. I am glad they are to be continued.

HARRY D. BUCKLEY

Vice-President

United Artists Corporation

I believe I have been a member of the Judging Committee each year since the inception of the Annual Awards Competition. Throughout that period of time, I have noticed the constantly increasing number of entries and the continued improvement in the quality of the campaigns submitted by the contestants.

In my opinion, the Quigley Awards Annual Competition is a splendid influence in stimulating advertising and publicity men throughout the Industry to a greater effort in merchandising product and in that way makes a distinct contribution to the business.

Please accept my best wishes for much success with the 1944 Contest!

J. J. O'CONNOR

Vice-President

Universal Pictures Company

Having been one of the Judges for several years, I can testify to the undoubted stimulus that it gives to the publicity men in the field.

I have often noted theatre men making notes of many of the ideas sent in, in the contest for the Awards, so that not only is the annual Award a stimulus to the exploitation men, but also it has its value in disseminating ideas to many of the most important exhibitors and advertising men in the Industry by being able to show first-hand the work of the men who toil in the fields.

OSCAR A. DOOB

Director Advertising and Publicity

Loew's, Inc.

Thanks for inviting me to serve again as a Judge in the Quigley Court of Appealing Showmanship.

The Quigley Awards no longer need comment or praise. This plan of stimulating showmanship has by now become a part of show business. We are always happy when Loew theatremen and women show an interest in the Quigley Awards, because that means they are striving to be better showmen. And this business needs good old showmanship more today than it ever did.

DAVID A. LIPTON

Dir. Advertising, Publicity and Exploitation

Columbia Pictures Corporation

The Quigley Awards have become a tradition in the motion picture industry. They serve an excellent purpose in stimulating the type of showmanship that results in better grosses.

I feel that the industry is indebted to Quigley Publications for this valuable and productive annual effort.

LEON NETTER

Vice-President

Paramount Theatres Service Corporation

Thanks very much for the invitation to act as a Judge in the forthcoming Quigley Awards Competition. I shall be pleased to do so.

The Quigley Awards serve as a real incentive for originality in selling, and inspires showmanship of a type that cannot help but be felt in bigger and better box office results, and the stimulation of good will generally.

Extensive Radio Campaign for *Sinatra Contest* "Yankee Doodle" in Australia *Promoted in Providence*



Photo by R. A. Sandeman

An extensive radio campaign was used to exploit the showing of "Yankee Doodle Dandy" at the Royal theatre, in Adelaide, Australia. The campaign was arranged by Harry Wren, director of the theatre, and included 50-word announcements used eight times daily for four days in advance of the picture's run. On the opening day, the announcements were continued, and a 7½-minute recording was utilized three times, over each station.

Newspaper blocks (ads) varied in size from one inch single column to six inches three columns. The largest blocks were used on the weekend prior to opening and for the three days preceding the opening date.

The foyer of the theatre was decorated well in advance with large "Yankee" hats

and song sheet tie-ins from the picture.

A huge 80 ft. by 10 ft. title cutout in red, white and blue was placed over the theatre entrance with a 24-sheet board.

Rounding out the complete campaign were a variety of musical and orchestra tieups with window displays and local dance bands featuring songs from the picture. Radio stations featured children sessions, quiz programs and community singing with song hits from the picture.

All radio stations gave the picture 40 daily credit lines in conjunction with the Christmas Hamper Appeal for the Fighting Forces' Comforts Fund.

The campaign caused so much comment locally that Warner Brothers made it the basis of a special trade paper advertisement, headed "Hats off to Harry Wren".

Omaha's Mayor Proclaims "Salute To The Marines"

Exploitation for "Salute to the Marines," at the Paramount theatre, Omaha, resulted in several unique tieups. The cooperation of the Marine Corps was enlisted.

Manager Donald Shane succeeded in getting the city to allow posting of 470 placards on telephone poles with "Omaha's Salute to the Marines" standing out in heavy type. Getting the same name tie in with the picture, which opened just after the 168th Anniversary of the Marines, also was arranged on 250 street car cards.

Mayor Dan Butler of Omaha, issued a proclamation making the opening day, "Omaha's Salute to the Marines."

Seven department stores devoted windows to displays and photos; seven more firms contributed electric signs; over 40 spot announcements were obtained on the four radio

stations; all local orchestras paid tribute by featuring Marine songs and excellent coverage was obtained in all newspapers.

Bierbauer Promotes Book Windows

When "Is Everybody Happy?" was booked into the Colonial theatre, Allentown, Pa., manager Charles Bierbauer arranged for a number of local book stores to feature window displays built around the theme of "Books to make you happy." Stills from the picture and attractive credit cards rounded out the display.

Riccy Gets Spot Announcements

Ten spot announcements on a local radio station were promoted by W. Riccy, manager of the Stanley theatre, Atlantic City, N. J., to get listeners to submit the ten best pictures in which Humphrey Bogart appeared. Winners received a pair of guest tickets to see Bogart in "Sahara."

A Frank Sinatra Singing Contest was included among recent promotional activities by Rita Morton, publicist, at the RKO Albee, in Providence. Rita and manager David Levin worked out details of the campaign together.

A 40 by 60 display, trailer and application blanks were used two weeks in advance. A display and blanks were also furnished to a popular ballroom which cooperated and a week's engagement for the winner was arranged with the management of the ballroom.

Letters were sent to personnel directors of defense plants and the local USO posted a notice of the contest on the bulletin board. 112 applicants entered the contest, which was run over a period of one week.

To publicize the engagement of "Phantom of the Opera," recently, Rita tied up with the music clubs and instructors at high schools. Window tieups were arranged; a street ballyhoo was employed; Nelson Eddy's parents were guests of the management, resulting in fine publicity breaks, and spot announcements were used.

Ruth Warrick, star of "The Iron Major," made a personal appearance at the theatre in conjunction with the showing of that picture. Rita arranged for Miss Warrick to attend several civic functions, with resultant news and photo breaks. Many fine window displays were promoted and 2,000 photos of Pat O'Brien were distributed in advance.

Soviet League Tied Up By Tracy in Cleveland

Gertrude Tracy, manager of Loew's Ohio theatre, Cleveland, made an unusual tieup to aid the exploitation of "City That Stopped Hitler." She contacted the Soviet American Friendship League and obtained their cooperation in distributing 20,000 heralds bearing a statement from the chairman of that organizations, endorsing the picture and urging the membership to see it.

A special screening was held and the SAFL sent letters to all directors and sponsors. The organization also provided young women in costume to man the Bond booth and supplied a colorful display to further promote the sale of War Bonds and Stamps.

About 300 members from a nearby Military Police Training Camp attended the theatre on opening night with the *Cleveland News* running a featured story on the event.

Paper Salvage Drive Aids "What a Woman"

Sid Holland, manager of the Palace Theatre, Akron, Ohio, landed a lot of extra newspaper publicity for "What A Woman," when he tied in with the local papers and arranged a waste paper matinee for kids. Every boy or girl who delivered at least ten pounds of paper were admitted free to see the Rosalind Russell-Brian Aherne comedy.

WITH CERTAINTY

ON MANY FRONTS where vital pictures are made without rehearsal, the cameramen have utmost confidence in the unvarying high quality of Eastman films. This certainty is built on a half century of unexcelled performance. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

EASTMAN FILMS

Newspapers Plug "Jack London" Book Week

For the opening of "Jack London" at Loew's State theatre, New Orleans, manager Rodney Toups put over several effective tie-ups which got his attraction plenty of local attention.

Through a tie-up with the Merchant Marine Library Association, Toups arranged a Jack London Book Week. Special receptacles were placed in the theatre lobby where patrons deposited old books to be used by men of the merchant marine on outgoing boats. Secretary of the Merchant Marine Library Association and theatre manager posed for special pictures in lobby which broke in both the *Item* and *Picayune*. Stunt was played up in other papers and received generous support of the public.

Antoinette, famous local restaurant noted for its oyster specialties, got out a display featuring Osa Massen and billed her as "The Oyster Girl," with full credit to her appearance in "Jack London." The Royal Crown Cola tie-up accounted for several of their delivery trucks carrying special banners plugging the film's premiere. A tie-up with Adams Hat accounted for two stores getting out special window displays.

Streets throughout the city were stencilled with "It's Jack London Week." On the radio, twenty spot announcements daily plugged the opening through the co-operation of the Merchant Marine Library Association.

Winterton Snares Tieups For "This Is the Army"

W. E. Winterton, manager of Famous Players Canadian Capitol theatre in Saskatoon, Saskatchewan, reports a strong campaign on "This Is the Army."

The Hudson's Bay Company devoted a window next to the entrance to their store and dressed it up with an army display, using a 3-sheet cutout and stills as the center of attraction. Theatre credits were boldly displayed and the window was allowed to stand for three days.

"Wesley Music House" used full window of "This Is the Army" music.

On Sunday, before opening, the R.C.A. Victor program sponsored by a local merchant had a 15-minute program and called it "Fifteen Minutes from 'This Is the Army'." All music played was from the picture. The program followed the news broadcast and got a good listening audience.

The Hudson's Bay Company have a 15-minute radio program daily and gave the picture two good plugs. Plenty of co-operation was obtained from local dailies.

Trudell Lands Full-Page Co-op

Bill Trudell, manager of Famous Players' Capitol theatre in London, Ontario, promoted a healthy tie-up page in the *London Free Press* in connection with his recent playdate of "This Is the Army." The page contained 19 commercial ads, and plugged the fact that a generous portion of the proceeds goes to the Canadian Army Show and Recreation Fund.

CONGRATULATIONS

January 2nd

Frank E. Drachman
Alexander Maus
Elmer Field
Ted Hodes
M. Augenblick
Peter L. Baffes
Chet McSwain

3rd

William Leroy Miller
David Goodman
Dave Jones
Chuck Milan

4th

David M. Brotman
Walter Hinks
Jack Braunagel
Jack Lykes
Albert Laile, Jr.
Mike Weiss
George Stroud
Laura Wernick
Arthur Joy
C. R. Stoflet
Gene Yarnell
Fred E. Moree
Albert E. Fain
Clarence R. Bosch

5th

Henry W. Beuttel
Robert E. Holmes
Stanley J. Klein
William F. Moody
William M. Pinckard
Raul Barrera
Charles Doctor
John E. Moore

6th

L. W. Bevel
Joseph Josack
M. W. Cowan
Bert C. Wild
Frank L. Willis
James May
Jerome Greenberger
James F. Collins

7th

George L. Allen, Jr.

8th

Claude L. Davis
Eugene Stutenroth
William Sholl
Fern Lynn
Herman Semel
Harold Bishop
Frank Margiotta
William Ryan
Paul Sweeney

January 9th

John C. White, Jr.
Frank X. Linn
Claude L. Flater
James M. Raskin
Rene Daigneault
Joseph Feeney
Robert F. Black

10th

A. E. Abelson
John J. Gildea
W. L. Stratton
Mark T. Kempenich
J. Edwin Milstein
C. W. Davis
C. Russell Marsh
Kenneth Higgins
Andrew Csich
C. J. Hubley, Jr.

11th

Harry M. Rouda
Lawrence Waters
Harry E. Jones
Dave Davidson
Ralph W. Tarkington
David Collie

12th

F. H. Jones, Jr.
Merrill F. Hanna
Henry E. Newberry
William Novak
O. C. Lam, Jr.
Donald H. Alldritt

13th

Thomas R. Reilly
Anton Janssen
Robert Holland

14th

John Revels
Alvin K. Lavender
Jules Koenig
Charles Stephenson
Spencer Bentley
Philip Sigel
Raymond C. Fahrenholz
Henry Sutton
Conrad Mandross
Russell Callen, Sr.

15th

Charles Dearth
Roger MacGuigan
W. L. Barrett
James T. Barnett
Albert Garfield
W. J. Lindeman
Harold Grott
Elmer R. Nimmer

CHARLES A. BOSHART, former manager of the Garfield theatre, in Alhambra, Cal., has been promoted to manager the Injunga theatre, in Injunga, Cal.

MURRAY PECK, former manager of the Cabart theatre, in Long Beach, Cal., is now a photographer at the U. S. Naval Station, in Astoria, L. I.

EDWARD SNIDERMAN, RKO division manager for Bronx and Westchester, has been inducted into the Army.

WALTER H. KINIRY has been transferred from manager of the Bellows Falls Opera House, in Vermont, in the same capacity to the Rialto theatre, in Lancaster, N. H. Both houses are in the Interstate theatre circuit.

FROM READER

Dear Gert:

It doesn't seem quite like the Yuletide Season down below the Equator—but the calendar says 'tis so.



David Bachner

Here's wishing you a joyous, healthy holiday season and may this New Year bring peace to all men. Now into my second year "somewhere in New Guinea" and still on my feet. And, here, that is an achievement. This will be my second Christmas upon this strange,

primitive island. My last? Who can safely predict? We all realize the climax is approaching in Europe, and after that, the Pacific will get the attention it requires.

I recently obtained the rank of sergeant, getting advanced three grades at a single throw certainly made me feel grand. Also note my new address. Now in a signal aviation company, but still in the same war.

I suppose more stars will head this way after the close of the European war. Gary Cooper made the rounds here recently, but I couldn't get over to see him.

Universal pulled a good stunt last week. Premiered the new Olsen and Johnson movie "Crazy House." Naturally, the men wrote home about it, netting the flicker plenty of free publicity. More producers should do this. Makes a different treat for us and does the picture no harm. After all, the screen represents our sole entertainment. The Red Cross clubs offer little, and, of course the U.S.O. and Stage Door Canteens are only something we read about. Servicemen are toasted at those places, but little do Americans realize what their countrymen are enduring on some of these hellish Pacific islands.

I get most of my Warner Cleveland news from my sister, who manages a theatre for them. She has the Doan theatre. She tells me of the difficulties in the operation of theatres today. Who knows—perhaps I have less headaches on this bombby island.

Wish I could send you a portion of this sunshine. I imagine shivering New Yorkers could appreciate it. Your town still looks grand in newsreels, and hope to see the lady with the torch before long.

—DAVID BACHNER, Signal Corps, c/o Postmaster, San Francisco. (Formerly of Warners' ad department, Cleveland.)

FIRST, LAST and ALWAYS — IT'S

EXPERT
TRAILER
MAKERS ON
ANY SUBJECT

Filmack
FOR

PROMPT ON
DELIVERY
TOPS IN
QUALITY

SPECIAL TRAILERS

1327 S. WABASH AVE., CHICAGO 5, ILLINOIS

F A M E F A M E F A M E
F A M E F A M E F A M E
F A M E F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E
F A M E F A M E

*Out
Next
Week!*

Edited by
TERRY RAMSAYE



A QUIGLEY
PUBLICATION



War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

DON ALDRITT
Miller, Wichita, Kans.

HARRY BOTWICK
Strand, Portland, Me.

JOSEPH S. BOYLE
Loew's Poli, Norwich, Conn.

LEW BREYER
Strand, Holyoke, Mass.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

DAVID DALLAS
Griffith, Manhattan, Kans.

JIM DARBY
Paramount, New Haven, Conn.

MILDRED FITZGIBBONS
Roosevelt, Flushing, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

J. M. GOW
Capitol, Nanaimo, B. C., Canada

LEN HERBERT
Centre, London, Ont., Canada

J. D. HILLHOUSE
State, Galveston, Tex.

JAMES J. KING
Keith Memorial, Boston, Mass.

G. R. LAYTON
Phipps, Childress, Tex.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
Palace, Cleveland, O.

BEN MINDLIN
Valley Stream, Valley Stream, N. Y.

CARL ROGERS
Granada, Cleveland, O.

ROBERT ROSEN
Sheridan Square, New York

JOSEPH SAMARTANO
Palace, Meriden, Conn.

WILLIAM VORHEES
Nortown, Flint, Mich.

Littler Organizes Junior Commandos

Recently organized by Glargence G. Littler at the Beechwood theatre, in Columbus, Ohio, is a Junior Commando organization numbering 525 strong. Three gratis shows were held for the kids during the campaign to sell Bonds and Stamps. Each Commando was given membership card and large badge in addition to pledge cards, which permitted them to solicit Bond sales from their neighbors.

An honor roll board of the boys and girls in service in the neighborhood was erected with due ceremony and two bomb casings were planted in the lobby. Folks were invited to purchase a Bond, which entitled them to sign their name to the bomb.

WAVE Recruiting Drive Arranged by Boyle

To aid the local drive for Wave enlistments in Norwich, Conn., Joseph Boyle erected a recruiting booth in the lobby of the Poli Broadway theatre. Photos were taken of the recruits and run in the local papers together with theatre mention.

Boyle also held a Saturday morning matinee to help the salvage drive. Walter K. Hjelm of the State Salvage Drive spoke to the kids commending them on their efforts in behalf of the collection. A special show was arranged for the kids.

Boyle Ties Boy Scouts To "Happyland"

Joe Boyle of the Loew's Poli-Broadway in Norwich, Conn., held a Boy Scout contest emphasizing the important role played by the Boy Scouts of America in the development of American youth in conjunction with his current film, "Happyland." Local Boy Scouts were invited to write a letter on the subject, "Why This Land is a Happyland." The award for the best entry was a copy of MacKinley Kantor's book and guest tickets to view the film at Loew's Poli-Broadway were given to runners-up.

In addition, Boyle arranged a classified "hidden names" contest in local newspapers

and issued bus cards which read: "Keep America a Happyland. Buy War Bonds and Stamps for Christmas," and were accompanied by appropriate theatre copy and playdate.

Fine Newspaper Breaks for "Airways to Peace"

Readers and art breaks were accorded to the local showing of "Airways to Peace," March of Time subject, by local papers in conjunction with the picture's engagement at Loew's Poli-Palace in Meriden, Conn.

Manager Joe Samartano and his assistant, Sam Horwitz, both planted special stories with featured writers and sports commentators through the presence of a well-known local personality who appears in the film.

A screening was arranged for members of the Meriden Civil Air Patrol and the press; 200 postal cards were mailed to a select list of persons in town with a message and scenes from the picture. Hanging banners were used out front and a special display was placed in the theatre lobby two weeks in advance.



Photo by Clarence M. Bunting

This attractive window display, tying "Lassie Come Home" to the Bond Drive, was arranged by manager Bill Reisinger, of Loew's, Dayton, Ohio.

Westergren Plugs 'Oklahoma' With Tieups, Radio

Publicity director Gerald Westegren of the Lafayette theatre, Buffalo, N. Y., used a 10' by 15' display piece in his lobby two weeks in advance of the opening. Thirty-five cards were placed on city taxicabs; four 22 by 56 banners were used on publisher's trucks; 11 by 14's were spotted in the Greyhound bus terminals, as well as in a local tearoom; 250 table place cards were planted in restaurants, and sixty-five silk-screen jumbo window cards placed in better locations throughout Buffalo.

Display cards were featured in two Woolworth stores as well as in the W. T. Grant and Neisner stores, in connection with the tie-up on the songs "Put Your Arms Around Me Honey" and "Red Wing," both featured in the picture.

Westegren planted the six-day photo strip, in mat form, in the Polish newspaper, *Dziennik Dla Wszystkich*, which has a circulation of over 50,000, and received excellent publicity in this newspaper. Both feature stories and photos were planted in Buffalo newspapers.

The campaign included radio spot announcements over stations WEBR, WGR, WBNY, WBEN, and WKBW. Special newspaper advertising in addition to the regular theatre budget appeared in the *Courier Express* and *News*. Twenty-four sheets were posted six-days in advance of the opening and were held throughout the engagement.

Page One Story for Newsreel

Arthur Groom, manager of Loew's State theatre, Memphis, landed a page one story with a three column art break through his newsreel recently. A scene was flashed showing survivors of the Tarawa battle. A mother in the audience recognized her son, giving her first knowledge that he had not been injured. Groom gave the happy woman an enlarged photo of her boy.

Peters Promotes Radio Plugs for "Lorraine"

Every conceivable exploitation angle was included in George Peters' campaign to exploit the booking of "Cross of Lorraine" at Loew's theatre, in Richmond, Va.

Punch copy was used along with Free French flags on the marquee and for lobby and front displays. Eddie Weaver, the house organist, featured a medley of popular French songs, which was dedicated to the Fighting French depicted in the picture. On opening night officers of French organizations were introduced from the theatre stage.

Free radio plugs were promoted over WRNL and WMBC, in advance of the opening. Ads were underlined two weeks in advance and several photo and publicity breaks were obtained from the local dailies. 2,500 personal endorsement cards were mailed out.

Bookshop, School Tieup

Five thousand bookmarks were distributed at various branches of the library and several bookshop tieups and window displays were arranged. Posters were placed on local school bulletin boards advertising the picture, and a language contest was given in grade schools. Special permission was secured to placard city owned trash cans advertising the picture, theater and play-dates.

Full-Page Co-op Landed for Anniversary by Wilson

The fourth anniversary of the opening of the Regent theatre, Brockville, Ont., was the occasion for a special campaign and arrangement of outstanding shows by manager F. H. Wilson.

A cartoon show was arranged, featuring the most popular cartoon characters as an added treat for the kiddies on Thanksgiving Day at a special morning show. Free photographs of Roy Rogers, popular western star, were given away to patrons.

A full page co-op ad was obtained through cooperation with local merchants and newspapers came through with fine publicity and art breaks. All regular advertising, such as window cards and programs, etc., carried slugs on the anniversary.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. **Postpaid**

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)



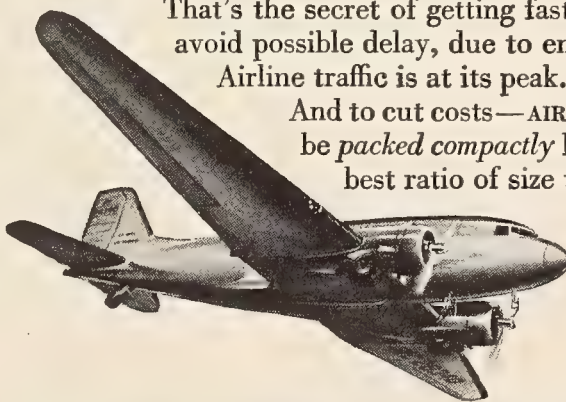
SHIP WHEN READY-

**the secret of getting
FASTEST DELIVERY**

DON'T wait for "routine" afternoon pickups, when shipping **AIR EXPRESS**. Get your shipments on the way as soon as they are ready — as early in the day as possible.

That's the secret of getting fastest delivery. Because you avoid possible delay, due to end-of-day congestion when Airline traffic is at its peak.

And to cut costs — **AIR EXPRESS** shipments should be *packed compactly* but securely, to obtain the best ratio of size to weight.



**A Money-Saving,
High-Speed Tool For
Every Business**

As a result of increased efficiency developed to meet wartime demands, rates have recently been reduced. Shippers nationwide are now saving an average of more than 10% on Air Express charges. And Air Express schedules are based on "hours", not days and weeks — with 3-mile-a-minute service direct to hundreds of U. S. cities and scores of foreign countries.

WRITE TODAY for "Vision Unlimited" — an informative booklet that will stimulate the thinking of every executive. Dept. PR-1, Railway Express Agency, 230 Park Avenue, New York 17, N. Y.

AIR EXPRESS
Gets there FIRST

Phone **RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION**
Representing the **AIRLINES** of the United States

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



WANTED TO BUY

WANTED—PIPE ORGAN IN EXCELLENT condition, state complete details and information. A. HEFFERAN, H & M Theatres, Coopersville, Mich.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

1944 EDITION OF FAME READY SOON. EVERY exhibitor should have a copy. An annual audit of motion picture and radio personalities. Limited supply. Send \$1 today. QUIGLEY BOOKSHOP, Rockefeller Center, New York 20.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW EQUIPMENT

COMPLETE NEW SOUND EQUIPMENT, Rotary stabilizer, high fidelity, powerful amplifier, stage and monitor speakers, \$850. BODELSON, 10-38 Jackson Ave., Long Island City.

BOX OFFICE BOWL HEATERS, \$9.50; VICTORY carpet, all colors, \$2.49 sq. yrd.; pickup pans with handle, \$1.27; colored lamps, 15/25 watt, 20c; 40/60 watt, 23c; rechargeable flashlight batteries, \$2.20; collapsible 36" x 48" beaded screens, \$11.50; rectifier bulbs, 15 ampere Gordos, \$6.95; 6 ampere Westinghouse, \$3.95; Nodraft speaking tubes, \$5.75; Suprex carbon savers, 98c. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York. 18.

USED EQUIPMENT

ROCKOLA 12 RECORD JUKE BOX WITH RECORDS, \$77.50; Peerless condenser lenses, \$3.95; reflectors, 50% discount; aluminum marquee letters, fit Adler, Wagner, etc., 9" standard, 95c; 9" deluxe, \$1.25; 12" deluxe, \$1.75; 16" deluxe, \$3.95; 30 ampere rectifiers with tubes, \$99.50. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

358 AMERICAN SEATING BALL BEARING 3/4" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, \$3.50 each; 230 American ball bearing fully upholstered padded red figured velvet backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE—TWO MODEL H MOTIOGRAPH machines with lamps. Good condition. \$300. for the two. LIBERTY THEATRE, Franklin, Ky.

STUDIO EQUIPMENT

HOLLYWOOD 16MM. RECORDING CAMERA, double system; 400' magazine; synchronous motor; A.C. power pack; high fidelity volume indicator amplifier; dynamic microphone; Berndt-Maurer type Galvanometer; cables, etc. Worth \$1,500. Special, \$795. Bell & Howell 5 way sound printer, \$2,250. Reduction printers, from \$750. Send for Laboratory and Recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

Hobart Bosworth, Actor, Dies at 76

Hobart Bosworth, in motion pictures as director, writer and actor since 1909, died December 30 in Hollywood of pneumonia, at 76.

Mr. Bosworth started his career in 1885. He came to Broadway, and became leading man to the legitimate theatre's starred actresses, such as Minnie Maddern Fiske, Julia Marlowe and Henrietta Crosman.

His film career included pictures such as "The Count of Monte Cristo," "Behind the Door," "Woman of Affairs," "Abraham Lincoln," "The Crusader," "The Miracle Man." In all, until his retirement in 1942, he had appeared in 526 pictures.

Mr. Bosworth was married twice. His first wife was Adele Farrington. His second, whom he married in 1920, was Cecile Kibre, scenarist.

With Mr. Bosworth when he died was his son, George. Mr. Bosworth was a descendant of Miles Standish.

Winston J. Ray

Winston J. Ray, theatre executive and civic leader in Greenville, Alabama, died in Chicago December 29. Mr. Ray was past commander of the local American Legion post, in addition to his activities in theatres.

Bob Ripa

Bob Ripa, 30, USO entertainer, died in a plane crash in the South Pacific, USO-Camp Shows was informed on December 29. Born Ejvin H. Hansen, in Denmark, he learned juggling from his parents.

Peter Steele

Peter Steele, assistant superintendent at Warner Brothers studio laboratory, died at his home in Hollywood January 3 of a heart ailment. An expert film technician, he had been in the Warner laboratory post for 18 years.

Roy D. McBride

Roy D. McBride, artist with the International Circuit for 12 years, died December 28 at Legion, Texas, at the age of 46. He was a veteran of World War I.

Frank Adams

Frank Adams, former engineer at the RKO 81st Street, New York, was killed in action on November 30. Mr. Adams left his work at that theatre to join the Merchant Marine.

Horace Williamson

Horace Williamson, entertainer and owner of Williamson Entertainment Bureau, was killed when his automobile struck a loading platform in Cincinnati. He died on Dec. 29.

Billy Reeves

Billy Reeves, old-time comedian, died December 29 in North Ixworth, England. He had been a close friend of Charles Chaplin and appeared in several American films.

Rupert Julian

Rupert Julian, actor and director, died in Hollywood December 27. He is survived by his widow, Elsie.

Henry Vogel

Henry Vogel, 67, Chicago manager, died December 29 from pneumonia. He had managed Orchestra Hall for 40 years.

Club Plans 1944 Program

The Chicago Variety Club, now entering its second year, with Johnny Jones and Jack Kirsch as barkers, is planning an elaborate charity program for 1944.

Kimberley Resigns British Army Film Position

Paul Kimberley, managing director of National Screen Service, Ltd., London, has resigned as director of Army Kinematography at the British War Office. Mr. Kimberley was appointed to the post in 1941.

Manages Shearer Branch

Theodore Lay has been named manager of B. F. Shearer Theatre Equipment Company in Portland, Ore. He succeeds Philip Blake, who has entered the Army.

Jack Barry Resigns from Minoco to Head New Unit

Jack Barry, president of Minoco Productions, Inc., producers of juke box films, resigned last week to take over the presidency of Eagle Productions. Eagle operations will include television production. Mr. Barry organized Minoco in 1941.

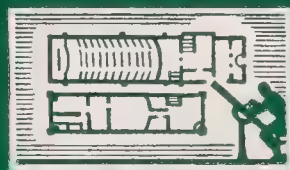
Foch President of World

William Foch, with Ufa in Berlin prior to the war, is president of New World Pictures, Inc. The first picture is to be "Lady in Gray."

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



Planning Now for
Better Post-War
Theatres

Page 92



CHECKING AND REPAIRING THE
PLUMBING SYSTEM

Page 100



PLACING THE SCREEN

Page 96

PHYSICAL OPERATION • MAINTENANCE

JANUARY 8, 1944

BUY MORE WAR BONDS



RESURFACING REDUCES
SOUND QUALITY!

GET AN

RCA SNOWWHITE SCREEN...

THEY STAY WHITE

See your RCA Theatre Supply
Dealer, or write for free bulletin
"RCA Snowwhite Screens" to
RCA, Dept. 70-30, Camden, N.J.



THEATRE EQUIPMENT

RADIO CORPORATION OF AMERICA

**Where can I get the
best information
on Plastics?**



Probably from the company that has been longest engaged in providing plastic materials for your purpose, and has a highly practical as well as theoretical outlook on the subject.

Where plastic surfaces for walls, counters, table tops, columns, doors is concerned that company is unquestionably Formica, which in 1927 led the way in suggesting these applications to architects, store fixture manufacturers, and furniture makers. Since then hundreds of leading architects and interior decorators have used the material successfully—according to methods of application developed by Formica—in countless famous installations.

It was used in famous ships such as the British steamers, Queen Mary and Queen Elizabeth, in scores of modern deluxe streamlined trains, in great hotels like the new Statler in Washington, in public buildings like the annex to the Library of Congress, or the National Airport.

So when you want information about plastics applications, turn to the people who know—who can give you practical, down-to-earth information based on real experience over many years. Ask Formica!

"The Formica Story" is a new movie picturing in color the qualities of Formica, how it is made, how it is used. It is now available for meetings of architects and engineers.



THE FORMICA INSULATION COMPANY

4654 SPRING GROVE AVE., CINCINNATI 32, OHIO



EXHIBITORS and projectionists across America are to be congratulated for their splendid contribution to the war effort by conserving and recovering much of the copper plating of their "National" Victory Carbons . . . copper that would have been completely lost but for their cooperation.

Naturally the copper coating on Victory Carbons is as thin as practicable, because copper is a vital war material. This calls for strict maintenance of arc current within the recommended range, and careful adjustment of the carbon feed ratio.

Satisfied theater audiences everywhere are testimony to the constant attention being given to the current and feed factors.

In addition, tons of copper drippings and copper plate stripped from carbon stubs have been turned back into production channels as your Government urged.

Your continued cooperation in saving copper is still of utmost importance, for copper needs go right on expanding as America's war production grows. You've done a splendid job. Keep up the good work!

As a reminder, check the table below for carbon trim and current values specified for your equipment. A bulletin describing completely the operation of the Victory High Intensity Carbons will be sent promptly on request. Write for it today.

★ BUY UNITED STATES WAR BONDS ★

The word "National" is the registered trade-mark of National Carbon Company, Inc.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS			
Type of Arc	Arc Current—Amperes	New Victory Carbons—Size and Type	
"1 Kw" High Intensity, A. C.	52-66	7 mm x 9 inch H.I., A. C. Carbons in both holders	
"1 Kw" High Intensity, D. C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C. with adjustable feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C. with fixed feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative	

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

CARBON PRODUCTS DIVISION, CLEVELAND 1, OHIO

General Offices

30 East 42nd Street, New York 17, N. Y.

Branch Sales Offices

New York, Pittsburgh, Chicago, San Francisco

Better Theatres

Published in every fourth issue of Motion Picture Herald
 GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

The New Rules for Buying Projection Equipment in 1944

CONTROLS of the War Production Board over the distribution of projection equipment have been so simplified that, so far as the exhibitor is concerned, they are practically non-existent. A theatre owner requiring replacement parts needs only go to his supply dealer and place his order, as in normal times.

The dealer is authorized to furnish him with needed equipment and, in case of a fire or major breakdown, may *lend* him equipment without formality for as long as 16 weeks, while the exhibitor's regular equipment is being repaired or replaced.

Nearly all of the equipment needed by an exhibitor is covered in Limitation Order L-325, which is administered by Allen G. Smith, chief of the theatre equipment section. This order covers:

First, complete projectors, projector mechanisms, pedestals, bases, complete sound systems, soundheads, amplifiers, loudspeakers, projection arc lamp houses, complete projection arc current converting devices, and complete portable projectors, for use in exhibiting 35mm. film;

Second, accessories such as takeup reels, changeover devices, automatic enclosed rewinders, hand rewinders, nitrate film storage cabinets, steel fireproof booth tables, and film splicers; and—

Third, any parts or assemblies specially designed for use in the 35-mm. motion picture projection equipment and accessories listed above, and used to repair them when they have been broken down or are about to break down.

HOW EXHIBITOR BUYS

WPB control is exercised at the points of manufacture and distribution. The authority to furnish a theatre with equipment is requested, *not* by the exhibitor, but by the dealer.

The exhibitor files no applications personally.

He furnishes the dealer with information on which the latter bases his application.

This information includes the size, type and kind, model number, manufacturer's list price, and manufacturer's name of the equipment needed.

Corresponding information, *but without the manufacturer's list price*, is supplied

on all similar equipment in the hands of the exhibitor, together with information as to why the theatre's present equipment is inadequate or requires replacement.

Applications are filed on Form WPB-3253, and new equipment may be sold or loaned only on written permission from the War Production Board—with one important exception. That exception is:

A person does *not* need written permission to lend new equipment to a theatre in an emergency—for a period of not more than 16 weeks—while the theatre's equipment is being repaired or replaced.

At the end of the 16 weeks the equipment must be returned by the theatre unless the WPB has given written permission to continue the loan.

An emergency is declared to exist when a theatre's equipment has broken down, or is about to break down.

MANUFACTURING PROVISIONS

To insure that equipment will be available to meet the minimum essential needs of exhibitors, the WPB has given manufacturers quotas that may be distributed. Because of production requirements, some manufacturers are permitted to produce more than they may distribute under the quotas, and the excess must be held, but will be released if and when quotas are revised upward.

At the present time the established quotas are low, and are expected to be kept so, at least through the first half of this year, so that not all dealers will be able to carry all items in stock.

While not all of the present production may be distributed, the excess will be quickly available when quotas are raised, thus eliminating any gap between the liberalization of the quotas and the actual supply of the equipment.

It is impossible for any manufacturer to produce equipment in a few months. It requires nearly three months to obtain controlled and non-controlled materials, and with the present program on secret military equipment, six months is required to obtain some components, such as motors, ball bearings, zinc die castings, and electronic parts; and some weeks are required thereafter for actual fabrication of the equipment.

Thus, if no reservoir of equipment were available, the raising of the quotas would mean little for maybe nine months.

To secure equipment for distribution, dealers apply on Form WPB-547 for a 90-day stock of all accessories.

Like the exhibitor, the dealer is not required to file an application for permission to purchase equipment from a manufacturer for stock, but places his orders in the usual manner, giving the manufacturer information regarding inventory, and the manufacturer files an application on Form WPB-3253.

Accordingly, under the terms of Order L-325, the customer—the exhibitor—has no contact at all with the War Production Board.

If the exhibitor needs repair parts or accessories, the dealer may sell them from stock without a preference rating.

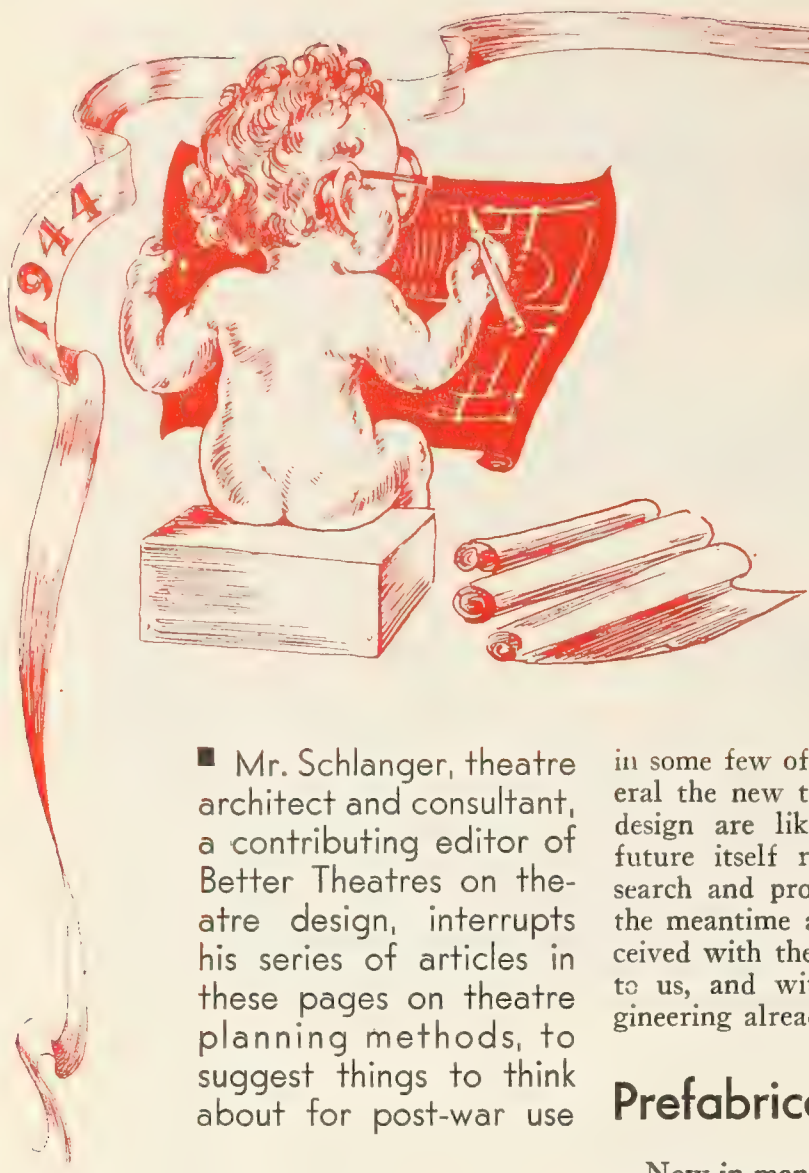
If the exhibitor needs equipment, he places his order with the dealer in the usual manner, and the dealer files on Form WPB-3253 for permission to sell that equipment.

Thus a very simple, highly efficient method of providing exhibitors with the equipment they must have if their theatres are to be kept in operation has been developed by the theatre equipment section. Under the policy laid down in the order, no exhibitor will have to close because of a projection breakdown. If his projection room is destroyed or damaged by fire, or if a major piece of apparatus goes "haywire," he can arrange with his dealer for the loan of equipment with which to carry on while his own is being repaired or replaced.

TUBE SUPPLY OUTLOOK

All types of tubes are governed by Limitation Order L265, which is administered by the Radio and Radar Division of the War Production Board. If there were an ample supply of radio tubes for civilian uses, exhibitors would have no difficulty getting replacement tubes for their sound systems from their dealers, if they returned the old tubes. The overall supply of many types of tubes is so low, however, that all, or nearly all, of the manufacturers' output is at present under direct WPB allocation to the various armed forces and suppliers of their equipment.

The Office of Civilian Requirements is now reported to be working on a plan to have a quantity of replacement tubes made available to the motion picture industry on direct allocation. It would seem that this is the industry's best hope of getting the tubes so vitally needed during 1944.



Planning Now for A Better Theatre After the War

By BEN SCHLANGER

■ Mr. Schlanger, theatre architect and consultant, a contributing editor of *Better Theatres* on theatre design, interrupts his series of articles in these pages on theatre planning methods, to suggest things to think about for post-war use

THEATRE OPERATORS have already begun to think about the rehabilitation of their properties, and the erection of new ones, after the war. In 1944, which has been called the year of decision in Europe, such thinking will not only be expanded, but become more definite in expectation that the time will soon arrive to put plans into execution.

What is a practical pattern for this thinking about the post-war theatre? Some exhibitors may anticipate revolutionary changes which are now so vague that they hardly dare to do any planning at all; others do not even consider the advances already available in the methods recommended before the war. Both are extremes which 1944 thinking about post-war construction and remodeling may better avoid. It rather should make use of what we have already found out about the efficiency of the motion picture theatre building, and of what we have tangible reason to expect in post-war materials and devices.

To strike at the outset the practical note that this discussion will follow throughout, let me say that there doubtless will be a substantial period, one of months, following the return of peace before any radical changes in construction methods will be available. If prefabrication were ultimately to be a factor, for example, it would require perhaps a year for manufacturers to develop a technique and conditions favorable for marketing it. Although the market may early display marked improvements

in some few of the older materials, in general the new things in both materials and design are likely to be products of the future itself rather than of wartime research and processes, at least directly. In the meantime a better theatre can be conceived with the materials now well known to us, and with the ideas in theatre engineering already developed.

Prefabrication

Now in many instances materials already exist which will have new significance for the designer after the war; in other instances it will be possible to use familiar materials in new forms and for somewhat different purposes than heretofore. In thinking along these lines one sees the need for prefabricated wall sections for the finishing of interior surfaces, especially in the auditorium. Hand-trowelled plaster has been a common finish; for plain, large flat surfaces this finish is fairly economical, but it becomes costly when a specified texture, or a broken-surfaced design is required for lighting provisions, acoustical specifications, and decoration. Trowelled plaster is also subject to cracking, shrinking and even loosening from its base.

Now instead of trowelled plaster, large sheets of a fireproof material could be employed, cast or extruded at the factory, with textures or surface break-ups included in the original material. Such a prefabricated wall surface should prove economical, attractive and devoid of the disadvantages of plaster. Cement, gypsum, asbestos and many other materials already familiar to us would be suited to this method.

Front Materials

It is difficult to conceive of a theatre front that would be better for using materials radically different from precast granite, colored glass, structural glass (in blocks, moulded or pressed), porcelain-enameled metal, and certain architectural plastics—all of which we had before the

war, though we may expect greater durability and flexibility in some of them, notably the plastics and glass materials, after the war. Glass and plastics are likely to come into greater use than ever, since they permit back lighting (it is to be noted that a translucent Formica has already been promised for the post-war market).

Thinking about the post-war theatre should be more alert than heretofore to the dramatic possibilities of architectural illumination. With the newer facilities of illumination, light can enliven and augment the beauty of material that lend themselves to its effective use.

Let us think about printing posters and other display matter on translucent material so that they can be illuminated from the rear, concealing the light sources at the same time that they take on richer colors and greater vividness. And there is no reason why such advertising accessories could not be used on the marquee as well as at the vestibule and in the lobby and foyer areas.

The Lobby

A theatre floor plan must conform to certain conditions presented by the project for which it is laid out, therefore one cannot say, in general, that it should be such and such; however, it should in any case arrange the lobby and foyer so that each serves its purpose precisely and not haphazardly. The outer lobby, or vestibule, may well be merely an enclosed space, relatively small, serving merely as a weather lock and noise barrier. It should be finished in the most durable surfaces. Hardwood is suitable for such finishing, and it is easily maintained by the occasional application of wax; plastics also meet the requirements well.

This is a good time to investigate also the provisions for selling tickets. The island ticket booth, a little cage often set at the sidewalk, may always have its place; but perhaps the motion picture business has taken it too much for granted. In many situations it would be better, in my opinion,

not to think of the ticket selling structure as a booth, but rather as a part of the building, integrated with it, a commodious room in which the patron purchases his ticket in attractive surroundings rather out on the street, sheltered from weather that may be disagreeable.

Then there is the matter of entrance and front exit doors. The one function should be differentiated from the other, in the treatment as well as location of the doors for each. The main entrance doors (one pair) preferably should enter into the foyer space; exit doors, on the other hand, may open directly on the street along the front face of the building as well as elsewhere.

Foyer Planning

Foyer and lounge areas serve a double purpose; it is in them that the specific charm of the theatre is created, and they also provide the necessary space for waiting patrons, meeting companion patrons, and other traffic conditions. They should also be well thought out for the accommodation of the growing custom of dispensing refreshments in theatres. We were just getting into that when the war stopped construction.

The foyer and lounge space serves the environmental factors in theatre operation. Decoration, architectural furbelows—these are wasted on patrons in the *motion picture* auditorium, and sometimes they interfere with the primary function of the auditorium, where "the play is the thing." But in the foyer and lounge we have our chance to provide a prelude to the make-believe of the screen, to start the patron in his retreat from the prosaic world of reality, and to distinguish the theatre, appealingly, from other recreational environments.

In giving the foyer and the lounge their special atmosphere carpeting and illumination will certainly continue to be major devices. For the walls, in addition to the many familiar materials, one may use prepared decorative veneers of metallized or painted fabrics. In any case, all surfaces should be washable. And coming attraction displays can be incorporated into the entire scheme architecturally and decoratively, treated to attract the eyes, and placed where sight of them is natural.

Standee Space

The area behind the last row of seating also may bear such relationship to the auditorium proper that it also may be quite decorative; however, this space has a much lower level of illumination than a foyer, so that much of the detailed ornamentation of value in the latter would be wasted in the standee space. This has often been the case, so now we ought to think about creating the treatment of the standee area around its peculiar lighting requirements, making the effect of the subdued lighting an element of the design. The scheme should also regard this space purely as one

providing a physical transition from foyer to seating—there should be no other activities here, nothing to stop unnecessarily the flow of traffic between the aisles and the foyer.

Toilet Rooms

We should certainly be thinking in our planning about improvement of the toilet rooms. And to do this we need to know about nothing that was not available before the war. Too much planning in the past failed to take note of advances in equipment and materials to such accommodations. Often a theatre which makes a fine impression in its front architecture and interior treatment, loses that valuable effect when the public goes into its toilet rooms, not necessarily because of uncleanness, but because they remind patrons of similar facilities in, say, a railroad station. Often, too, the plan, materials and fixtures make maintenance more difficult and costly than it has to be.

All flushing devices should have foot valve controls, and it is highly desirable to have the water supply of the lavatories controlled in the same manner. It seems to me that here as much as anywhere in the theatre photoelectric cell control of doors would be effective. Wall surfaces should be water-repellent and resistant to stain throughout—with the materials already developed for these purposes there is no reason for such finishes to be confined to the lower half of the walls.

Women's lounges have often been done elaborately in the larger theatres, but they are important enough, in the impression a theatre makes, to be commodious (according to the scale of the theatre) and tastefully appointed in every house located where women appreciate such things (as where do they not, these days?). And in the post-war theatre, mechanical ventilation of toilet rooms should be mandatory.

Projection Rooms

Every theatre that is much more than a mere local accommodation should have a projection room at least 10 feet high, with *all* of this height available to the wall facing the screen for projection and observation ports. In our planning now we should consider the use of a light steel frame and plaster blocks for construction of this front wall so that new openings may be readily made in it for new types of projection equipment.

Wherever possible, the projection space should stretch across the entire width of the auditorium; at least it should be 30 feet wide. The depth of the room ought not to be under 12 feet. Such dimensions not only allow for the proper disposition of the film projectors and accessory equipment, but for television receiving and projection apparatus, which belong in such a room rather than at the front of a balcony or a similar intrusive and inconvenient location. As television develops, it doubtless will become

feasible to place the theatre equipment a substantial distance from the screen. We should not expect, however, that a plan placing a thousand and more seats on one floor will soon be adapted to television unless rear projection could be effectively employed. From the point of view of construction economics, and I think from that of operating convenience also, projection from the rear of the auditorium better serves the purposes of the majority of theatres.

In planning the projection room we should also bear in mind the convenience of a floor made of removable panels which give access to a space below through which the wiring is run. This would provide not only for servicing, but for rapid, relatively inexpensive revision or additions required by changes in equipment.

In the Auditorium

The visual and acoustical considerations in the planning of the auditorium (the viewing space) of a motion picture theatre have always needed greater attention than they got. We should be thinking of this enclosure mainly as an instrument of the motion picture mechanism, capable of delivering to the viewer a faithful reproduction of the film creation. It is necessary to change our approach to the design of this element, from the assumption that it presents a decorative problem, to the idea that it offers a *functional* problem. This latter attitude by no means precludes the attainment of an environmental effect compatible to the purpose.

The main source of light in a motion picture auditorium, for the greatest periods of time in which the space is occupied by the public, is the illuminated screen. The screen light therefore should be our guide to what forms and textures the interior surfaces should take on. In addition, this light should be so controlled that there shall not be any annoying reflections.

Likewise, every form and texture of the walls and ceiling is capable of either *improving* or *destroying* the acoustical quality of the auditorium.

Let us think about the auditorium as a skeleton structural frame (many excellent and efficient types have developed in the past few years) with a light masonry curtain wall (non-structural) on the outside of the skeleton frame to keep the weather out, and then create an air space between the outer shell and a thin diaphragmatic shell forming the inside surfaces. The air space serves both for sound and weather insulation as well as for the running of ducts and the creation of space for air-conditioning purposes. The inside diaphragmatic shell could be supported on a very light steel framework, architecturally referred to as furring, with the finish material preferably made up of cast or extruded sheets of fireproof material, which could be bolted to the light furring.

The acoustical, lighting and decorative requirements would cause these interior
(Continued on page 108)



Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide... it is world-wide... serving the home front and battlefronts too!



RCA SERVICE CO., INC.

RADIO CORPORATION OF AMERICA

Subsidiary

Camden, N. J.



**GOLDBERG
BROS.**

DENVER
COLO.

no draft

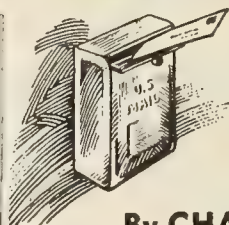
CASHIERS

**Speaking
tube**

\$6.00 anywhere in the United States

Save Those Extra Copper Drippings

The LIGHT on your SCREEN



By **CHARLES E. SHULTZ**

Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

When Framer Throws Shutter Out of Time

L. T. NICKELL, projectionist of Sikeston, Mo., asks the following question concerning loss in shutter timing when the picture is framed:

"I am having some trouble and I thought I would drop you a line and maybe you could help me. My trouble is that when I frame my picture with the framer it seems to throw my shutter out of time. I have tried everything I know, but I can't seem to find the trouble. I am using Super-Simplex with rear shutters. There may be two or three different things causing the trouble, but if you give me some ideas maybe it will help me."

I regret that the information contained in this inquiry is not complete enough to give me an opportunity to put my finger *definitely* on the cause of the trouble, but there are certain conditions which result in the loss of shutter timing which you describe, and their correction may clear up your trouble or effect at least a definite improvement.

If the difficulty occurs only at the time that the actual operation of framing is taking place, and the travel ghost disappears as soon as the picture is in frame, and the motion of the framing control has stopped, the trouble is probably due to a worn train which results in (1) excessive backlash, or (2) sluggish response of the framing slide assembly.

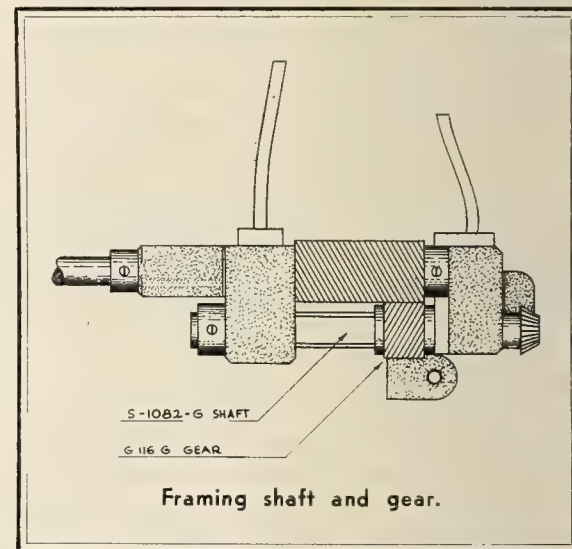
1. If the condition is the result of backlash from a worn gear train the only remedy is to replace the worn gears.

2. If the trouble is the result of sluggish response of the framing slide assembly, try a little lubrication on *shaft S-1082-G*, and *gear G-116-G*, which are shown in the accompanying schematic drawing. It is advisable to use Simplex framing gear lubricant on this shaft twice a week to prevent any danger of sluggish action from this source.

If the picture remains out of time after framing, the condition is probably caused by binding in the framing slide assembly. This binding action will make it impossible for the framing mechanism to follow the action of the cam which turns the intermittent when the framing handle is

turned, and the synchronization between the intermittent and shutter gears will be lost. Here's the way to find out whether this is the case:

1. Start the projector and let it run.
2. Open the non-operating side of the head and find a position where you can watch the gears shown in the drawing.
3. Turn the framing handle all the way in each direction and notice whether *gear G-116-G* moves all the way from one end



of *shaft S-1082-G* to the other end. Be sure to notice whether or not it moves in perfect synchronism with the movement of the framing cam of the intermittent.

If the gear fails to move all the way or doesn't keep up with the movement of the intermittent, a further check should be made to determine the cause of the binding of the framing slide assembly.

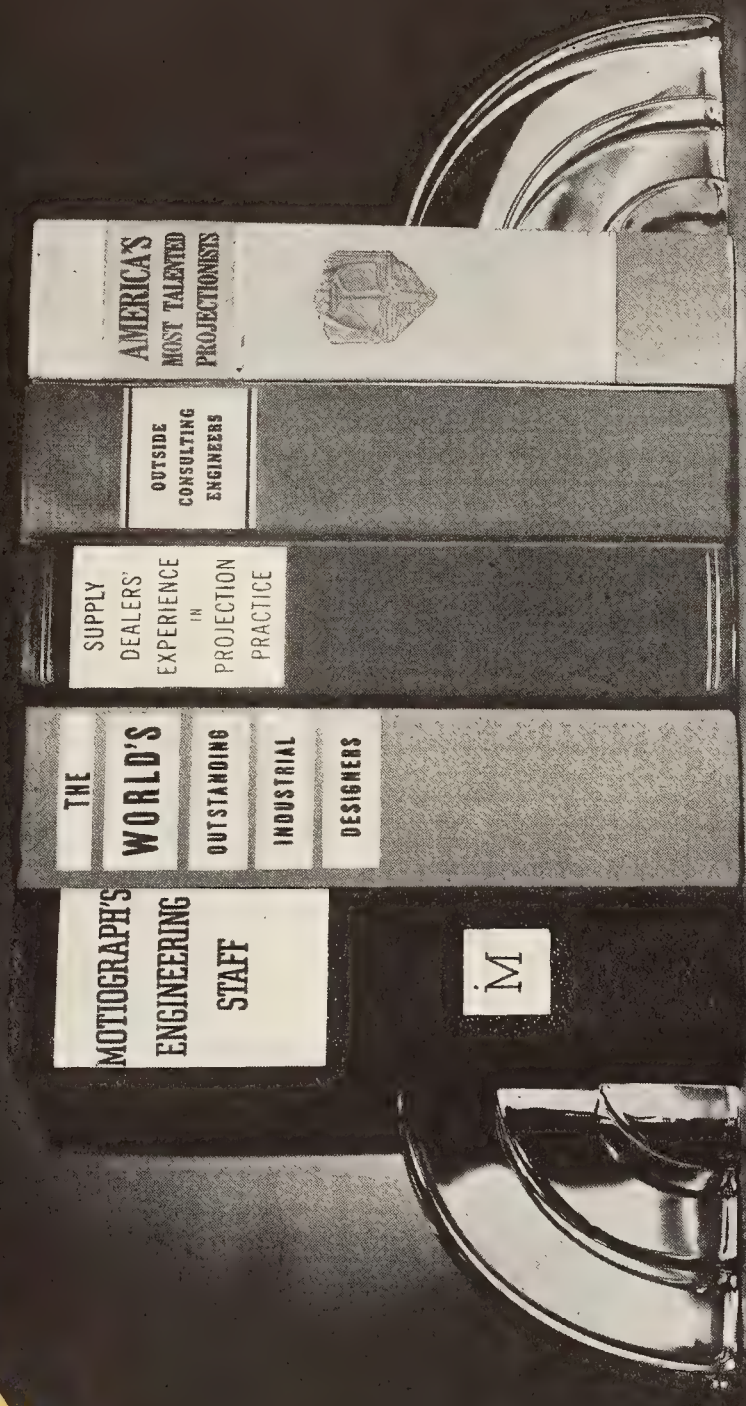
It will generally be found that lubrication at the points described will ease this condition, and if the gear train isn't *too* worn, you will probably find that your trouble will be greatly helped or eliminated.

Positioning the Screen For Maximum Effect

ALVIN SLOAN, general manager of the St. Cloud Amusement Corporation of Washington, N. J., writes as follows:

"I enjoy reading your 'Light On Your

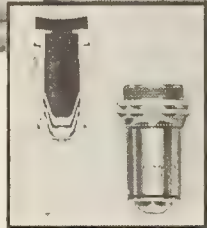
Out of this fund of knowledge



will come that great new post-war
MOTIOGRAPH PROJECTOR



Accuracy that Counts on all Fronts



Bausch & Lomb Oil
Immersion Objective
—97X-N.A. 1.25.

At first glance there would seem to be little relationship between an intricate, ten-foot long height finder and a microscope objective with lenses of less than one millimeter in radius. Yet both are the products of the same eyes, the same facilities, the same standards of accuracy, the same experience. Both are aiding in America's war effort. Both are products of Bausch & Lomb.

The lens computing and grinding skills that for years have produced the minute, exceedingly accurate lens components of the microscope objective are today also being employed in the production of height-finders and gunfire control instruments that are helping America's armed forces to win an earlier Victory.

This quantity production of precision optical instruments, pioneered and fostered by Bausch & Lomb through years of peace, has become a



For Bausch & Lomb
Instruments essential
to Victory—priorities
govern delivery
schedules.

highly valued asset to an America at war. Here again, because of its wartime accomplishments, Bausch & Lomb will be able to extend its optical services to peacetime pursuits when Victory is won.

BAUSCH & LOMB

OPTICAL COMPANY, ROCHESTER, N. Y.
ESTABLISHED 1853

AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS FOR MILITARY USE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION

A STAR PERFORMER

Safe

**Automatic FILM
REWINDER**

Sold thru THEATRE SUPPLY DEALERS
Exclusively
GOLDBERG BROS., Denver, Colo.

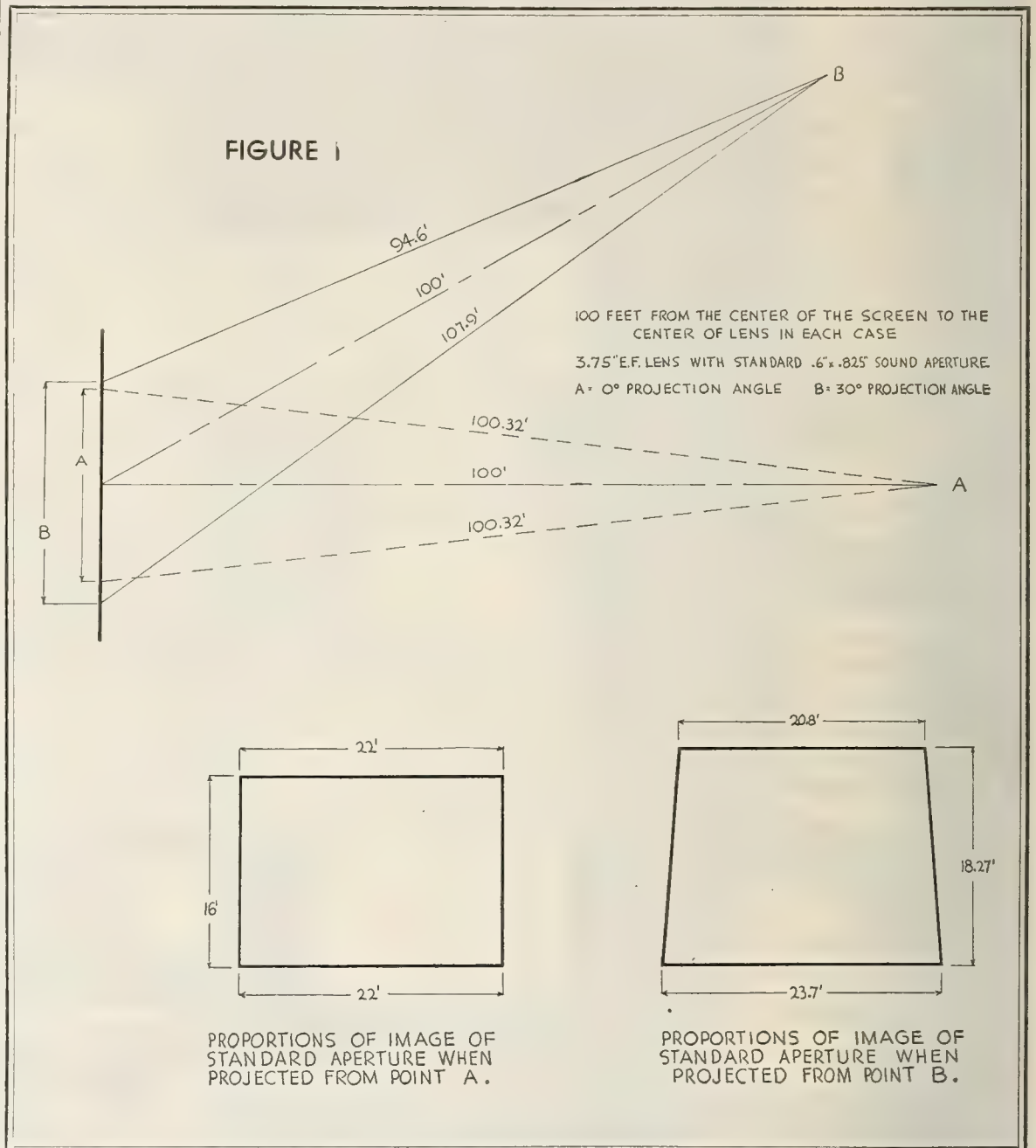
KEEP POSTED! . . .

For Post-war Preparedness

Screen' columns and have found them to be very interesting and informative. In the current issue you answer a question sent in by Projectionist Lawrence Bowman of Marion, Ohio, and your answer raises some other questions in my mind. You tell Mr. Bowman to determine the best angle at which to place his screen by using a mirror to see in what direction the screen will reflect the most light. This answer assumes that the screen will have the same reflection characteristics as a mirror, as far as the direction of reflected light is concerned, and this assumption is unwarranted

the theatre), regardless of the angle at which the screen is set.

"You mention only the amount of light in your answer to Mr. Bowman's question, but isn't distortion another important factor? Inasmuch as any tilting of the screen to eliminate projection angle distortion must necessarily increase the amount of distortion caused by the fact that the patron does not look at a screen set at right angles to his sight line, it seems to me that the tilt would have little, if any, effect on the amount of distortion to the patron. A tilt would, of course, eliminate distortion



if my experience with different types of screens has caused me to reach correct conclusions.

"I was of the opinion that the only screens which would reflect in the same direction as a mirror were of the silver type. The beaded type does just the opposite, reflecting almost all of the light right back to the source of light, so unless the theatre is narrow and has little or no projection angle, the projectionist will always see a brighter picture than anybody in the audience no matter at what angle you place the screen. The flat white type diffuses the light equally in all directions, so all parts of any theatre receive equal light (in no case as much as the other types of screens deliver to a particular part of

to the projectionist and to patrons in the balcony if the theatre has a balcony."

Thanks for your observations concerning the various types of screens and the results of tilting a screen as suggested in the November 13 issue of BETTER THEATRES. You offer several points which will, I am sure, be of interest to other projectionists and exhibitors.

My suggestion for using a small flat mirror at the center of the screen for determining the proper angular setting was offered as an improved procedure to replace the string method which is often employed for this purpose.

I did *not* intend to convey the impression that all projection screens have the directional characteristics of a flat silvered



It's 32 Years Since

Beck, inventor of the high intensity arc, applied for his first patent, which was the forerunner of the high intensity projection arc in common use today.

It's 26 Years Since

Sunlight Arc Corporation produced the first condenser type high intensity projection lamp in America.

It's 21 Years Since

The first low intensity projection arc lamps, operating on the reflector type principle, were introduced in America.

It's 17 Years Since

Charles Fox designed and Rollaway Mfg. Co. produced the first commercial high intensity arc lamp operating on the reflector type principle. This is the lamp which came to be known as the Hi-Lo.

It's 11 Years Since

A copper coated modification of Beck's high intensity carbon was first marketed by National Carbon Company, Inc., under the trade name of Suprex, and also eleven years since projection lamps which employed these carbons in an arc were offered by The Strong Electric Corporation.

It Will Be Only a Short Time

until Strong will again be first to offer the latest type projection arc lamps for America's theatres.

The STRONG ELECTRIC Corporation

87 City Park Avenue

Toledo 2, Ohio

**THE WORLD'S LARGEST MANUFACTURERS OF
PROJECTION ARC LAMPS**

HASTEN THE RETURN OF PEACE—BUY MORE WAR BONDS NOW

PROJECTORS and REPLACEMENT PARTS by WENZEL

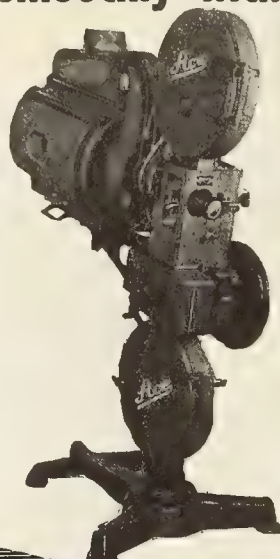


Keep your present equipment operating smoothly with

WENZEL Precision Replacement Parts

'Till Victory is won, and our new projectors will again be available.

Send for our catalog WC11 mentioning name of dealer who serves you.



WENZEL

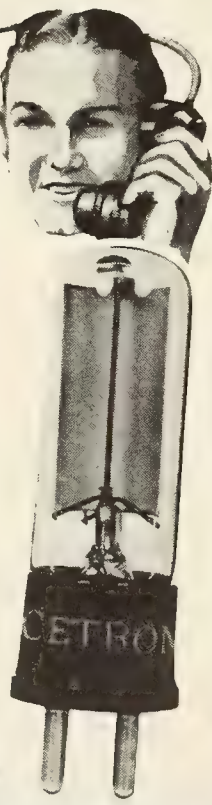
PROJECTOR COMPANY

2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

ASK ANY
THEATRE OPERATOR
OR
SOUND EQUIPMENT
MANUFACTURER
WHY HE PREFERS

CETRON PHOTOTUBES

The Answer is Complete
Dependability, Prompt
Deliveries on most types
WRITE FOR CATALOG



CONTINENTAL ELECTRIC COMPANY

CHICAGO OFFICE
900 MARSHFIELD MART

GENEVA, ILL.

NEW YORK OFFICE
265 W. 14th ST.

FOREST arc-light PRODUCTS



FOREST MANUFACTURING CORP.
200 MT. PLEASANT AVE., NEWARK, N. J.

SUPER MCS
10-60, 10-40, 10-30
RECTIFIERS
UNIVERSAL TRIM
ONE KILOWATT
L A M P S
RECTIFYING
TUBES
SCREENS

glass mirror as they most certainly *do not*. The purpose of the mirror test is to provide an accurate means of practical test for the angle of reflection of the screen which automatically takes into consideration the angle of incidence and angle of reflection. The methods suggested accomplish this purpose.

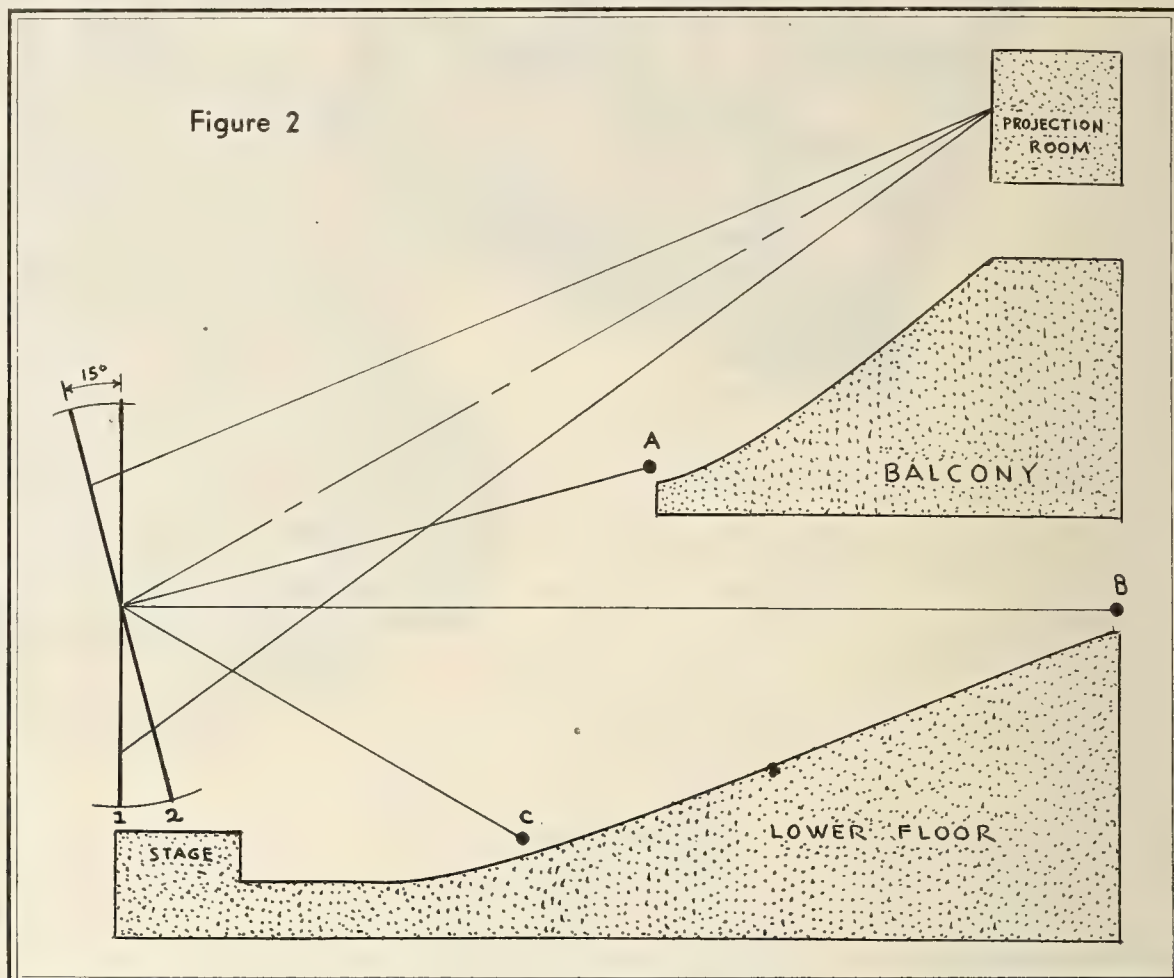
Before going into a discussion of the results of various angular positions of the screen, however, let's take up the points

coated with magnesium oxide. Such surfaces are used as a standard of comparison with other reflecting materials in tables and graphs showing the reflectivity of materials. In such comparisons magnesium oxide is considered as 100%.

Various kinds of diffuse screens differ in their ability to distribute the reflected light, but none are as efficient as magnesium oxide in this respect.

If we consider magnesium oxide as a

Figure 2



which you offered regarding the reflection characteristics of the three types of screens.

You are correct in assuming that the silver screen has much the same characteristics as the silvered mirror, but it is not as directional as the mirror itself. The silver type screen is highly efficient within a narrow angle and it is very important that it be set to direct light toward the seating areas that are most often occupied.

The beaded screen has the characteristic to which you refer, that is, it reflects more light back along the light beam than in any other direction. This is probably due to the fact that the surface is composed of a great number of spherical glass balls. Each Ball presents a convex reflecting surface to the light beam which directs the light back to the source. Because of this characteristic the beaded screen is unsuited for any theatre in which there is a heavy projection angle or a wide viewing angle on either side of the screen.

The most commonly used type of screen is the flat white diffusing type. You are not quite right in assuming that this type of screen reflects light equally in all directions, for no reflecting surface has this property.

The most uniform distribution of reflected light is obtained from surfaces

standard in the following discussion it may be assumed that we have selected a surface having as nearly perfect powers of distribution as that obtainable and that all other diffuse reflecting surface will have lower powers of light distribution.

At an angle of 45° the magnesium oxide screen reflects 10% less light than at a point perpendicular to the surface and at 60° it reflects about 16% less light. We can not correctly say, therefore, that diffuse screens reflect light *equally* in all directions and we can further assume that screens used in theatres will have lower powers of distribution than magnesium oxide surfaces.

Now let's tackle that question about distortion and screen angles: In order to reduce this study of the affects of screen angles and distortion to a practical consideration of the facts as they will actually occur in theatrical projection, we will consider a case with standard equipment and ordinary operating conditions. In order to magnify the resulting affects, however, we will consider unusually steep projection angle and large screen in proportion to the length of throw.

In Figure 1 a condition is shown in which a picture is projected at a distance of 100 feet from the center of the screen

to the projection lens at no projection angle and at 30° projection angle.

The lens is assumed to have an equivalent focus (E. F.) of 3.75" which produces an image approximately 16 feet x 22 feet from a standard sound aperture which measures .6" x .825" when there is no projection angle. This condition is shown by the broken line in the drawing.

If the distance from the center of the screen to the lens is held at 100 feet but a projection angle of 30° is encountered (as shown by the solid lines in the drawing) the axis of the light beam strikes the screen surface at an angle of 60° and the picture will be elongated approximately 14% in the vertical plane. Under these conditions the picture will no longer retain the proportions of the standard sound aperture. The image will have appearance of an inverted keystone due to projection distortion because the top will be smaller, the bottom larger and the height greater than the undistorted image. The approximate dimensions of the distorted picture are given in the drawing.

You suggest that projection distortion of this kind is offset by the viewing angle of the observer in the audience because he sees the height of the picture reduced by a reverse viewing angle distortion.

This may be true for *one* selected point, but as every patron views the picture from a *different* angle, it can't be true for more than a very small area within the seating position of the audience.

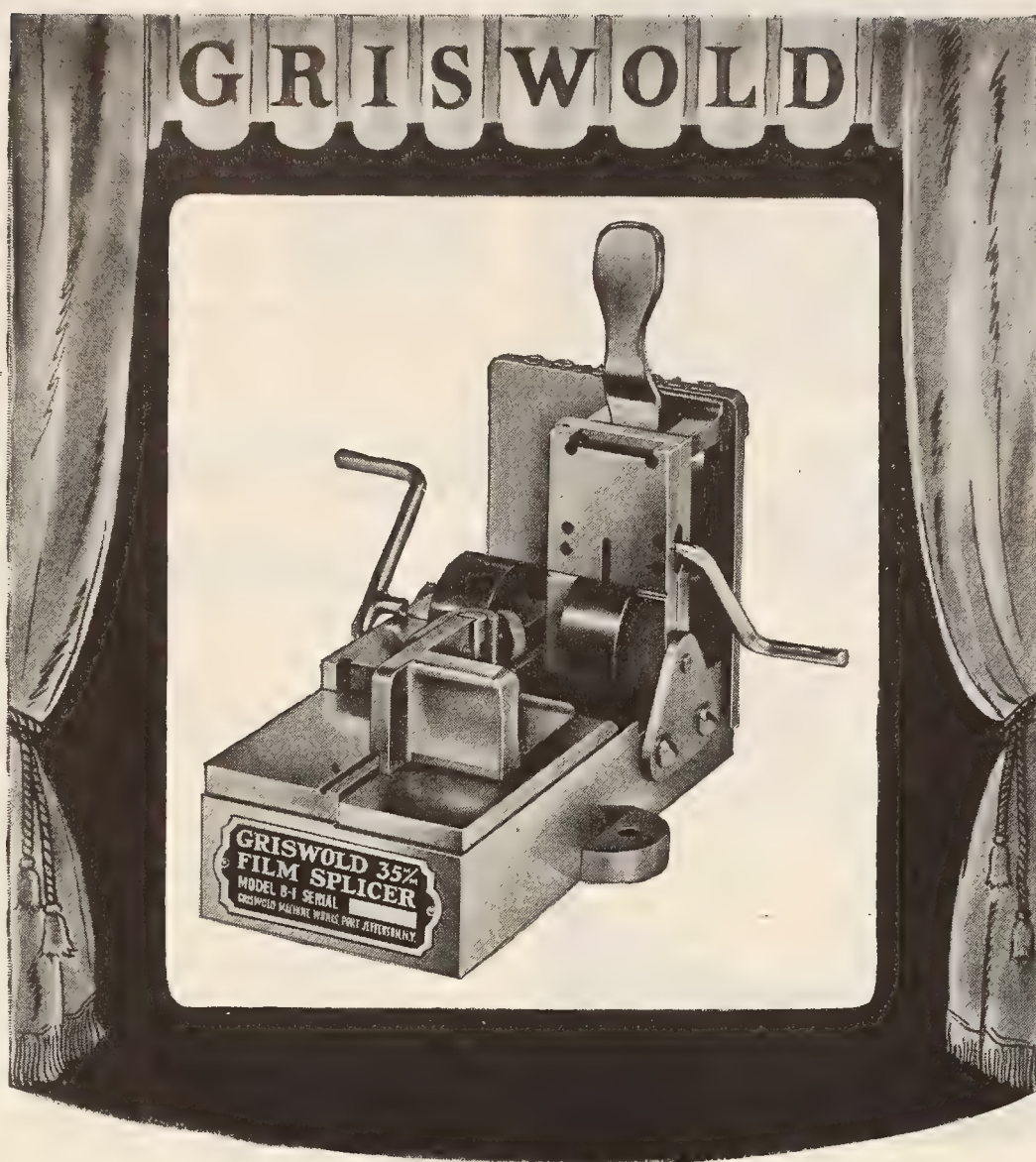
As a matter of fact, some patrons will see the picture at such an angle that the height will be actually reduced to a value lower than the proportions of the undistorted image, while others will see an elongation in proportion to the distortion through projection angle.

In order to visualize this condition we will assume in *Figure 2* that we have retained all of the measurements shown for the 30° projection angle in *Figure 1* and that we have selected three points of observation designated at *A*, *B*, and *C*. We will assume that each of these points of observation are aligned horizontally with the center of the screen because if these points were not so placed it would complicate the problem without helping in any way in this discussion.

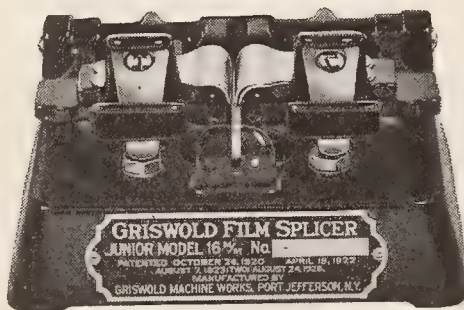
When the screen is in position 1 (*Figure 2*) which is assumed to be the same as that shown in the preceding drawing, the axis of the light beam forms an angle of 60° to the screen surface and the proportions of the projected image are distorted as shown in *Figure 1*.

If we assume that point *B* is perpendicular to the screen surface, no distortion from visual angle will occur at this point and the screen will appear in the true proportions as it is projected. This will then give the appearance of an inverted keystone which is elongated about 14% as shown in *Figure 1*. The observer sees an image which is distorted by projection angle and there is no correction by reverse visual distortion.

If we assume point *A* is at an angle of
(Continued on page 108)



Preview of a new star in FILM SPLICERS by GRISWOLD



Griswold Film Splicers are made
in models for all film sizes.

The thousands of satisfied users of Griswold Film Splicers will wonder how the present models could be improved upon. The answer is that new features of design make it even easier than before to cut the film cleanly and accurately, remove the emulsion from the joint surfaces, and complete a strong, perfectly aligned splice.

Fully perfected and patented, this new, advanced Griswold Film Splicer will go into production as soon as Victory is won and war work permits.

Meanwhile, today's Griswold models will continue to represent the best in film splicers at popular prices. When you order film splicers, be sure to specify "GRISWOLD".

GRISWOLD MACHINE WORKS

Port Jefferson, New York



La Vezzi
SUPER SERVICE
"The Worlds Finest Projector Parts"

ABOVE ALL—

we want you to know we appreciate your patronage and hope to serve you better when our facilities are no longer needed to turn out precision parts for war.

La Vezzi Machine Works
180 North Wacker Drive Chicago, Illinois

HELP CONSERVE MATERIALS
STOP WASTING CARBONS!
HUNDREDS OF THEATRES EVERYWHERE
CUT CARBON COSTS 10-25%



with DROLL PROCESSED CARBONS

You burn every inch of Droll Processed Carbons. No wasteful stubs.

Simply join two of these ready-for-use carbons with the sleeve of pure copper which matches the copper coating on the carbon, and which is consumed without altering light quality or intensity. When a carbon is burned to about 3" it is fitted onto another. No dirt, delay, work or machine to buy.

Available for the following trims:

Negatives
6 mm x 9"
7 mm x 9"

Positives
6 mm x 12" x 14"
7 mm x 12" x 14"
8 mm x 12" x 14"

and high intensity 13.6 mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed. Order today. Shipped f.o.b. Chicago at regular carbon list prices plus \$1.00 per hundred for milling, drilling and clips; less 5%, 10 days.

DROLL THEATRE SUPPLY CO.
351 East Ohio St. CHICAGO ILL.

"Back the Attack - - With War Bonds"



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION: 9. General Plumbing

NINTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[The Maintenance Inspection Record for General Plumbing appears on pages 106-107. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in the May 29th issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.]

AN EFFICIENT and safe system of plumbing is a matter of vital importance to the theatre. Unless the water supply and waste disposal installations are right in the first place, then kept right, repairs become too much of a burden and may even be without sufficient effect to assure convenience to the public and the preservation of sanitary conditions.

ITEM 93: Water Closet

Make sure that the water closet is making a good water-tight seal with the floor flanges. It must be remembered that this particular fixture can easily be loosened or even broken by natural shrinkage, movement of the floor, building or piping, and especially by rough and long usage. Where the water closets depend upon a putty-joint, slip-joint, rigid-gasket joint or any other kind of rigid connection for a good sanitary seal, more frequent inspection should be exercised as general deterioration sets in more rapidly.

As a rule, the above mentioned joints are not flexible enough to withstand expansion or contraction of the floor, and as a result cannot remain permanently water-tight. However, do not use rubber washers for the connection between the floor and the fixture; rubber is very impracticable for this use, even in an emergency. The best thing to use is metal-to-metal floor flanges; they are very durable and flexible and will remain water-tight

over a long period of time. Where the fixture is badly chipped, cracked or broken the fractured part or parts should be carefully filled in with good porcelain cement, or equivalent patented cement, in order to prevent further extension of the fractures and to avoid possible injuries to patrons.

Always keep the area in and around the water closet immaculately clean. Any and all loose objects—paper or metal—should be picked up immediately and carried away from the toilet room. The waste can or basket should *always* be emptied of its contents *long before* it is filled up. The waste water from the bucket or pail used in mopping up the floor should never be emptied into the water closet or the accumulation of dirt, grit and other larger foreign matter will eventually block up the trap in the soil pipe. This precaution should apply equally as well to the disposal of cigarette butts, empty cigarette packages, candy wrappers, etc. In case the water closet is blocked up do not use raw lye or any other harsh acid to dislodge the trapped material; lye especially will tend to eat away the finish of the fixture material and cause leaks in the gasket sealing the water closet to the floor. Also, be very cautious about using any patented chemical for this purpose unless it has been found from experience not to be injurious to the material of the water closet. For opening up a blocked water closet a hand plunger can be tried, and if this will not do the job, then a wire or "snake" especially designed for plumbers' use should be used. In obstinate cases of blockage a plumber should be called in as inexperienced hands can easily damage the trap, sealing-gasket and even the fixture itself. It is a good idea to have on hand a plumber's hand plunger and a clean-out wire or "snake."

ITEM 94: Flushometer

This is the valve with a small swivel handle which, when depressed by hand, ad-

mits a flow of water under pressure to the water closet. As a rule, this flush valve stands up very well even under the hardest service, but as with anything else, it may give trouble after a long period in operation and when abused. This is the way the flushometer operates:

When the handle is pressed down it raises the main valve off its seat, thus making a direct connection from the flushometer to the water main, and when the handle is released the valve closes slowly of its own accord against the water pressure. As can be readily seen, if this valve does not operate properly, it may be that the pressure is either too high or too low. Also, it may be that some sediment has worked itself into the valve seat, or the face of this valve is rough or not fitting properly. If the pressure is at fault, the two set-screws, one on top and one at the bottom of the valve, should be adjusted very gradually with a heavy screw driver.

Sometimes, however, it may be found that the inside of the water feed pipe is blocked up considerably with sediment and even particles of rust, which tend to cut down the inside diameter of the pipe. At other times it may be found that the main water pressure is at fault and the water company should be consulted. And in unusual cases it may be found that in the original installation the water feed pipe was figured too small in diameter. The pipe feeding water to the flushometer should be at least one inch, and the pressure 15 to 30 pounds, depending of course on the type and size of the valve used.

When the handle on this valve is loose, it will not return to place of its own accord, and there may be a leak; the trouble in most cases is that it has been kicked out of adjustment. It is the habit of many patrons, especially male, to give this handle a violent kick with the foot when they want to operate the valve.

To repair the valve, it is best to call in a plumber; if a theatre employe is to do the work he must be careful. First, the water supply should be turned off, then the flushometer be taken apart, bit by bit, all the while noting how it is taken apart and how well the various parts fit, also if any is broken or corroded.

In most cases it will be found that the swivel ball at the end of the operating handle is forced out of alignment in its socket, thus preventing the raising of the main valve off its seat. A little sandpapering or filing, then careful fitting into the housing of the valve, may be necessary.

In some valves it may be found that springs or cup-leathers are used to operate the main valve; if they are at fault, they should be repaired, if possible, or new ones be purchased. When a leak is noticed at the "union" coupling on the valve or at the connection to the water closet, the locking nut should be tightened with a monkey wrench. In most cases this will remedy the leak unless the threads are stripped or crossed, in which case it will be impossible to pull the two parts together for a tight seal. *When using a Stillson wrench care should be exercised that the nut or pipe is*

1941 1942 1943 1944

January 1944 is here . . .

Another year of making present equipment serve. Another year in which to consider ideas and plan for "The Day" when it finally comes.

Meanwhile . . .

The Transverter considers 1944 just another year . . . one of many years through which it will gladly continue to deliver proper current for projection arcs.

When "The Great Day" comes . . .

When the doors are thrown open for new, after-the-war equipment plans, then the marvelous service which the Transverter has been giving meanwhile, will be a story well worth telling.

Fortunate the Theatre that owns one meanwhile.

CONSULT: *National Theatre Supply*, Division of National Simplex-Bludworth, Inc., in the U.S.A.; or *General Theatre Supply Co.* in Canada.

THE HERTNER ELECTRIC COMPANY

12690 ELMWOOD AVENUE

CLEVELAND, OHIO, U. S. A.

Exclusive Manufacturer of the Transverter

SUPER-LITE LENSES PRO-JEX SOUND UNITS

It pays to install the best—
Your patrons will
appreciate
it!

A TRY-OUT WILL

CONVINCE YOU

PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

SAFE

THE DAYTON SAFETY LADDER

has every advantage

No extra man needed to steady. Roomy platform for men and tools. Great strength, lightweight. Guard rails on platform — Automatic locking — Folds compactly. Airplane spruce used throughout. Steel braces — Safety shoes — Dayton Ladder is available in sizes 3' to 16' in height — Elevating platform adds height.

DAYTON SAFETY LADDER

122-23 W. 3rd ST. CINCINNATI, OHIO

SEASON'S GREETINGS

From the makers of

STABILARC
Motor Generators

AUTODRAPE
Curtain Machines

SILENT STEEL
Curtain Track

BESTEEL
Curtain Track

"They'll Serve You Best"

AUTOMATIC DEVICES CO.

1033 Linden St. Allentown, Pa.
Export Office, 220 W. 42nd St., N. Y. C.

NEW, improved

RECT-O-LITE
A BETTER RECTIFIER

FOR 1 KILOWATT ARC

RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces **Clear, Bright, Flickerless** pictures. No moving parts; no servicing; saves enough current to pay for itself. **1 YEAR GUARANTEE.**

Price, less
Ammeter
and Bulbs

\$148.00

ASK FOR BULLETIN 312

BALDOR ELECTRIC COMPANY
4367 DUNCAN AVE. ST. LOUIS 10, MO.



World's Finest
POP CORN
SUPPLIES
for LESS!

Pay less — yet get the highest quality pop corn grown! Also salt, seasoning, cartons and sacks — at a saving! Prompt delivery.

WRITE for the Low Prices.

AMERICAN POP CORN CO.
Sioux City, Iowa

SIGNS OF LONG LIFE

SIGNS OF THE FUTURE
will come from

THE ARTKRAFT SIGN CO.
LIMA, OHIO, U. S. A.

*Trademarks Reg. U.S. Pat. Off.

READ THE ADS — *they're news!*

not chewed or cracked open by the wrench teeth for they have a tendency to bite sharply into the metal even under the slightest pressure of the hand.

ITEM 95: Water Closet Flush Tank

When this tank is of the overhead individual type, with a pull chain for operation, a check should be made to see if the lever arm is adjusted properly to pull up the seating cup at the bottom of the tank. In some cases where a leak has developed in the closet it will be found that the rod that raises this cup is bent, or is operating at an angle, thus sticking or fouling itself in the hole of the guide arm. In this way the seating cup cannot drop in place by gravity or its own weight unless the chain is jerked several times. It is a simple matter to straighten out this rod by hand, or to adjust the guide arm so that the rod falls through the hole without rubbing or binding. The float ball that turns off the water automatically at a certain height in the tank should be checked to see if it is fastened properly and solidly to the operating rod.

In some instances it will be found that this float ball is rubbing hard against the side of the tank, thus not allowing the tank to fill up with water; in other instances it will be found that this float ball is adjusted so that the water keeps filling the tank until it flows out through the overflow pipe. The float ball should be adjusted so it turns off the water in the tank when the level reaches about one inch below the top of the overflow pipe. Where there is a continuous dribble of water into the water closet a new seat washer in the water release cup may be needed. The pipe connections at the tank and at the water closet should be checked and tightened occasionally to prevent slight unseen leaks that in time will cause accumulation of rust and undue corrosion.

In case the water closet flush tank is directly behind the bowl, and part of the water closet itself, the same care and attention should be given as explained above for the individual overhead tank. However, instead of the pull chain, this type of tank has a small handle or plunger on the outside. The lock nuts that hold this handle in place should always be kept tightened against the side of the tank in order to hold the operating arm solidly in place. When this operating arm is loose it will have a tendency to force the rod that lifts the water release cup out of perfect alignment with the hole in the guide arm. This condition will prevent the release cup from falling down in the seating place in the tank after it is pulled up by the operating handle.

ITEM 96: Lavatory

It is very important that the lavatory or wash basin be fastened solidly and rigidly in place so that any abrupt movement of the fixture will not be transmitted to the piping. Some patrons and especially mischievous boys have a habit of leaning or pushing roughly against these fixtures when using them, and if they are loose, a terrific

strain is put on the piping and fittings. This is one of the main causes of leaks and broken connections at a lavatory.

If the lavatory has supporting legs set on the floor, the fastening bolts or screws should be always kept tightened in place so that there is not the slightest movement of the fixture when pushed by the hands.

When the lavatory has no legs and is fastened to the wall by means of small brackets, the screws or toggle bolts should be kept tightened. If they become loose and cannot be tightened, the only thing left to do is to install an entirely new backing in the wall to which the fixture can be attached rigidly.

Whenever it is necessary to tighten water pipe nipples, elbows or unions, make sure that only the *smallest* Stillson wrench required to do the job is used, since a larger one may split open or even break off the parts at the slightest pull. Only a monkey wrench should be used for tightening the lock nuts, valves and faucets having square sides or hexagon shaped outer rims.

Whenever any pipe nipples, valves, elbows or unions are taken apart, or new parts are to be installed, always coat the threads with lead paint or other pipe thread "dope" before tightening in place. By doing this, leaks will be prevented, especially if threads are cut irregularly.

In case the lavatory is badly chipped or cracked, seal the damaged areas with porcelain cement or other patented sealer to prevent further cracking or chipping and possible injury to patrons.

Never use harsh or strong acids to clean the inside of the bowled surface, as the smooth glossy finish may be permanently marred, and a pitted finish not only is unsightly but will tend to absorb and hold stains, residue and rust from a leaky faucet.

ITEM 97: Faucets

When the faucet is of the self-closing type there are certain precautions that should be observed before making any repairs or adjustments. As a rule this type of faucet is durable and ruggedly constructed, but with hundreds of different patrons handling it some trouble may arise occasionally. This type of faucet prevents waste of water, and when it is working properly it is almost impossible for the patron to leave it opened; however, some patron, having difficulty in getting sufficient water without plugging the bowl will jam the upper revolving cap roller by forcing a thin piece of metal, such as a knife point, in the clearance space. In this way the knob will stay opened and perhaps even be forced up and out of the self-closing mechanism.

In nearly every case, the faucet is closed by a strong steel spring which normally is in compression under the handle or knob is idle, but when the operating knob is turned in the open position the spring is unlocked and is then in tension. When the knob is released this spring coils up again in its normal position, and by doing so, revolves the knob and the valve seating into the closed position. Accordingly, when the faucet knob does not operate the flow of

water properly, the trouble may be that the self-closing mechanism is loose or jarred out of adjustment. Also sometimes sediment accumulates inside the valve.

In taking off the swivel cap nut, make sure that a Stillson wrench is used, or a good pair of pliers, but either one must be adjusted for a good bite in the knurled rim before any turning is done. Pliers or a Stillson wrench applied improperly on this knurled portion will shear or chew off the ridges, making any future adjustment a difficult task. What's more, sharp slivers of metal or burrs may be left sticking out that will injure the hand.

When loosening or tightening any lock nuts at and around the faucet, use only a good monkey wrench on the flat surfaces, rather than a Stillson wrench or pliers that will mar or leave unsightly teeth marks on the surface finish.

A leaky faucet should be repaired as soon as possible as not only will water be wasted, but in time a heavy rust stain will imbed itself on the lavatory basin that will be difficult to remove. In most cases a leaky faucet is the result of an improper or deteriorated washer inside the housing. A faulty seat washer will also cause unearthly sounds when the faucet is turned on. When replacing this washer, use only a good grade of fibre or composition washer, especially in hot water lines, rather than rubber, which deteriorates rapidly under hard service. However, make sure that the washer fits exactly the round cup both in diameter and thickness at the bottom of the faucet handle stem. If the washer is of the right size, drive it in solidly with a screw driver by tightening hard on the fastening screw. Before setting the faucet stem in place, make certain that all rust, dirt or other sediment is cleaned out from the wall and seating surfaces, threads, etc.

ITEM 98: Urinals

The part of a urinal that can give the most trouble is the drain. Paper towels, nut shells, empty cigarette packages, cigarette and cigar butts, gum, etc., are ever-threatening causes of blockage. Accordingly, the drain should be cleaned of all refuse at least twice daily and kept constantly in good condition to prevent the infiltration of heavy foreign material to the trap in the soil pipe. All small pieces of cake type deodorant should be removed and immediately replaced with larger cakes, for the small cakes have a way of going through the strainer on the drain and in time this accumulation will completely block the drain pipe.

Where the body of the urinal is cracked or badly pitted, such defects should be filled in with porcelain cement to prevent further fracture and possible injury to patrons.

A serious fault with many urinals is that in the original installation the drain and especially the bottom flanged lips were not depressed correctly below the level of the floor.

Where the urinals have flushometers at the top, the flush valves should be accorded the same care and attention as specified in

Photograph from "KNICKERBOCKER HOLIDAY" as produced by United Artists



1944 HERALDS NEW TRIUMPHS

IN FEATURES AND SHORTS

"KNICKERBOCKER HOLIDAY" is one of scores of top-flight productions that will challenge the projectionist's skill—and put to supreme test the finest, sturdiest and most faithful of projector and sound-system manufacturer's mechanical, electrical and optical achievements. DEVRy enters the New Year still 100% dedicated to the War Effort, building performance-proved Precision Projectors and High Fidelity

ORCHIDS TO . . .
Producer-Director: Harry Joe Brown . . .
Camera-man: Phil Tanura . . .
Soundman: Ben Winkler.

Sound-Systems for the Armed Forces . . . also electronic devices that help perfect the aim at Berlin and Tokio. DEVRy enters 1944 justly proud of its Army-Navy "E" with Star, designating continued excellence in the production of motion picture sound equipment —eager to best past records—confident that by so doing it does its share to speed the Peace. DEVRy CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois.

BOX OFFICE BOOSTERS FOR JANUARY

Lifeboat—20TH-FOX . . . Jack London—UA . . . The Heat's On—COL . . . Ladies Courageous—UNIV
 Destination Tokyo—WAR . . . Thousands Cheer—MGM . . . Career Girl—PRC . . . Riding High—PARA
 Where Are Your Children—MONO . . . Higher and Higher—RKO . . . Hands Across the Border—REP

BUY MORE U. S. WAR BONDS!



Star awarded for continued excellence in the production of motion picture sound equipment.



Distributors in World's Principal Cities

WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT

Get these handy,
Inexpensive Aids

SOUND

TROUBLE-SHOOTING CHARTS

\$1.00 POSTPAID

QUIGLEY BOOKSHOP

Rockefeller Center, New York

S.O.S. Timely Specials

Victory Carpet Sq. yd. **\$2.49**

Quality hair floor covering. Assorted colors.
 In 20-yard rolls, 9 ft. wide.



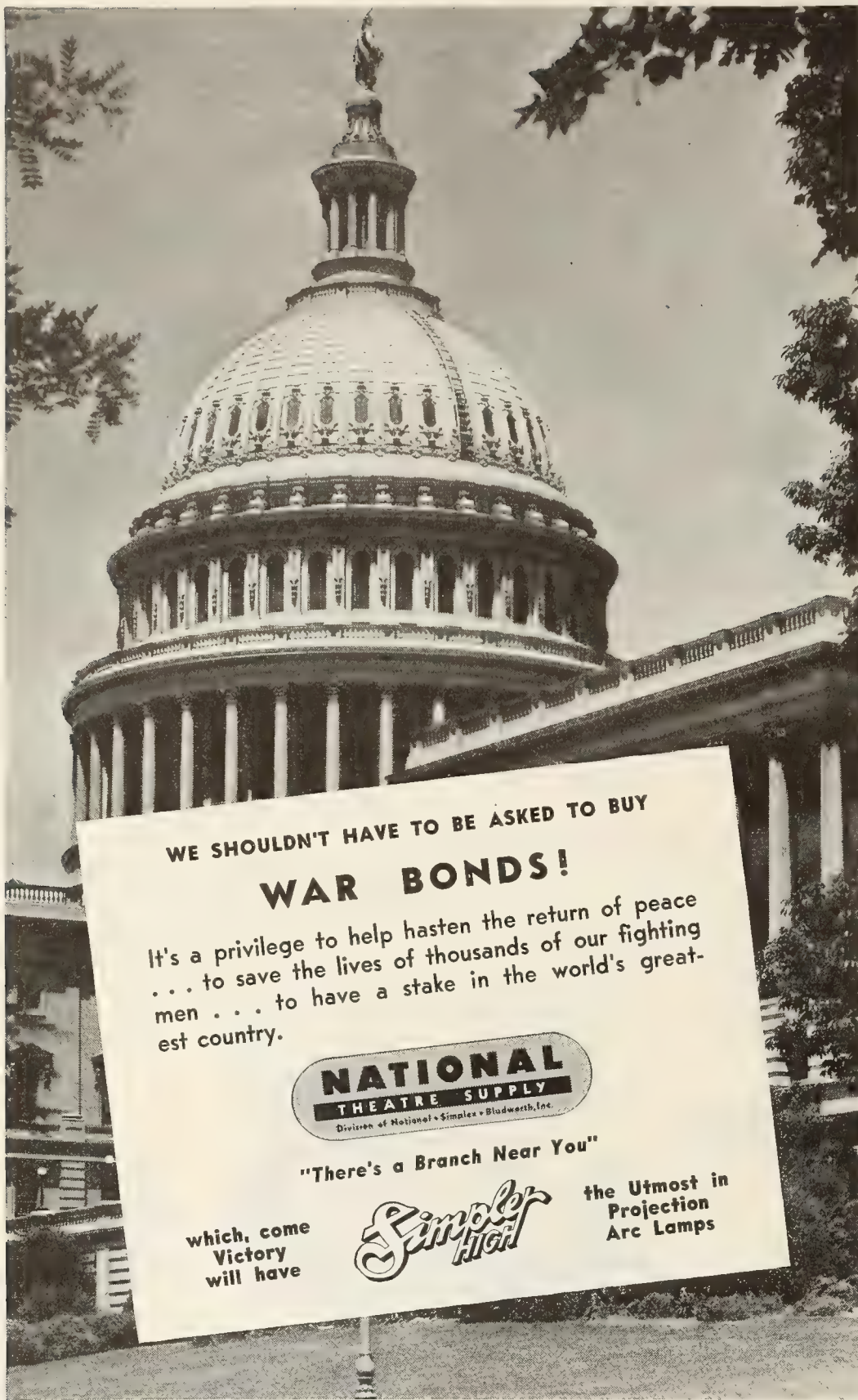
**Leather Link Lobby
 Matting** sq. ft. **\$1.55**

Fine Quality Leatherette

Assorted colors \$1.41 yd.; Red \$1.52 yd.
 50" width, rolls approx. 50 yards

Write for Winter Bargain Bulletin—Best Ever!

S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., N.Y.C. 18



Item 94; and if they have overhead flush tanks with pull chains, the maintenance should follow the same procedure suggested in Item 95.

ITEM 99: Slop Sink

The slop sink is very often neglected and left in an unsanitary condition, especially when it is the custom to wash out the mops in the sink or pour the dirty water from the bucket into it. This dirty deposit is very hard to remove from the finish of the sink, and if left there over a period of days, requiring strong scouring powder or acid for cleaning, the glossy surface can be marred or pitted.

It is better to dump the dirty water in the mop bucket into some sewer drain instead of in the slop sink. The mops, when very dirty, should be washed out in the mop bucket with clean water. Maintenance time and effort is reduced by keeping the sink and the immediate area around it spic and span, and the mops and buckets, soaps and cleaning material stored and arranged in neat order when not in use.

ITEM 100: Fountain, Water Cooler

In servicing and checking the drinking fountain there are many little things that should be looked after, although for any major repairs or troubles a regular fountain service man should be called in. Of first importance, in general, is cleanliness, both in and outside of the fountain. The screen or strainer on top can easily and quickly be filled up with popcorn, nut shells, bits of candy, gum, etc., if left unattended, resulting in an overflow of the waste water, which indicate that the drain piping or trap is clogged up with some foreign material.

The pressure of the water should be checked as in some cases it is either too low or too high. When too low the patron must get very close to the nozzle to drink, and when too high the water squirts into his face, over his clothes and on the carpet. When any adjustments must be done at the nozzle, the set screw should be turned slowly *with the water on* until the desired pressure or flow is obtained. Where the adjustment must be done inside the fountain, extreme care should be taken that other settings are not disturbed and that the manufacturer's instruction sheet is strictly followed. If the "on and off" knob is at fault, practically the same procedure should be followed as explained in the operation of the self-closing faucet or the lavatory.

When an auxiliary water purifier tank is used with the fountain, it should be checked regularly by the fountain service man to make sure that it is in good operating condition. The motor should be kept clean, with all electrical wiring and connection making good electrical contact. There should be no restriction of the flow of air to the fountain inner parts. The vacuum cleaner can be put to good use to suck out the accumulation of fuzz, dirt, etc., from within the housing. The manufacturer's maintenance and operating instruction chart should be always on hand

We'll Be Seeing You A. V. (AFTER VICTORY)

- • • — This is everybody's War. F&Y's present duty is to be of all out service to the emergency.
- • • — The F&Y organization, while now geared exclusively to the war effort, will be intact to service you after Victory.
- • • — F&Y's future duty is to continue serving its loyal clientele and their friends.



Keep 'Em Smiling!

THE F & Y BUILDING SERVICE

328 E. TOWN STREET

In the Meantime . . . —

Buy War Bonds!

COLUMBUS, OHIO

Coming Up — The Fourth War Loan Drive!
Keeping Up — Salvaging those Carbon Drippings!

and consulted before making any adjustments or minor repairs. Such equipment is not fair game for the novice.

ITEM 101: Traps

This is a U-shaped pipe located under, and connected to, the main pipe system of every lavatory fixture for the purpose of a water seal. This trap is shaped so that an amount of water sufficient to close the passage and prevent the leakage of air will stand in it at all times; this prevents sewer gas from passing through the drain piping to the fixture and into the room in which the fixture is located.

While this trap will prevent the free passage of waste water and even solid material, it does occasionally get blocked up under careless and hard usage. In such a case the trap screw located at the bottom of the trap should be turned off carefully, the heavy material removed, then clean water allowed to run through to flush the inside. When turning on this trap screw make sure that it goes on easily by hand (a few turns) before applying a wrench to it, otherwise the threads may be crossed and a permanent leak will result. It must be remembered that a leaky trap will allow the water seal in it to escape and sewer-gas will find free passage to the room from the sewer.

Another thing that will allow passage of sewer-gas to the room is a defective or clogged-up vent pipe. This is the pipe that connects to the upper bend of the trap and runs to the outside air upon the roof. In some cases it has been found that this vent pipe has been purposely blocked-up by mischievous boys getting upon the roof and dropping stones, balls, etc., into it. Now when water rushes down the drain pipe in the fixture it forms a suction, and if the trap is air-tight, this created suction is enough to prevent sufficient water remaining in the trap to form a seal, thus leaving an opening for the easy passage of sewer-gas to the room. Accordingly, a vent pipe properly connected to the trap and clear on the inside will stop this suction and the water in the trap will not fall below the level of the top of the U-shaped pipe. These traps may be in the shape of an S, a Y, or a bag, but the purpose is the same in each case, and the care suggested for the U-shaped trap should be given the others. Also, traps are located under the water closets, urinals, slop sinks, etc.; they may be of brass, cast-iron and even lead; because of the possibility of lead, caution should be used in poking heavy iron rods, wires, etc., into them to relieve blockage.

ITEM 102: Valves

As a rule, valves will give hardly any trouble even when in long usage as they are either turned on or off for long periods of time; however, they should be checked occasionally as the gasket or washer in the seating will deteriorate in time, causing small leaks. Where leaks are present, an accumulation of rust and corrosion will appear, requiring removal of the valves by

(Continued on page 108)



IF ALADDIN WERE ON OUR STAFF...

WE would call on him to conjure up new projection and sound equipment and many other items which would make it easier for you to keep your theatres operating efficiently in '44.

While we can't do this, we can give you the assurance that your National branch will offer you every assistance in securing the equipment you need to keep your show on.

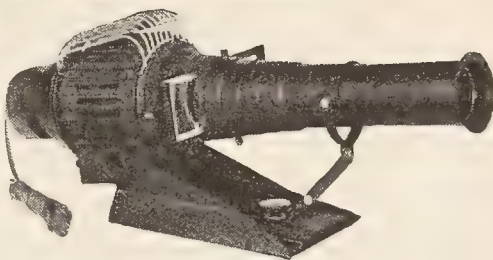
As we enter a new year, we are more than ever aware of our responsibility to support you in continuing to carry on a great job—maintaining American morale.

NATIONAL THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

GoldE

New AIR-FLO STEREOPTON



**This Equipment Available Now on
Proper Priority to**

Educational Institutions . . . Army and
Navy . . . Maritime bases . . . Lend-Lease
. . . War Industries . . . Government
Agencies.

- Forced-Air Cooled
- Takes Up to 1000 Watt Lamps
- Choice of Lenses
- Adjustable Bellows
- Pre-Focus Socket Aligns Filament on Optical Axis
- Built-in Tilting Device
- Sturdy, All-Steel Welded Structure

Developed to meet today's needs in training centers and schools. Cooler-operating . . . for long projection distances. Shows standard stereopticon slides. Has powerful but quiet high speed motor. Asbestos wired and fully enclosed. Three ground and polished lens furnished. 30" long over-all. Conveniently portable.

GoldE Manufacturing Co.

Dept. D, 1220 W. Madison St.
CHICAGO 7, ILLINOIS

ADLER "THIRD DIMENSION" MULTIPLE SIZE SILHOUETTE LETTERS

and Exclusive

"REMOVA-PANEL" Glass-in-Frame Units
ADLER SILHOUETTE LETTER CO.
2909 Indiana Ave., Chicago 1451 B'way, N.Y.C.

PATCH-O-SEAT

Choice of Black, Brown, Blue, Red, Green or Ivory
SOLD EVERYWHERE BY DEALERS

SQUARE
\$6.00 Per Kit F.O.B. Chicago
FENSIN SEATING COMPANY 62 E. 13th St.

LOCATION _____

[illegible]

INSPECTED BY _____

[illegible]

(Continued from page 105)

force or the use of penetrating oil before the valve can be operated.

ITEM 103: General Piping

All the piping should be checked every so often to see if any leaks are present at the elbows, couplings, unions and in the pipe itself. As is well known, this piping can be injured by such things as contraction and expansion due to heat and cold, shrinkage, settling of the building, loosened or defective pipe hangers, chemical reaction between the metal and the ground "fill" and the portion of the building they pass through, and even by corrosion caused by electrical grounds or leaks.

It is well to have all hot water pipes, circulation pipes, and hot water tanks insulated to prevent loss of heat and consequent over-consumption of coal or oil.

All joints in soil and waste piping should be gas-tight, especially where they run exposed in pipe trenches or in the basement under the auditorium. Standard practice in making these joints gas-tight is to tamp oakum around the joint area, then pour in molten lead, after which the joint is caulked tight by using a hammer and caulking chisel. Use 12 ounces of fine soft pig lead for each inch of pipe diameter.

All metallic gutters and rain leaders should be checked to see if they are free and clear so that the rain water does not flow on the sidewalk or adjoining building but straight to the sewer. All inside leaders should have their roof connections gas-tight and water-tight and the running traps in good condition to prevent freezing.

PLANNING FOR BETTER POST-WAR THEATRES

(Continued from page 93)

surfaces forming the inner shell to have a broken and irregular form. For economic reasons, the outer shell should be a simple form, as close to a rectangle as is possible. The space devoted to reconciling the difference between the inner and outer forms is not by any means wasted, considering the use it is put to for air-conditioning and insulating purposes. The planning would specify the amount and the spacing of the light framing supports for the inner shell to control and improve the sound response from these surfaces.

At the screen end of the auditorium it would be well to have a clear open span with no structural columns or narrowing masonry walls approaching the screen. This thought is given with a view of allowing for expanded screen or screen surroundings which may be developed in the future to increase the realism of the presentation.

The form of the seating provisions has been given considerable study and the benefits of this study should be felt in the post-war work. A recommended row spacing of at least 34 inches back-to-back is advisable, and chairs should be manufactured in 19-, 20-, 21-, and 22-inch widths to allow for efficient staggering arrangements. The

20-to 21-inch widths would predominate, and the 19-and 22-inch widths would be used for manipulating the chair positions to create a stagger while effecting an even aisle line.

The stadium type of layout, with the main floor standee area under the front portion of the stadium, should become very popular for theatres of medium capacities. Balcony overhangs will of course be required for plots restricted in size. However, an eight-row overhang should be considered as maximum. (Single floor seating becomes advisable only where the plot and construction costs permit the necessary spreading of the plan to accommodate the auditorium and the auxiliary spaces required.)

POSITIONING THE SCREEN FOR MAXIMUM EFFECT

(Continued from page 99)

75° to the screen surface, there will be a visual distortion as well as projection distortion. At this point the picture will appear elongated only about 3½% above the standard undistorted proportions as the reverse visual distortion has compensated for some of the projection distortion.

If a small mirror is placed against the screen surface, it will be found to cast a spot of light to point C which is at the same angle to the screen surface as the axis of the light beam. An observer at point C will see the image so distorted from reverse viewing angle that it will appear only about 84% as high as the standard image proportions. In this position the visual angle is such that the observer sees the picture more shortened by visual distortion than it is elongated by projection distortion.

It is evident that the use of the mirror shows that the screen is not at the correct setting for best projection conditions for the light is 100% at C. As C is not the point where the largest number of persons are usually seated this is evidence of improper screen angle and it also means that the light will appear less brilliant at other points in the theatre than it does at C. At point A, for instance it will appear about 10% less brilliant.

Now let's set the screen by means of the mirror method and note the results. Under conditions such as those shown in Figure 2, it is evident that some compromise must be made between the seating areas on two floors, so if we tilt the screen back until the spot of light from the mirror falls at point B we will have a position mid-way between the upper and lower seating areas. If we tilt the screen back 15°, the surface will be in position 2 as shown in Figure 2.

The projected image is now elongated only 3½% instead of 14% as it was when the screen was in position 1, and it will be found very much easier to obtain sharp focus over the entire screen surface than before.

An observer at point A now has a viewing angle perpendicular to the screen surface and sees the image in its true projected proportions. The picture appears

elongated 3½% just as it did before but is approximately 8% brighter.

At point B the image appears to be 98% as high as the standard proportions instead of elongated 14% as it was before. The reverse visual angle has almost perfectly offset the distortion from the projection angle in this point.

At point C the picture appears more distorted than before because of the steeper visual angle and will seem to the observer to be only 60% as high as the standard proportions, and about 4% less brilliant than before.

We see, therefore, that tilting the screen has effected an improvement in brightness or distortion at viewing positions where the seats are most often used, and brought about a worse condition at point C, which is seldom occupied and thus of less importance.

One very important improvement is accomplished and that is the ability to properly focus the picture. Visual angle does not compensate for bad focus.

If a screen is tilted back there is the disadvantage that it will require more frequent cleaning and replacement than that required for a screen in vertical position, but the improvement in projection, distortion and focus more than offsets this disadvantage.

This discussion will serve to demonstrate the simple utility of the mirror method of screen setting.

Index of ADVERTISERS in BETTER THEATRES

	Page
Adler Silhouette Letter Co.....	105
American Pop Corn Co.....	102
Artkraft Sign Co., The.....	102
Automatic Devices Co.....	102
Baldor Electric Co.....	102
Bausch & Lomb Optical Co.....	96
Continental Electric Co.....	98
Dayton Safety Ladder Co.....	101
DeVry Corp.	103
Droll Theatre Supply Co.....	100
F & Y Building Service, The.....	104
Fensin Seating Co.....	105
Forest Mfg. Corp.....	98
Formica Insulation Co., The.....	89
Goldberg Bros.	94, 96
GoldE Mfg. Co.....	105
Griswold Machine Works.....	99
Hertner Electric Co., The.....	101
LaVezzi Machine Works.....	100
Motiograph	95
National Carbon Co., Inc.....	90
National Theatre Supply, Div. of National-Simplex-Bludworth, Inc.	104, 105
Projection Optics Co., Inc.....	101
RCA Theatre Service Co.....	94
RCA Theatre Equipment Div. of Radio Corp. of America.....	88
S. O. S. Cinema Supply Corp.....	103
Strong Electric Corp., The.....	97
Union Carbide & Carbon Corp.....	90
Wenzel Projector Co., The.....	98

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

The Miracle of Morgan's Creek

(Paramount)

Psychoillogical Slapstick

Preston Sturges here crowns his dual career as writer-director with certainly the maddest picture he has ever made and probably one of the funniest the screen has ever seen. Hysterical laughter echoing across town after its first showing will be all the exploitation the exhibitor needs. After that he will need to buy some extra tapes and watch capacity audiences enjoy themselves.

It is difficult to tell whether Sturges, the director, or Sturges, the writer, had most to do with the picture's success. The story deals with standard elements of drama and of melodrama, deriving directly from "East Lynne" or even "Neither Maid, Wife, Nor Widow."

There is the shy, stumbling small town boy overwhelmingly in love with the lightheaded small town girl with the violent father and the understanding small sister. The girl gets in trouble in the time honored fashion of melodrama—this time with an unknown soldier—and the boy is called upon to rescue her good name. He fails utterly. So completely that he flees the town wanted by military, state and federal authorities for impersonating a soldier, impairing the morals of a minor, abduction, forgery, and bank robbery.

Only a miracle could resolve the tangled threads of the story—and a miracle does, one so basic and totally zany that not only the picture but the audience dissolves into hysteria.

The comedy does not derive from the burlesquing of any of the melodramatic elements. Never have any of them been presented singly more straightforwardly or more delicately. But in sum they are a riot.

There is a tough sergeant of military police in the picture who remarks at odd moments, "It's psychoillogical." That's it!

Not a little of the total effect is achieved by remarkable characterizations by Betty Hutton and Eddie Bracken as the boy and girl and William Demarest and Diana Lynn as the father and sister. Here again the genius of Mr. Sturges is evident in perfectly paced and timed direction. In fact, despite the obviously talented material on which he drew, Mr. Sturges makes this very nearly a one-man picture. He even wrote the song "Bell in the Bay" with which Miss Hutton introduces herself riotously at the start. One pleasant touch is the reintroduction of Brian Donlevy and Akim Tamiroff in their characters as "The Great McGinty" and "The Boss."

More sober critics might quarrel with several aspects of the production, including a blithe disregard for logical story development, particularly the unknown and almost forgotten soldier. But there will be none among the paying customers.

In the nature of the story it is not practical

to reveal the miracle without spoiling the effect. Exhibitors, thus, should be at pains to inform their patrons of starting times to insure their seeing the picture from the beginning. Likewise, the comedy elements are concerned so intimately with the facts of life that the general attendance of small fry is to be discouraged.

A drop-in audience at a late projection room screening was screaming with laughter at the end of the picture. Reviewer's Rating: Excellent.—JAMES D. IVERS.

Release date, Block 3. Running time, 99 min. PCA No. 8940. Adult audience classification.
Norval Jones.....Eddie Bracken
Trudy Kockenlocker.....Betty Hutton
Emily Kockenlocker.....Diana Lynn
Officer Kockenlocker.....William Demarest
Porter Hall, Emory Parnell, Alan Bridge, Julius Tannen, Victor Potel, Almira Sessions, Esther Howard, J. Farrell McDonald, Frank Moran, Connie Tompkins, Georgia Caine.

The Lodger

(Twentieth Century-Fox)

The Case of Jack the Ripper

This is a thriller compounded of murky London streets, shrill screams at night and a maniacal murderer. It has been produced by Robert Bassler on a lavish scale with excellent atmosphere and a fine cast, and should strike frequent terror in the hearts of the horror fans. But it just misses the sustained suspense or semblance of reality which characterize the top productions in the field.

The novel by Mrs. Marie Belloc Lowndes, long a classic study in murder, has been adapted for the screen by Barre Lyndon. Laird Cregar plays "Jack the Ripper"—and no attempt is made to disguise this fact from the beginning—who roams London's Whitechapel district at night, slashing the throats of women and eluding the cordon of police. His is an intense portrayal, based on recurring insanity and overwhelming fear, which carries the major burden of the film.

Supporting him are Merle Oberon, Sir Cedric Hardwicke and Sara Allgood, as the family in whose house he takes lodgings, and George Sanders, in a slight role as the Scotland Yard Inspector. All raise the level of basically stock characters to a new standard of excellence. Miss Oberon plays a music-hall entertainer with much charm, and Hardwicke gives distinction to the role of a retired stock clerk. His

bland acceptance of the mysterious stranger in spite of Miss Allgood's increasing suspicions permits the murderer to roam at will until the final, desperate chase backstage.

John Brahm has directed with emphasis on horror rather than mystery, achieving several superbly chilling moments and maintaining a sense of imminent disaster throughout.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 7, 1944. Running time, 84 min. PCA No. 9597. General audience classification.

The LodgerLaird Cregar
KittyMerle Oberon
Robert BurtonSir Cedric Hardwicke
John WarwickGeorge Sanders
Sara Allgood, Aubrey Mather, Queenie Leonard, Doris Lloyd, David Clyde, Helena Pickard, Lumsden Hare, Frederick Worlock, Olaf Hytten, Colin Campbell, Harold De Becker, Anita Bolster, Billy Bevan.

The Uninvited

(Paramount)

Ghost Story, Adult

Not to be confused in any respect with the penny-shocker type of B-calibre melodrama via which the horror-film clientele commonly receives its shudder quota, this is a distinguished telling of a tall tale about a ghost that lingers on in the scene of its living, intent upon inducing destruction of a child despised in life. It is a straight-faced telling of the tale, inclusive of the photographing of the ghost, and there is little humor in it. It contains, however, much bitterness and evil-in-retrospect. Whether superb production, direction, writing and performance counterbalance these circumstances sufficiently to warrant expectation of substantial grosses is a matter of conjecture pending exhibition trial.

The Dodie Smith-Frank Partos script, based on a Dorothy Macardle novel, is an impressive example of craftsmanship. It introduces Ray Milland and Ruth Hussey as Londoners, brother and sister, who buy an otherwise charming country place rumored tenanted of nights by one or more ghosts. Scoffing at first, they learn by experience and investigation that two women who lived with one man in the house a generation back are staying on after death, one determined to destroy and one to protect his daughter. By devices which only a clever script, skilled direction and a crafty camera could make momentarily credible, the new tenants put their ghostly predecessors to rout and satisfy enough equations to appease believers in ghosts.

Production by Charles Brackett and direction by Lewis Allen are of the best. Just why they or anybody should decide that the world needs at this point to be regaled with a picture which treats of a vengeful ghost as real, and possessed of power to implement its revenge, the picture does not reveal.

Previewed at the Paramount theatre, in downtown Los Angeles, where a Monday night audience attracted by "Riding High" tried to

find in the previewed film the cues for laughter usually spotted in chiller-dillers and, failing to find them, laughed uneasily in some wrong places and then relaxed into absorbed attention. *Reviewer's Rating: Good*—WILLIAM R. WEAVER.

Release date, Block 3. Running time, 97 min. PCA No. 9337. Adult audience classification.

Roderick Fitzgerald Ray Milland
Pamela Fitzgerald Ruth Hussey
Donald Crisp, Cornelia Otis Skinner, Dorothy Stickney, Barbara Everest, Alan Napier, Gail Russell.

Standing Room Only

(Paramount)

Washington Comedy

The desperate struggle to maintain oneself while awaiting a government contract is the nub of the joke in this comedy of wartime Washington. Fred MacMurray and Paulette Goddard are the resourceful victims who carry the fun as far as the lines and situations will allow, with the competent help of Edward Arnold and Roland Young.

They hire out as a "couple," although they are really a business executive and his very new secretary, for the sake of a temporary roof over their heads. They manage, of course, to arrange a deal while spilling the soup and generally taking gross advantage of the shortage of household help.

The skilled hand of Paul Jones, listed as associate producer, can be detected in many scenes, from the opening, when the secretary-to-be is unsuccessfully attaching ears to donkeys, to the close when business is finally broached for the lack of a pair of pants. The screenplay by Darrell Ware and Karl Tunberg, from a story by Al Martin, provides some witty dialogue, and Sidney Lanfield has directed it with a lightness that matches the plot.

Edward Arnold, as president of MacMurray's company, really hits his stride posing as former houseman for the Duke of Belgrave. Roland Young plays another harried husband, running the house while his wife organizes a women's auxiliary for parachute troops.

In spite of the lack of novelty in the story, the film should prove amusing as romantic comedy to the vast majority of customers.

Seen in the home office projection room. Reviewer's Rating: Good—E. A. C.

Release date, Block 3. Running time, 83 min. PCA No. 9510. General audience classification.

Lee Stevens Fred MacMurray
Jane Rogers Paulette Goddard
Edward Arnold, Hillary Brooke, Roland Young, Anne Revere, Clarence Kolb, Isobel Randolph, Porter Hall, Marie McDonald, Josephine Whittell, Veda Ann Borg.

Timber Queen

(Paramount)

Melodrama

Fortified by a story that keeps know-it-all guessing as to what's coming, this Pine-Thomas melodrama rates high among the action films emanating from this sector of Paramount's production front to date. There is war and gangsterism in the tale, both handled with discretion, but the conquest of the forest is the principal source of suspense and there's adroit overstaying humor which profits the whole.

Richard Arlen, appearing in his last film for this organization, portrays an Army pilot who, on receiving his medical discharge, sets out to right the wrong done the widow of his dead buddy by his business partner. In the struggle which ensues with the speedy delivery of lumber from uncut forest as the objective, he enlists the aid of gangsters who turn loggers to expedite the enterprise. The situations and incidents which follow make full use of both forest and nightclub setting and procedure, the pilot furnishing a final thrill by bombing the dam utilized by his adversary to thwart the efforts of the honest faction.

Standouts in the supporting cast are Sheldon Leonard, George E. Stone, June Havoc, they

and others responding alertly to Frank McDonald's direction of Maxwell Shane-Edward T. Lowe script.

Previewed at the studio. Reviewer's Rating: Good—W. R. W.

Release date, Block 3. Running time, 66 min. PCA No. 9670. General audience classification.

Russ Richard Arlen
Elaine Mary Beth Hughes
Lil June Havoc
Sheldon Leonard, George E. Stone, Dick Purcell, Tony Hughes, Edmund MacDonald, Bill Haade, Clancy Cooper, Dewey Robinson, Horace McMahon, Jimmy Ames.

Cowboy in the Clouds

(Columbia)

Westerns Go Modern

In this latest of the Charles Starrett series, Producer Jack Fier has provided everything to give it action, drama, just the right touch of love interest, and some hair-raising flying stunts to rescue a Civilian Air Patrol pilot and murderer from a forest fire. Benjamin Kline handled the direction reins for everything possible from a novel type of western script.

The story deals with the efforts of the CAP to get under way in a cattle raising state and the efforts of wealthy cattlemen to stop them in the mistaken belief that they are a hare-brained bunch and should leave the flying to the regular service branches.

A prominent rancher's daughter, played by Julie Duncan, joins the outfit. When a murder is committed and the blame placed on Starrett, and the cattleman learns his daughter is in the midst of a forest fire, he has a change of heart. Starrett flies to the rescue, returning the girl and the real murderer, who had hidden in her CAP plane.

Dub Taylor provides the comedy, with Jimmy Wakeley and His Saddle Pals. The Jesters handle the musical and vocal entertainment values. John Tyrrell is the effectively angry and obstinate menace.

Seen at Hitching Post Theatre, Hollywood. Reviewer's Rating: Good—JACK CARTWRIGHT.

Release date, Dec. 23, 1943. Running time, 54 min. PCA No. 9553. General audience classification. Charles Starrett, Dub Taylor, Julie Duncan, Jimmy Wakeley and His Saddle Pals, The Jesters, John Tyrrell.

Henry Aldrich, Boy Scout

(Paramount)

Scoutcraft Demonstration

Humor, keystone of the Aldrich series until now, is subordinated this time to earnestness and accuracy in the presentation of the principles and practices of the boy scouts' organization. These are dealt with at length and in detail by permanent members of the series cast plus numerous additions, notably including Darryl Hickman as a dissident juvenile rehabilitated ultimately by his scout companions.

The result of the modification toward seriousness is that the film is interesting primarily to scouts and parents of scouts, considerably less to others in general.

Muriel Roy Bolton's script, from Agnes Christine Johnston's story, tells in leisurely fashion how Henry and Dizzy manage by application of scoutcraft to reform the incorrigible son of a capitalist who, therefore, decides to establish a plastics factory in their town instead of elsewhere. The proceedings include training, drilling and competition, terminating in the moderately thrilling rescue of a boy who has fallen over a cliff.

Direction by Michel Drake and production by Walter MacEwen conform to the documentary-like quality of the script.

Previewed at the studio. Reviewer's Rating: Fair—W. R. W.

Release date, Block 3. Running time, 66 min. PCA No. 9614. General audience classification.

Henry Aldrich Jimmy Lydon
Dizzy Stevens Charley Smith
John Littel, Olive Blakeney, Joan Mortimer, Minor Watson, Darryl Hickman, David Holt.

California Joe

(Republic)

Barry Saves Union

This newest of the Don "Red" Barry series from the anvil of Producer Eddy White, with Spencer Bennett handling the direction, presents Barry as a Union army officer detached for intelligence work in an effort to save California for the north. It packs plenty of action in good western style, together with comedy, drama, and a plot of substance.

Barry, his pal Wally Vernon, and Carey Frost pose as California miners with Barry using the title name. They find a Confederate, who is even a traitor to his adopted South, and an ex-governor of California plotting to seize California for an Empire of the Pacific, and for the South.

Discovering the leak in the telegraph lines, which enables the ex-governor to send confusing orders to Union garrisons in the name of a high officer, they patch it up with some fast gunplay, send out Plan D orders signed Abraham Lincoln and arrest any of the conspirators left alive after the gunfight.

Barry's proving the fact that her brother was a traitor, even to her beloved South, makes Helen Talbot realize the enormity of his crime. She handles the role capably. Twinkle Watts has some very good moments as the daughter of the slain telegraph operator.

Seen at Hitching Post Theatre, Hollywood. Reviewer's Rating: Good—J. C.

Release date, Dec. 28, 1943. Running time, 55 min. PCA No. 9790. General audience classification. Don "Red" Barry, Helen Talbot, Wally Vernon, Carey Frost, Twinkle Watts, Brian O'Hara, LeRoy Mason, Edward Earle, Charles King, Pearce Lydon, Edmund Cobb, Curley Dresden, Robert Kortman, Carl Hackett.

The Racket Man

(Columbia)

Presenting Tom Neal

To a tale now familiar, that of the Irish boys from New York tenements, one of whom becomes a cop, the other a gangster, handsome Tom Neal shoves, postures, and grins his way through a role which at least serves to put him before the public in a more prominent manner than previously. The picture has pace and suspense, shooting and love interest, a moral and some tears, and it is well mounted and coherently directed.

Neal is the gangster, a clean one, but still outside the law. Hugh Beaumont is the cop. They are friends, even in their love for Jeanne Bates, with whom they were raised in the slums. Neal is drafted, and rebels at first in the Army. Anthony Caruso, a loyal and understanding Italian-American sergeant, who chooses demotion rather than confessing he had fought with Neal, sets Neal's example. When Caruso is killed overseas, Neal, still in this country, becomes an "Army man." And when the FBI turns him into a civilian "discharged from the Army," to track down his former associates, Neal does so in Army traditions, braving the wrath of friend Beaumont, and the girl. He puts the finger on one black market after another, and finally on his former partner, Douglas Fowley, who shoots him, in turn dying under policeman Beaumont's fire. His spine shattered, heart failing, Neal in his last moments is told by Beaumont and Miss Bates that they realize what a hero he's been.

Paul Yawitz and Howard Green have fashioned exciting action in the pulp magazine fashion, from a story by Casey Robinson. D. Ross Lederman directed, under Producer Wallace MacDonald.

Seen in a New York projection room. Reviewer's Rating: Good—FLOYD ELBERT STONE.

Release date, Jan. 21, 1944. Running time, 65 min. PCA No. 9789. General audience classification.

Matt Benson Tom Neal
Irish Duffy Hugh Beaumont
Phyllis Lake Jeanne Bates
Larry Parks, Douglas Fowley, Lewis Wilson, Clarence Muse, Mary Gordon, Anthony Caruso.

RELEASE CHART

By Companies

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16, '43
5031	Doughboys in Ireland	Oct. 7, '43
5003	Sahara	Oct. 14, '43
5034	Chance of a Lifetime	Oct. 26, '43
5016	Is Everybody Happy?	Oct. 28, '43
5202	Silver City Raiders	Nov. 4, '43
5024	Return of the Vampire	Nov. 11, '43
5017	There's Something About a Soldier	Nov. 30, '43
5009	The Heat's On	Dec. 2, '43
5021	Crime Doctor's Strangest Case	Dec. 9, '43
5029	Klondike Kate	Dec. 16, '43
5020	Swing Out of the Blues	Dec. 23, '43
5203	Cowboy in the Clouds	Dec. 23, '43
5005	What a Woman!	Dec. 28, '43
5036	Hey Rookie	Jan. 7, '44
5036	The Racket Man	Jan. 21, '44
5036	Beautiful but Broke	Jan. 28, '44
5036	The Vigilantes Ride	Feb. 3, '44
5036	Nine Girls	Feb. 17, '44
5036	Cover Girl	Not Set
5036	Wyoming Hurricane	Not Set
5036	The Last Horseman	Not Set
5036	Riding West	Not Set
5036	Cowboy from Lonesome River	Not Set
5036	Cyclone Prairie Ranger	Not Set
5036	Roundup for Victory	Not Set
5036	None Shall Escape	Not Set
5036	Curly	Not Set
5036	Cowboy Canteen	Not Set
5036	The Ghost that Walks Alone	Not Set
5036	Empire of the West	Not Set
5036	Address Unknown	Not Set
5036	Jam Session	Not Set
5036	Sailor's Holiday	Not Set
5036	At Night We Dream	Not Set
5036	Two-Man Submarine	Not Set
5036	Heroes of the Sagebrush	Not Set

MGM

Prod. No.	Title	Release Date
401	Salute to the Marines	Sep. '43
402	Above Suspicion	Sep. '43
403	I Dood It	Sep. '43
404	Swing Shift Maisie	Sep. '43
405	Best Foot Forward	Oct. '43
406	Adventures of Tartu	Oct. '43
407	Dr. Gillespie's Criminal Case	Nov. '43
408	Young Ideas	Nov. '43
409	Girl Crazy	Nov. '43
410	Lassie Come Home	Dec. '43
411	The Man from Down Under	Dec. '43
412	Whistling in Brooklyn	Dec. '43
413	Thousands Cheer	Jan. '44
414	The Cross of Lorraine	Jan. '44
415	Lost Angel	Jan. '44
416	A Guy Named Joe	Feb. '44
417	Cry "Havoc"	Feb. '44
418	Rationing	Feb. '44
419	Broadway Rhythm	Mar. '44
420	See Here, Private Hargrove	Mar. '44
421	The Heavenly Body	Mar. '44
422	Song of Russia	Apr. '44
423	Swing Fever	Apr. '44
490	Madame Curie	Apr. '44
401	America	Not Set
402	The White Cliffs	Not Set
403	Meet the People	Not Set
404	Andy Hardy's Blonde Trouble	Not Set
405	Mr. Co-ed	Not Set
406	Gaslight	Not Set
407	The Canterville Ghost	Not Set
408	Kismet	Not Set
409	Two Sisters and a Sailor	Not Set
410	Dragon Seed	Not Set
411	Three Men in White	Not Set
412	Seventh Cross	Not Set
413	Meet Me in St. Louis	Not Set

MONOGRAM

Prod. No.	Title	Release Date
401	Melody Parade	Aug. 27, '43
402	Spotlight Scandals	Sep. 24, '43
403	The Unknown Guest	Oct. 22, '43
404	The Texas Kid	Nov. 26, '43
405	Death Valley Rangers	Dec. 3, '43
406	Mr. Mugs Steps Out	Dec. 10, '43
407	Women in Bondage	Jan. 10, '44
408	Where Are Your Children?	Jan. 17, '44
409	Westward Bound	Jan. 24, '44
410	The Sultan's Daughter	Jan. 31, '44
411	Raiders of the Border	Feb. 7, '44
412	Sweethearts of the U.S.A.	Feb. 14, '44
413	Charlie Chan in the Secret Service	Feb. 21, '44
414	Voodoo Man	Feb. 28, '44
415	Million Dollar Kid	Mar. 7, '44
416	Lady Let's Dance	Mar. 14, '44

PARAMOUNT

Prod. No.	Title	Release Date
4301	Let's Face It	Not Set
4302	The Good Fellows	Not Set
4303	True to Life	Not Set
4304	Tornado	Not Set
4305	Hostages	Not Set

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1708.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

Prod. No.	Title	Release Date
4331	CITY THAT STOPPED HITLER	Not Set
4306	Henry Aldrich Haunts a House	Not Set
4307	Riding High	Not Set
4308	Minesweeper	Not Set
4309	No Time for Love	Not Set
4311	Henry Aldrich Boy Scout	Not Set
4312	Miracle of Morgan's Creek	Not Set
4313	Timber Queen	Not Set
4314	Standing Room Only	Not Set
4315	The Uninvited	Not Set

Prod. No.	Title	Release Date
4338	ROADSHOW SPECIAL For Whom the Bell Tolls	Not Set
4338	Triumph Over Pain	Not Set
4338	Lady in the Dark	Not Set
4338	Henry Aldrich Plays Cupid	Not Set
4338	The Hour Before the Dawn	Not Set
4338	And the Angels Sing	Not Set
4338	Henry Aldrich's Little Secret	Not Set
4338	Frenchmen's Creek	Not Set
4338	Ministry of Fear	Not Set
4338	The Story of Dr. Wassell	Not Set
4338	Hail the Conquering Hero	Not Set
4338	Going My Way	Not Set
4338	Our Hearts Were Young and Gay	Not Set
4338	The Navy Way	Not Set
4338	The Man in Half-Moon Street	Not Set
4338	Double Indemnity	Not Set
4338	I Love a Soldier	Not Set
4338	'Till We Meet Again	Not Set
4338	The Hitler Gang	Not Set
4338	Incendiary Blonde	Not Set
4338	Take It Big	Not Set
4338	National Barn Dance	Not Set
4338	You Can't Ration Love	Not Set
4338	Gambler's Choice	Not Set
4338	Road to Utopia	Not Set
4338	And Now Tomorrow	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
405	Submarine Base	July 20, '43
401	Isle of Forgotten Sins	Aug. 15, '43
411	Danger! Women at Work	Aug. 23, '43
409	Blazing Frontier	Sep. 1, '43
458	Tiger Fangs	Sep. 10, '43
412	The Girl from Monterrey	Oct. 4, '43
451	Return of the Rangers	Oct. 26, '43
460	Devil Riders	Nov. 5, '43
452	Boss of Rawhide	Nov. 20, '43
402	Harvest Melody	Nov. 22, '43
407	Live Junction	Dec. 20, '43
461	The Drifter	Dec. 20, '43
453	Gunsmoke Mesa	Jan. 3, '44
404	Career Girl	Jan. 11, '44
403	Nabonga	Jan. 25, '44

RKO

Prod. No.	Title	Release Date
401	The Fallen Sparrow	Not Set
402	Adventures of a Rookie	Not Set
403	The Seventh Victim	Not Set
404	So This Is Washington	Not Set
405	A Lady Takes a Chance	Not Set
406	The Iron Major	Not Set
407	Gangway for Tomorrow	Not Set
408	Government Girl	Not Set
409	Gildersleeve on Broadway	Not Set
410	The Falcon and the Coeds	Not Set
451	The North Star	Not Set
411	Around the World	Not Set
412	The Ghost Ship	Not Set
413	Tarzan's Desert Mystery	Not Set
414	Rookies in Burma	Not Set
415	Higher and Higher	Not Set

Prod. No.	Title	Release Date
401	Days of Glory	Not Set
402	Tender Comrade	Not Set
403	Dangerous Journey	Not Set
404	The Curse of the Cat People	Not Set
405	Danger in Damascus	Not Set

Prod. No.	Title	Release Date
401	Show Business	Not Set
402	Gildersleeve's Ghost	Not Set
403	The Falcon Out West	Not Set
404	Are These Our Children?	Not Set
405	Marine Raiders	Not Set
406	Seven Days Ashore	Not Set
407	Up in Arms	Not Set

REPUBLIC

Prod. No.	Title	Release Date
361	Fugitive from Sonora	July 1, '43
301	The Saint Meets the Tiger	July 29, '43
362	Black Hills Express	Aug. 15, '43
302	Hoosier Holiday	Sep. 13, '43
351	Beyond the Last Frontier	Sep. 18, '43
375	Death Valley Manhunt	Sep. 25, '43
363	Man from the Rio Grande	Oct. 18, '43
303	Here Comes Elmer	Nov. 15, '43
376	Overland Mail Robbery	Nov. 20, '43
306	The Deerslayer	Nov. 22, '43
304	Mystery Broadcast	Nov. 23, '43
305	Drums of Fu Manchu	Nov. 27, '43
364	Canyon City	Nov. 29, '43
307	In Old Oklahoma	Dec. 6, '43
310	Pistol Packin' Mama	Dec. 15, '43
352	Raiders of Sunset Pass	Dec. 20, '43
365	California Joe	Dec. 28, '43
309	Whispering Footsteps	Dec. 30, '43
308	O, My Darling Clementine	Dec. 31, '43
353	Pride of the Plains	Jan. 5, '44
341	Hands Across the Border	Jan. 5, '44
341	Rootin', Tootin' Rhythm (R)	Jan. 15, '44
401	Casanova in Burlesque	Not Set
402	The Fighting SeaBees	Not Set
403	Three Little Sisters	Not Set
404	Mojave Firebrand	Not Set
405	The Monster's Castle	Not Set
406	My Best Gal	Not Set
407	Rosie the Riveter	Not Set
408	Beneath Western Skies	Not Set
409	Cowboy and the Senorita	Not Set
410	Man from Frisco	Not Set
411	The Outlaw Buster	Not Set
412	The Laramie Trail	Not Set

20TH-FOX

Prod. No.	Title	Release Date
401	Bomber's Moon	Aug. 6, '43
402	Heaven Can Wait	Aug. 13, '43
403	Holy Matrimony	Aug. 27, '43
404	Claudia	Sep. 3, '43
405	Wintertime	Sep. 17, '43
406	Sweet Rosie O'Grady	Oct. 1, '43
407	Paris After Dark	Oct. 15, '43
408	Banjo on My Knee (R)	Oct. 29, '43
412	Guadalcanal Diary	Nov. 5, '43
414	The Battle of Russia	Nov. 19, '43
410	Dancing Masters	Nov. 19, '43
411	Under Two Flags (R)	Nov. 26, '43
415	Happy Land	Dec. 3, '43
416	The Gang's All Here	Dec. 24, '43
417	The Lodger	Jan. 7, '44
418	Lifeboat	Jan. 21, '44
401	Jane Eyre	Not Set
402	Roger Touhy, Last of the Gangsters	Not Set
403	The Song of Bernadette	Not Set
404	Buffalo Bill	Not Set
405	Pin Up Girl	Not Set
406	Tampico	Not Set
407	The Sullivans	Not Set
408	The Eve of St. Mark	Not Set
409	Home in Indiana	Not Set
410	The Purple Heart	Not Set
411	Four Jills in a Jeep	Not Set
412	Greenwich Village	Not Set
413	Wilson	Not Set
414	I Married a Sailor	Not Set
415	Murder in Beruda	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
401	Yanks Ahoy	July 1, '43
402	That Nasty Nuisance	Aug. 6, '43
403	Victory Through Air Power	Aug. 13, '43
404	Hi Diddle Diddle	Aug. 20, '43
405	Johnny Come Lately	Sep. 3, '43
406	The Kansan	Sep. 10, '43

Prod. No.	Title	Release Date
401	Bar 20	Oct. 1, '43
402	False Colors	Nov. 5, '43
403	Riders of the Deadline	Dec. 3, '43
404	Jack London	Dec. 24, '43
405	Woman of the Town	Dec. 31, '43
406	Three Russian Girls	Jan. 14, '44
407	Knickerbocker Holiday	Jan. 28, '44
408	Bridge of San Luis Rey	Feb. 11, '44
409	It Happened Tomorrow	Feb. 25, '44
410	Voice in the Wind	Mar. 10, '44
411	Song of the Open Road	Mar. 24, '44
412	Up in Mabel's Room	Apr. 7, '44
413	Texas Masquerade	Not Set
414	Thundering Hoofs	Not Set
415	Since You Went Away	Not Set
416	Lumber Jack	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
8017	Fired Wife	Sep. 8, '43
8022	Strange Death of Adolf Hitler	Sep. 10, '43
8028	Larceny with Music	Sep. 10, '43
8024	Sherlock Holmes Faces Death	Sep. 17, '43
8009	Top Men	Sep. 17, '43
8081	Arizona Trail	Sep. 24, '43
8023	Always a Bridesmaid	Sep. 24, '43
8007	Corvette K-225	Oct. 1, '43
8005	Crazy House	Oct. 8, '43
8035	Hi Ya Sailor	Oct. 15, '43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22, '43
8062	Flesh and Fantasy	Oct. 29, '43
8013	Son of Dracula	Nov. 5, '43
8082	Frontier Law	Nov. 5, '43
8038	The Mad Ghoul	Nov. 12, '43
8030	Never a Dull Moment	Nov. 19, '43
8004	His Butler's Sister	Nov. 26, '43
8042	So's Your Uncle	Dec. 3, '43
8041	She's for Me	Dec. 10, '43
8026	Calling Dr. Death	Dec. 17, '43
8025	Moonlight in Vermont	Dec. 24, '43
8034	Gung Ho	Dec. 31, '43
8034	Sing a Jingle	Jan. 7, '44
8021	All Baba and the 40 Thieves	Jan. 14, '44
8021	Spider Woman	Jan. 21, '44
8083	Phantom of Gunsmoke	Jan. 21, '44
8020	Phantom Lady	Jan. 28, '44
8020	Swingtime Johnny	Feb. 4, '44
8020	The Impostor	Feb. 11, '44
8020	Weekend Pass	Feb. 18, '44
8020	Chip Off the Old Block	Feb. 25, '44
8020	Moonlight and Cactus	Not Set
8020	The Mummy's Ghost	Not Set
8020	Ladies Courageous	Not Set
8020	This Is the Life	Not Set
8020	Oklahoma Raiders	Not Set
8020	Three Cheers for the Boys	Not Set
8020	Gypsy Wildcat	Not Set
8020	Patriot the Great	Not Set
8020	Her Primitive Man	Not Set
8020	Cobra Woman	Not Set
8020	Cross Your Fingers	Not Set
8020	Slightly Terrible	Not Set
8020	Weird Woman	Not Set
8020	The Merry Monarchs	Not Set
8020	Has Anybody Here Seen Kelly?	Not Set
8020	Christmas Holiday	Not Set

WARNER BROS.

Prod. No.	Title	Release Date
301	Watch on the Rhine	Sep. 4, '43
330	Oklahoma Kid (R)	Sep. 11, '43
302	Murder on the Waterfront	Sep. 18, '43
303	Thank Your Lucky Stars	Sep. 25, '43
331	Song of the Saddle (R)	Oct. 2, '43
332	Prairie Thunder (R)	Oct. 2, '43
333	Cherokee Strip (R)	Oct. 2, '43
334	Empty Holsters (R)	Oct. 2, '43
335	Guns of the Pecos (R)	Oct. 2, '43
336	Land Beyond the Law (R)	Oct. 2, '43
304	Adventure in Iraq	Oct. 9, '43
305	Princess O'Rourke	Oct. 23, '43
306	Find the Blackmailer	Nov. 6, '43
307	Northern Pursuit	Nov. 13, '43
308	Old Acquaintance	Nov. 27, '43
327	Crime School (R)	Dec. 4, '43
328	Girls on Probation (R)	Dec. 4, '43
309	Destination, Tokyo	Jan. 1, '44
310	The Desert Song	Jan. 29, '44
401	Adventures of Mark Twain	Not Set
402	Arsenic and Old Lace	Not Set
403	The Desert Song	Not Set
404	Crime by Night	Not Set
405	Devotion	Not Set
406	The Last Ride	Not Set
407	Saratoga Trunk	Not Set
408	In Our Time	Not Set
409	Conflict	Not Set
410	Shine On, Harvest Moon	Not Set
411	Rhapsody in Blue	Not Set
412	Passage to Marseille	Not Set
413	Uncertain Glory	Not Set
414	Mr. Skemington	Not Set
415	The Horn Blows at Midnight	Not Set
416	One More Tomorrow	Not Set</

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1698-1699.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1707.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1, '43-44	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	....	Jon. Hall-Maria Montez	Jan. 14, '44	....	....	....	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	62m	Oct. 2, '43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	55m	July 24, '43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug., '43	114m	May 29, '43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	....
Beautiful but Broke	Col.	....	Joan Davis-Jane Frazee	Jan. 25, '44	....	....	....	1696	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17, '43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16, '43	58m	Jan. 1, '44	1695	1531	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27, '43	58m	Sept. 4, '43	1522	1391	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11, '44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	52m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 28, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	54m	Nov. 13, '43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	64m	....	....	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	....	....	....	1676	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	....	....	....	....	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4, '43	58m	Sept. 4, '43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1655
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	54m	Jan. 8, '44	1706	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1655
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	69m	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	....
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Sothorn	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	....
•Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Date Page
						M. P. Herald Issue	Product Digest Page		
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3, '43	57m	Dec. 18, '43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	94m	Dec. 18, '43	1673	872	....
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	....
•Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept. 2, '43	99m	Aug. 21, '43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	....	....	1566	....
•Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26, '43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8, '43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	....
•DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug., '43	101m	May 8, '43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	....	....	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
•FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17, '43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6, '43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1, '43-44	94m	Aug. 21, '43	1547	1182	....
False Colors	UA	....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	....
•Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1, '43	59m	Dec. 18, '43	1674	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1655
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
•Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	70m	Oct. 9, '43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1655
Four Jills in a Jeep	20th-Fox	....	Jay Francis-Carole Landis	Not Set	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Kean Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
•Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6, '43	77m	Aug. 7, '43	1470	1375	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	....	....	....	1606	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1, '43	57m	July 10, '43	1532	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	....
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10, '44	....	....	....	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	....
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	59m	Sept. 25, '43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1, '43-44	70m	Aug. 14, '43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6, '43	1614	1416	....
Great Mr. Handel, The (color) (British)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9, '43	89m	Sept. 18, '43	1542	....	....
Greenwich Village	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1655
Gung Ho	Univ.	....	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3, '44	....	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Feb., '44	120m	Dec. 25, '43	1686	1431	....
Gypsy Wildcat	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	....
•Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug., '43	80m	Mar. 13, '43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	70m	Oct. 9, '43	1574	1545	....
•Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26, '43	78m	July 31, '43	1455	1339	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	....
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamar	Mar., '44	93m	Jan. 1, '44	1693	1555	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6, '43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
•Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26, '43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	....	....
•Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10, '43	64m	July 31, '43	1456	1391	....
•Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16, '43	94m	July 17, '43	1425	1375	1617
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Not Set	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Jan. 7, '44	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20, '43	71m	July 31, '43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11, '43	1665	1616	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13, '43	1625	1555	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Review Date Page
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
• Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug., '43	85m	June 12, '43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15, '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13, '43	72m	Aug. 28, '43	1547	....	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1, '43-44	88m	Aug. 14, '43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
• Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug., '43	115m	Mar. 6, '43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1655
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Feb. 11, '44	....	....	....	1616	....
Incendiary Blonde	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
• In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1, '43	74m	Aug. 12, '39	1494	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1655
In Our Time	WB	....	Ida Lupino-Paul Henreid	Not Set	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1655
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24, '43	94m	Nov. 27, '43	1645	1554	....
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	62m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1655
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16, '43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28, '44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
(formerly When Ladies Fly)									
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7, '44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1, '43-44	86m	Aug. 21, '43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1655
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
• Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6, '43	58m	Aug. 21, '43	1496	1339	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1, '43-44	76m	Aug. 7, '43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-Canada Lee	Jan. 21, '44	....	....	....	1616	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	....
• Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28, '43	57m	....	....	1509	....
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	....	....	....	....
• Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6, '43	58m	June 19, '43	1373	1019	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	92m	Nov. 6, '43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Special	124m	Nov. 20, '43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	....	....	1676	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
• Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17, '43	1426	1402	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28, '44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	48m	July 31, '43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	....	....	1696	....
• My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31, '43	82m	Oct. 23, '43	1593	1391	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23, '43	62m	Oct. 23, '43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5, '43	60m	Oct. 16, '43	1586	....	....
NABONGA	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 25, '44	....	....	....	1634	....
(formerly Jungle Terror)									
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12, '43	61m	Oct. 30, '43	1605	1545	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	.....
Nine Girls	Col.	.....	Ann Harding-Evelyn Keyes	Feb. 17,'44	.....	.....	.....	1676	.....
•Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27,'43	71m	Aug. 14,'43	1481	1431	.....
None Shall Escape (formerly The Day Will Come)	Col.	.....	Marsha Hunt-Alexander Knox	Not Set	.....	.....	.....	1695	.....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	93m	Oct. 23,'43	1593	1471	1655
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	.....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	.....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	.....	.....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	.....
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	.....	.....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Gray	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	.....
One More Tomorrow (formerly Animal Kingdom)	WB	.....	Ann Sheridan-Olivia de Havilland	Not Set	.....	.....	.....	1431	.....
•Outlaws of Stampede Pass	Mono.	.....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	.....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	.....	.....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	.....
Passage to Marseille	WB	.....	Humphrey Bogart-Michele Morgan	Not Set	.....	.....	.....	1616	.....
•Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19,'43	71m	Oct. 23,'43	1595	1457	.....
Patrick the Great	Univ.	.....	Donald O'Connor-Peggy Ryan	Not Set	.....	.....	.....	1675	.....
•Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17,'43	1426	1240	.....
Phantom Lady	Univ.	.....	Ella Raines-Franchot Tone	Jan. 28,'44	.....	.....	.....	1675	.....
•Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27,'43	91m	Aug. 21,'43	1493	1192	1655
•Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug., '43	70m	Apr. 10,'43	1250	971	1432
Pin Up Girl (color)	20th-Fox	.....	Betty Grable-Joe E. Brown	Not Set	.....	.....	.....	1531	.....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	.....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	.....	.....	.....
•Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug., '43	104m	May 1,'43	1289	962	1432
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	.....	.....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	.....	Dana Andrews-Richard Conte	Not Set	.....	.....	.....	1654	.....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 21,'44	65m	Jan. 8,'44	1706	1676	.....
Raiders of the Border	Mono.	.....	Johnny Mack Brown	Jan. 31,'44	.....	.....	.....	.....	.....
Raiders of Sunset Pass	Rep.	352	John Paul Revere-Smiley Burnette	Dec. 20,'43	57m	Dec. 25,'43	1686	1457	.....
Rainbow Island (color)	Para.	.....	Dorothy Lamour-Eddie Bracken	Not Set	.....	.....	.....	1654	.....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	.....	.....
•Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug., '43	126m	Nov. 28,'42	1029	796	1280
Rationing	MGM	418	Wallace Beery-Marjorie Main	Feb., '44	.....	.....	.....	1616	.....
Return of the Ape Man	Mono.	.....	Bela Lugosi-John Carradine	Not Set	.....	.....	.....	1606	.....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	57m	Oct. 16,'43	1585	1545	.....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11,'43	70m	.....	.....	1599	.....
•Revenge of the Zombies	Mono.	.....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	.....
Rhapsody in Blue	WB	.....	Joan Leslie-Robert Alda	Not Set	.....	.....	.....	1530	.....
Riders of the Deadline	UA	.....	William Boyd	Dec. 3,'43	70m	.....	.....	1696	.....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6,'43	1613	1431	.....
Roger Touhy, Gangster	20th-Fox	.....	Preston Foster-Lois Andrews	Not Set	.....	.....	.....	1362	.....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	.....
Rootin', Tootin' Rhythm (Reissue)	Rep.	.....	Gene Autry	Jan. 15,'44	.....	.....	.....	.....	.....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1655
Sailor's Holiday	Col.	.....	Arthur Lake-Jane Lawrence	Feb. 24,'44	.....	.....	.....	1696	.....
Saint Meets Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillie	July 29,'43	70m	Aug. 7,'43	1558	.....	.....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31,'43	1579	1057	1655
Saratoga Trunk	WB	.....	Gary Cooper-Ingrid Bergman	Not Set	.....	.....	.....	1431	.....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	.....
See Here, Private Hargrove	MGM	420	Robert Walter-Donna Reed	Mar., '44	.....	.....	.....	1616	.....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1,'43-44	71m	Aug. 21,'43	1558	1471	.....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	.....	.....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	.....
Shine On, Harvest Moon	WB	.....	Ann Sheridan-Dennis Morgan	Not Set	.....	.....	.....	1457	.....
Show Business	RKO	.....	Eddie Cantor-George Murphy	Not Set	.....	.....	.....	1675	.....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	.....	.....
•Silver Spurs	Rep.	256	Roy Rogers	Aug. 12,'43	68m	July 24,'43	1442	1351	.....
Since You Went Away	UA	.....	Colbert-Temple-Woolley-Cotten	Not Set	.....	.....	.....	1635	.....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	.....
•Six-Gun Gospel	Mono.	.....	Johnny Mack Brown-Raymond Hatton	Sept. 3,'43	55m	Sept. 4,'43	1521	1391	.....
•Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17,'43	1425	1162	1617
•Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5,'43	65m	Aug. 21,'43	1496	1391	.....
•Smart Guy	Mono.	.....	Rick Vallin-Wanda McKav	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	.....
•Someone to Remember	Rep.	225	Mabel Paige-John Craven	Aug. 21,'43	80m	Aug. 7,'43	1470	1276	.....
•So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1,'43-44	64m	Aug. 21,'43	1558	1471	.....
Son of Dracula	Univ.	8013	Louise Albritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	.....
Song of Bernadette, The	20th-Fox	.....	Jennifer Jones-Charles Bickford	Not Set	165m	Dec. 25,'43	1685	1416	.....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Apr., '44	107m	Jan. 1,'44	1693	1416	.....
Song of the Marimba	Clasa-Mohme	.....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	.....	.....
Song of the Open Road	UA	.....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	.....	.....	.....	1695	.....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	.....	.....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	.....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21,'44	63m	.....	.....	1675	.....
Spotlight Scandals	Mono.	.....	Billy Gilbert-Frank Fay	Sept. 24,'43	73m	July 24,'43	1579	1351	.....
•Stage Door Canteen	UA	.....	Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	.....
Story of Dr. Wassell (color)	Para.	.....	Gary Cooper-Laraine Day	Not Set	.....	.....	.....	1830	.....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	.....	.....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Date Page
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20,'43	65m	July 10,'43	1532	1305	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1655
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Feb. 7,'44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Dec. 23,'43	....	....	....	1636	....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	....	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	101m	Jan. 1,'44	1693	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1617
That Nasty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	75m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18,'43	1541	1079	....
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	79m	Jan. 1,'44	1694	1457	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1617
•Tumbling Tumbleweeds (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	57m	....	....	....	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCERTAIN Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
•Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	97m	Jan. 8,'44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	....	....	....	1695	....
VICTORY Through	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Air Power (color)	Col.	....	Russell Hayden-Shirley Patterson	Feb. 3,'44	....	....	....	1081	....
Vigilantes Ride, The (formerly Deadline Guns)	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	....	....	....	1654	....
Voice in the Wind	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	....	....	....	1676	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1617
Weekend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	....	....	....	1676	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug. 23,'43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	....	....	....	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	....
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2,'43	1565	1431	....
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Women of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug., '43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1707.

A PLEDGE FOR '44

from the Distributors of Simplex Equipment

★ As distributors of Simplex Equipment, we have always had a keen sense of responsibility to you who have made our business possible.

★ We are proud that we have been able to play an important part in helping you "Keep the Show on" under the difficulties of war-time operation.

★ In 1944, we are confident that constantly improving conditions will enable us to serve you even more efficiently than we have in the past. You may rest assured that in all emergencies we will stand by you to the limit of our ability.

★ We look forward, in this new year, to the opportunity of continuing to work together in Peace and prosperity.

W. F. Green

President

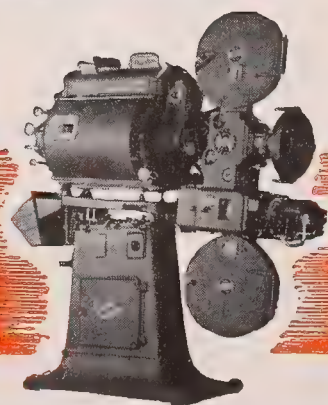
National Theatre Supply



COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex
REG. U.S. PAT. OFF.

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.



**RACKET MAN
TURNS
RACKET BUSTER
FOR UNCLE
SAM!**

**Thrilling
drama!**

**exciting
romance!**

THE RACKET MAN

with **TOM NEAL**
JEANNE BATES • HUGH BEAUMONT
LARRY PARKS • DOUGLAS FOWLEY

Based on a Story by Casey Robinson

Screen Play by Paul Yawitz and Howard J. Green

Directed by D. ROSS LEDERMAN • Produced by WALLACE MACDONALD



**A BOND FOR
EVERY SEAT!
4th WAR LOAN**



MOTION PICTURE HERALD

*a bond
for every
★ seat!*

**FOURTH WAR
LOAN DRIVE**

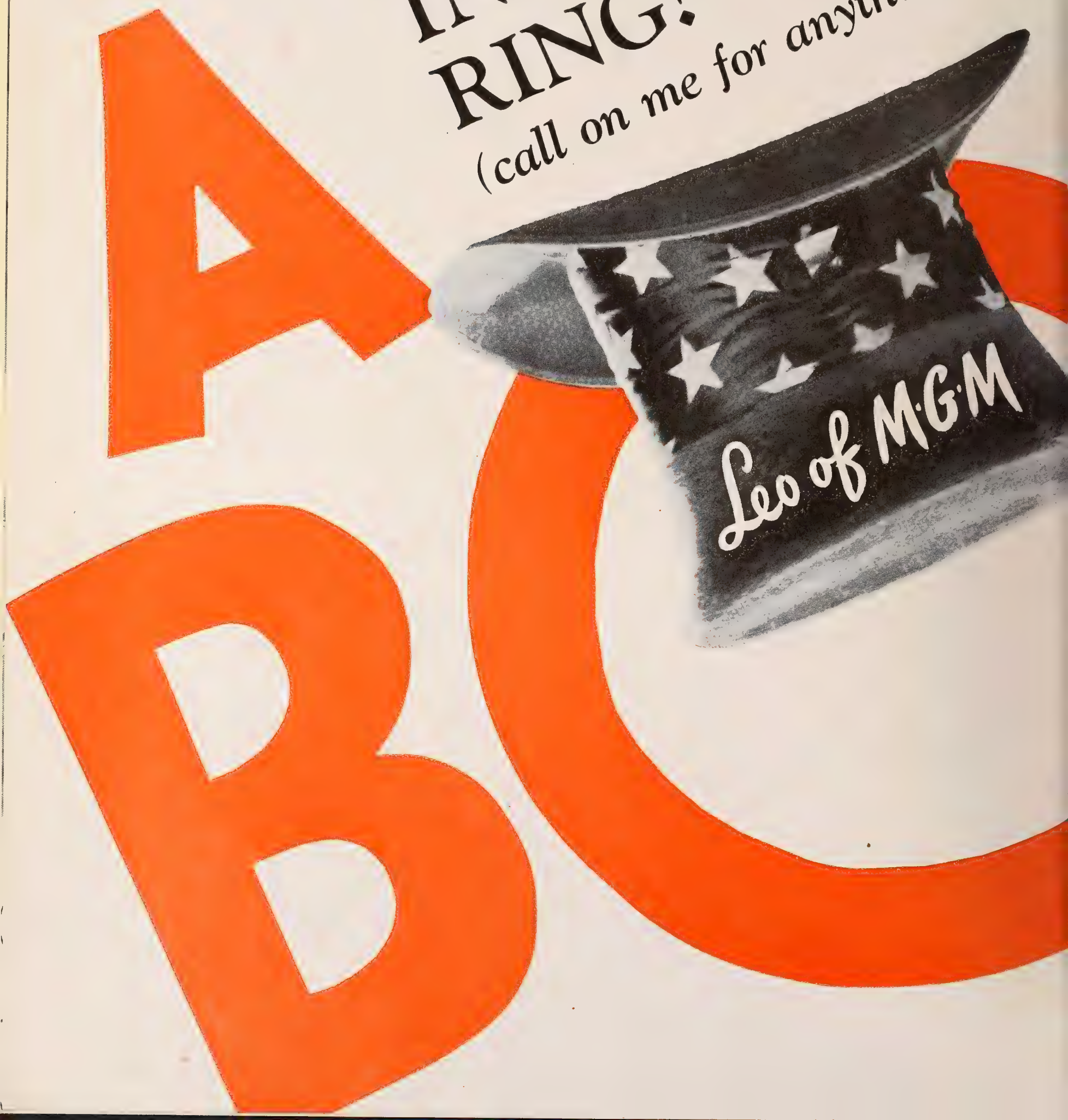
VOL. 154, NO. 3

JANUARY 15, 1944

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1944 by Quigley Publishing Company.

"MY HAT'S IN THE RING!"

(call on me for anything!)"




NEW FOR EVERY SEAT!



LOEW'S THEATRES • METRO-GOLDWYN-MAYER PICTURES
(And we'll be marching in the MARCH OF DIMES, too!)

"I'm doing
my job -

WILL YOU



Sell a
Bond
for
Every
Seat!

99
DO YOURS?



U.
SIGI
COI
PHI



"OUR GOAL—A BOND FOR EVERY SEAT!"

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 154, No. 3



January 15, 1944

TO THE PEOPLE

MORE earnestly and more urgently than ever, the motion picture is once again enlisted in the cause of the great war—the Fourth War Loan Drive. All of the reasons and pressures of necessity which obtained before are compelling now. Our war is well on its way, but it is yet to be won; also, it is farther from being won than is indicated in the trend of popular hope and thought.

Once again it is a "people's loan", invitation to the common man, the man in the street and the man in the factory—the woman, too—to "back the attack" in bonds which are insurance for today, savings and dividends for tomorrow.

In token of this direct approach to the whole people, the industry's slogan for the Fourth War Loan Drive is "Sell a bond for every seat". There are more than eleven million motion picture theatre seats.

The immediacy of the address to the public is given emphasis in the guiding personnel: Mr. Charles P. Skouras, national chairman; Mr. B. V. Sturdivant, campaign director; Mr. F. H. Ricketson, Jr., vice-chairman, and that array of showmen of the War Activities Committee, all importantly experienced in contact with and service of the people.

Q Recognition is voiced in a letter from Mr. Henry Morgenthau, Jr., Secretary of the Treasury, to Mr. Skouras, in which it is observed:

"... As hosts to the world's largest audience, producers, distributors and exhibitors alike have an important task to perform. The industry is vital to the success of the Fourth War Loan Drive—doubly vital because of the dual function performed in both selling the idea of bond buying from the screen and actually selling bonds in the theatres... The movies will do their job. They always have."

Now, once again let us observe that it is the assignment of the motion picture theatre to make the appeal personal to the individual customers—personal and emotional. The reasons are obvious, but considerably abstract, for many. The response, as always, will be controlled by the degrees of feeling.

The news in every morning's paper is urgent argument for bond buying. Every community which has a theatre has its enlisted patriots and heroes. Their

names and their adventures of war are materials of this loan drive campaign.

Q Despite some of the murmurings that have been heard in Washington, it has been amply demonstrated that the people of the United States know there is a war. Also, the current news from Washington, where members of the Congress have been returning from sojourns at home, indicates that they have been hearing a lot from the people about a lot of things.

While the showmen of the land are engaged in this drive, it will be appropriate to give currency to that observation from the Secretary of the Treasury: "The movies will do their job. They always have".

This industry and every showman in it has a stake in the maintenance of the institution of the free screen and the motion picture as free enterprise. We can do with the broadest possible realization of the status of the screen with the citizenry.

Q The motion picture has won its capacity for service on such occasions as this by reason of its continuous service of the whole people, because it has, in fact, been substantially created by the people it serves, in that typical and basic American process of patronage and preferences which have made most of our great industries.

It is worth saying again that in this period, when the motion picture's place in the national and world economy is so much under discussion and debate, is precisely the time when it will be doing well to be engaged in works that shall tend to help it keep its franchise.

The activities of showmen and the use of the theatres as a focus of activity and attention in the Fourth War Loan Drive are further contribution to the standing of the industry.

Q The new war loan, incidentally, with its call for billions, is a step in the process of preventing, or delaying, the curse of inflation. Chief among the causes of inflation is the presence of too much loose money in the pockets of impetuous buyers. The war bonds are decidedly suitable merchandise for those folks who feel better when they are spending—and it means they will have more to spend in possibly leaner years ahead. That can help the box office then, too.

The part played by the motion picture in this war will be something ever to be remembered.

—Terry Ramsaye

THIS WEEK IN THE NEWS

1,000th Insignia

ON Monday, Walt Disney completed his 1,000th insignia for the armed forces. It is for the 21st Field Hospital, New York. The first Disney insignia was for the "Fighting Seven" Naval Air Squadron, in 1939.

Units of allied nations have many Disney insignias. Lord Louis Mountbatten, Allied commander in the Far East, and formerly captain of the aircraft carrier *Illustrious*, had Mr. Disney create an emblem for the ship: Donald Duck, as an heroic admiral astride the *Illustrious*.

The insignia, handled by a five-man art department, given free to the armed services, and officially recognized by them, are estimated to have cost the Disney organization \$25,000 in the past year alone.

WINCHELL'S BLUNDERBUSS

Walter Winchell, a former vaudeville performer more recently engaged in the conduct of a gossip and chatter column devoted to the affairs of Fifty-second street, for the lay press, tends to take in more territory, including the United States. In his column in the New York *Mirror* of last Tuesday, under his assignment to save the nation, he launched into an assault extraordinary on the newsreels.

"The axe-grinders have moved into the newsreels . . . most of the footage is devoted to cartoons, fashions, freak kodackery and comedy atrocious enough to give radio a swelled head . . . most of the spielage is slanted like a Grand Central ramp, but remains gutless—implications and mealy-mouthism . . . morale weakening reels. . ."

Mr. Winchell writes with violent freedom out of the abundance of his spectacular ignorance. It is clear that he does not know about newsreels. It might be assumed that his intemperate expression is based on his personal reaction to pictures which he may have seen on some screens in association with newsreels. The newsreels do not contain material of the categories he describes. The newsreels are about 85 to 90 per cent devoted to war subjects, made up of film censored and cleared by the Government. In the present state of the nation it would be not only unthinkable but also impossible for the newsreels to give expression to what Mr. Winchell says is their subversive content. Yet he ventures to smear the industry from his desk in the journalistic basement. The first requirement of any competent journalism is reportorial experience and ability. Opinion without fact is bombast, piffle and prattle. It can also be poisonous.

—T.R.

FOURTH WAR LOAN CAMPAIGN, Special Section Pages 10-38

Bond-per-Seat selling plan for all theatres Page 10

Industry launches Bond drive across nation Page 11

Leaders of War Activities Committee drive at work Page 12

State Chairmen who are in charge of drive locally Page 14

Membership of advisory and public relations committees Page 17

Nation to honor champion bond-selling showmen Page 18

Managers' Round Table, Special War Bond Section Page 23

Seats named for heroes of battles will sell extra Bonds Page 32

Total of 2,500 Bond Premieres to boost sales at theatres Page 37

EXHIBITORS face new shift of population when war ends Page 41

THEATRES getting behind national March of Dimes campaign Page 44

SERVICE DEPARTMENTS

Hollywood Scene Page 62 Picture Grosses Page 69

In the Newsreels Page 68 Shorts on Broadway Page 66

Obituaries Page 70 What the Picture Did for Me Page 64

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1713 Short Subjects Page 1718

Advance Synopses Page 1715 Service Data Page 1719

Short Subjects Chart Page 1716 The Release Chart Page 1720

Toscanini Exported

ARTURO TOSCANINI once rejected an offer of \$250,000 to appear in a picture in Hollywood. Last week, for the Office of War Information, the noted orchestra conductor appeared in a film for the first time. And received no monetary compensation.

The picture, 30 minutes long, features also the NBC Symphony Orchestra, the Westminster Choir, and tenor Jan Peerce. Mr. Toscanini does not speak; he conducts Verdi's "Hymn of the Nations," and overture to "The Force of Destiny."

The picture, made by the OWI overseas film division, is to be shown only overseas.

Censored

ARMY public relations officers censored the reply when reporters last week asked actor Fredric March what soldiers had had to say about strikes during his 14-week tour of the fighting fronts in behalf of the USO Camp Shows. Mr. March, and Sammy Walsh, a comedian, were being interviewed at USO headquarters in New York on their experiences on the 33,000-mile tour.

Mr. March in reply to a reporter's question about soldiers and strikes said that the fighting men had a very definite opinion and he told what that opinion was. Then the Army press officer stepped in.

"That will have to be stricken from the record. It can't be printed as it is a political

matter and therefore not for publication," he ordered. Actors and entertainers sent overseas are supposed to act and entertain and keep their eyes and mouths shut, it was intimated.

Troops overseas are almost as anxious for films as they are for food, Mr. March reported. "Our boys overseas get a thrill in seeing films before the home folks do. They are getting more and better films now," Mr. March said. He reported a desire for more newsreels from other theatres of war and plenty of comedies.

USO was unhappy about the whole affair. The Army ban, it said, took the headlines away from Mr. March's report that soldiers are as anxious as ever for entertainment, desiring the serious as well as the comic. The New York press meanwhile clamored for an explanation by the Army for its censorship, insisting that no security issues were involved.

Comfort

PARAPHRASING the Fourth War Loan slogan, New York State Assemblyman Edgar F. Moran's appears to be: "A seat for every motion picture house doorman." He has introduced a bill in the legislature amending the labor law to provide that in New York City exhibitors shall provide a seat for the doorman taking tickets, who shall be allowed to use the seat to an extent reasonable for health.

Post-War UA

TELEVISION will be a major post-war concern of United Artists. The company announced Monday that Arthur W. Kelly, vice-president and a member of the board of directors, had resigned his supervision of foreign sales to take charge of UA's "international television interests." With its roster of independent producers and talent, the company expects to be "an important factor in the development of television."

Mr. Kelly is now in London and has conferred there with Sir Maurice Bonham Carter, chairman of Scophony, Ltd. Mr. Kelly has studied the use of Scophony television before the war in two theatres of the Odeon circuit. UA owns 25 per cent of Odeon.

J. Arthur Rank, British film magnate, who is chairman of Odeon Theatres, Ltd., was reported also to have talked with Mr. Kelly. There have been frequent reports of a UA-Rank post-war partnership not only in films but in the development of new entertainment media. There have been discussions between Mr. Rank and Scophony in England. Officials of Scophony Corporation of America and Edward Raftery, president of UA, have talked about joint television ventures here.

De Mille Marriage

THE son of Cecil B. De Mille, Pfc. Richard De Mille of the motion picture branch of the Army Air Forces, produced and starred last week in a romance of his own. The director of the production was the Reverend Philip A. Easley, pastor of St. Stephen's Episcopal Church, and the leading lady co-starring with Mr. De Mille was Miss Rosaline Jane Shaffer, screen and ballet dancer. The wedding took place at the home of the bride's parents in Los Angeles. The bride is 24 and the groom 22 years of age. The couple left for a honeymoon at the Paradise Ranch in the Tujunga Mountains.

Re-Pay Off

"THE BOYS from Chicago" were on the other end of a payoff last week. Six of the gangsters convicted in New York Federal court, December last, of extorting more than a million dollars from the film industry via Willie Bioff, et al, paid fines of \$10,000 each on Thursday.

Rather than submit to a Federal examination of their assets the prisoners paid up quickly, Martin Klein, assistant U. S. attorney, reported. The "boys" who paid off were Louis Compagna, Phil D'Andrea, Charles Gioe, Francis Maritote, Paul De Lucia and John Rosselli. They had no apparent difficulty in raising the money. They had been represented by high priced coun-

LONDON EDITOR

Peter Burnup, special writer and war correspondent of "News of the World", London, has been appointed London Editor of Quigley Publications, succeeding the late Aubrey Flanagan.

Mr. Burnup studied at Winchester Durham University and also made post-graduate studies at Oxford University. His initial journalistic assignment was as a member of the editorial staff of "The Manchester Guardian". Subsequently he came to London and joined the Hulton newspaper group. He served in the British Army from 1914 to 1918 and, following demobilization, joined the Northcliffe Press as film critic of "The Sunday Dispatch" and "The Daily Mail". Subsequently he was editor of "Era" and member of several committees engaged in preparation of the Film Quota Act of 1938. He has been associated with "News of the World" since 1939.

Mr. Burnup is the husband of Hope Burnup, manager of the London Bureau of Quigley Publications.

sel, and during their 11-week trial lived most comfortably at midtown New York hotels.

It will take longer for them to pay their 10-year jail sentences. Currently they are in custody at New York awaiting a second trial on February 7 of mail fraud charges.

Louis Kaufman, former business agent of Local 244, IATSE, in Newark, who also was fined \$10,000 and sentenced to seven years in prison, is seeking a stay of judgment. If the motion is granted he will not have to pay his fine until the case is reviewed by the U. S. Circuit Court of Appeals.

Flu Masks

TO combat further drastic action in the war upon the flu epidemic in Detroit, Sol Krim, owner of the Krim theatre, is issuing flu masks to patrons at a special desk in the lobby. The masks are simple cloth designed to cover the nose and mouth, a device used widely in the great flu plague of 1918 and 1919. Mr. Krim is in hopes that the example he has set will be followed by other exhibitors of Detroit in an effort to ward off any municipal edict forbidding public assemblies.

Affairs of State

THE Department of State is discussing with industry leaders the creation of a motion picture division at Washington to give greater attention to the increasing importance of the screen in current and post-war international commercial and political relations.

Breckinridge Long, Assistant Secretary of State, has been directed by Secretary Hull to organize the new division, it was reported from Washington. On Thursday Department officials, and possibly Mr. Long himself, were scheduled to meet with company presidents and foreign managers at the offices of the Motion Picture Producers and Distributors of America, Inc., in New York, to discuss the scope and program of the new film division.

The work previously handled in several department divisions would probably be centered in the new division, possibly headed by an industry executive, it was reported. This will include commercial matters, formerly channelled through Thomas Burke of the Division of International Communications and matters relative to the cultural and propaganda mission of the motion picture, hitherto in the domain of Charles Thomson and John Begg in the Division of Cultural Relations.

The decision to give special State Department recognition and assistance in the international field was reached after conferences between Mr. Hull and Mr. Long and Will H. Hays, president of the MPPDA. On December 4 MOTION PICTURE HERALD reported that the plans were maturing in the Department for a long range film program, probably to be handled through a special division.

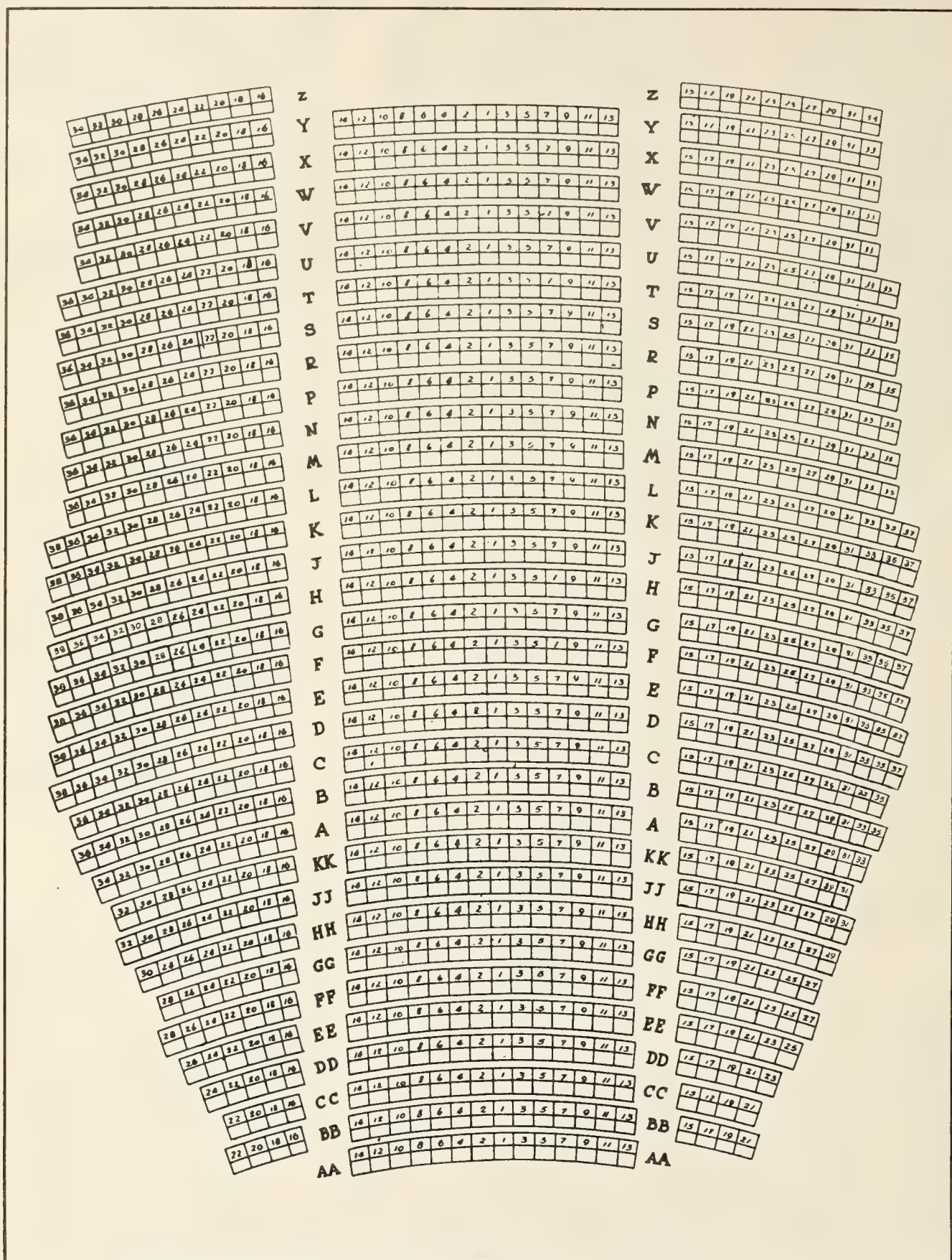
Free Showings

"THEATRE executives were dumfounded" in Sydney, Australia, last October when city authorities presented free screenings in the Town Hall of two of the U. S. Army's Capra-produced "Why We Fight" series, according to *The Film Weekly*, reaching New York this week.

City theatre managements found "something very ironic in the free public screening at the Town Hall" the trade paper reported, "particularly as an offer was made to screen both features at early morning sessions and free of charge as required by the conditions imposed by the U. S. Army."

Blaming the public showings on city officials the paper pointed out that morning exhibitions in theatres would have attracted many times more persons than saw the pictures at eight shows in the bleak city auditorium. The showings did not help theatres in their publicity for the Commonwealth's Liberty Loan, *The Film Weekly* commented.

BOND-PER-SEAT PLAN



THE War Activities Committee suggests to exhibitors: "Urge your patrons to 'buy' seats in honor of some serviceman, with the serviceman's name then painted on the seat chart". Above, is a picture of the seat chart and how it works. The seating arrangement of your theatre can be photographically enlarged and placed in the lobby. As a seat is "sold" on the purchase of an "E" Bond, the seat is blanked out. The Bond buyer, after making his purchase in the name of a serviceman,

can then "buy" a seat in his own name. The exhibitor can choose his own special day—or days. But the campaign is launched on the opening day of the drive, and WAC suggests exhibitors invite the mayor of the city to the theatre on that day and have him purchase the first seat from the stage. Along with photographs of him viewing seating chart in the lobby. And local industries, they explain, can make wholesale "purchases" of whole rows or even, sections. The plan is explained on page 32.

A Bond for Every Seat

INDUSTRY LAUNCHES BOND DRIVE ACROSS NATION

Goal of \$5,500,000,000 Is Set for Exhibitor Committees in Campaign

From the eastern seaboard to Hawaii, from the Gulf coast to Alaska, the whole of the industry from usher to theatre manager, from messenger to studio head and from office boy to president is massed, poised for the invasion of the Land of Inflation and the capture of five and one-half billion dollars in "E" Bonds, on this eve of the opening of the drive of the Fourth War Loan.

The goal the industry has set for itself in this national drive for the sale of "E" Bonds running from next Tuesday through February 15, represents more than one-third of the U. S. Treasury's goal of \$14,000,000,000. To realize the objective, the commander-in-chief of the film forces Charles P. Skouras and his staff have introduced secret weapons in the form of selling innovations, and the over-all slogan: "A Bond for Every Seat."

Sirens and Bells To Herald Opening of Campaign

At noon on Tuesday throughout the nation, Alaska and Hawaii, ringing church bells and wailing sirens will announce to the populace the opening of the drive. In an eleventh hour pre-opening statement, Mr. Skouras proclaimed:

"A Bond for every seat in every theatre in America. This is the uncompromising challenge we of the motion picture industry have made to ourselves. This is the responsibility each and every one of us has undertaken as our share of the Fourth War Loan campaign. A Bond for every seat means eleven and one half million Bonds, the most ambitious Bond selling program on record."

For this, "the most ambitious Bond selling program on record," Mr. Skouras, his two chief lieutenants, F. H. Ricketson, Jr., vice-chairman, and B. V. Sturdivant, campaign director, the various sub-committees and the State Chairmen, have built a pattern for offense including such innovations as the "Honored Hundred" contest wherein showmanship will be the all-expenses-paid road to Washington, D. C., for 101 exhibitors, special local contests, exploitation stunts such as the blown-up seating charts for theatre lobbies, plus all the means and methods that contributed mightily to past War Loan successes.

Cites Need of Bombers in Assault on Tarawa

Mr. Ricketson in a statement brought war realism into the drive. "A returning officer from Tarawa stated that in that historic hour when victory or defeat hung in the balance, sufficient Liberator bombers would have blasted those five-foot thick pill boxes

and saved the lives of a thousand Marines. Not a pleasant thought," Mr. Ricketson reminds, "but a hard fact." He explains that "An over-subscribed War Bond campaign is the one way we can assure ourselves that the fighting tools will be in the hands of our fighting men."

Mr. Sturdivant remarked that in a comparatively short period "civilization has observed the motion picture industry develop swiftly," and offers the reminder that

"There are those who diligently seek an opportunity to charge that showmen of America have failed" to develop with the industry. That "new masters" of the industry "should be found." He warns: "The responsibility of every person directly or even remotely connected with motion pictures is great. Results in the Fourth War Loan campaign will mean much in determining whether we have attained the stature of

(Continued on page 38)



THE SECRETARY OF THE TREASURY
WASHINGTON

January 8, 1944

Dear Mr. Skouras:

America once more looks to the Motion Picture Industry. As hosts to the world's largest audience, producers, distributors and exhibitors alike have an important task to perform.

The industry is vital to the success of the Fourth War Loan Drive doubly vital because of the dual function performed in both selling the idea of bond-buying from the screen and actually selling bonds in the theatres.

"A Bond For Every Seat" is a high goal for which to shoot. I am told that there are 11½ million movie seats and the sale of more than 11½ million bonds will be a lengthy stride toward Victory.

No more difficult a task has an industry ever undertaken, and yet it is with confidence in your success that I appeal to you. The movies will do their job. They always have.

Sincerely,

Mr. Charles P. Skouras
National Chairman
Fourth War Loan Drive of the
War Activities Committee
Motion Picture Industry
1501 Broadway
New York, N. Y.



4th War Loan Drive

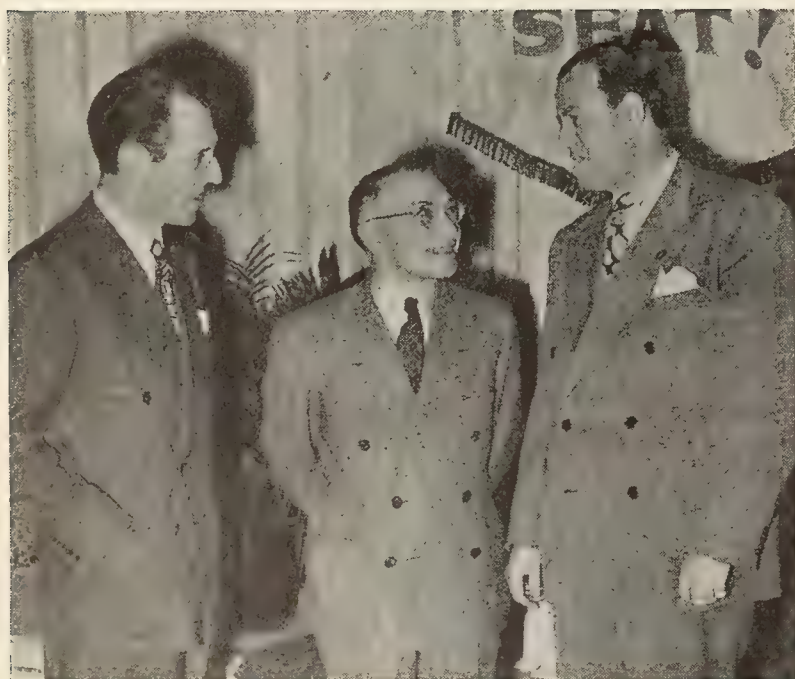
"ALL SEATS AT THE FRONT"



LEADERS, at left. Charles P. Skouras, the film industry's national chairman for the Fourth War Loan, and assistants Frank ("Rick") Ricketson and B. V. Sturdivant.



Leon J. Bamberger, Ben Amsterdam, Robert Mochrie and William White, in Washington, D. C.



Henry Pines, David Bershon, O. N. Srere, in Los Angeles.



John Balaban, Mr. Skouras and Jack Kirsch, in Chicago.

All Board for Every Seat

Q TO THIS APPEAL, this week, sprang every theatre man. Exhibition, center of each community in service as in entertainment, answered the film industry's need to serve the Fourth War Loan. On these pages are campaign leaders. Confering with drive committees in Los Angeles, New York, Washington and other places, they found theatres mobilizing for the new effort.



Charles P. Skouras, Ted Gamble, B. V. Sturdivant, Frank ("Rick") Ricketson, Fred Stein, Andy Krappman, Seymour Peiser and Si H. Fabian, before departing from Los Angeles on their eastern tour.



John C. Flinn and Henry Ginsberg, in Hollywood.



Herman Robbins, Joseph R. Vogel and M. A. Silver, in Washington, D.C.



Dan Michalove, William K. Jenkins, Claude F. Lee, in Washington.



F. H. Ricketson, H. J. Fitzgerald, E. C. Rhoden, in Chicago.

4th War Loan Drive

NATION'S SHOWMEN LEADING

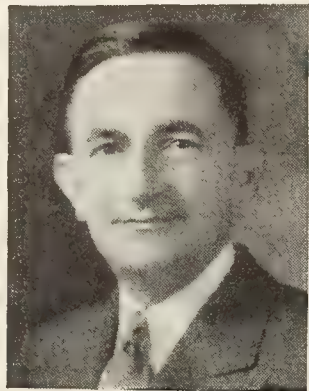
Q TO BRING the message that it is necessary now to buy more Bonds is the job of salesmen—salesmen whom the Treasury Department has found among the best. These are the nation's showmen who in previous drives, by their loyalty and skill, have reached the public in a personal fashion. On these three pages are the faces of men who lead the showmen of each state as chairmen for the War Activities Committee. Missing from the pictorial roster are Lewis H. Black, Delaware; H. E. Jameyson, Kansas; Connie Russell, Maine; George Tucker, New Mexico.



R. H. Kennedy
ALABAMA



Harry Nace
ARIZONA



M. S. McCord
ARKANSAS



Dave Bershon
CALIFORNIA (South)



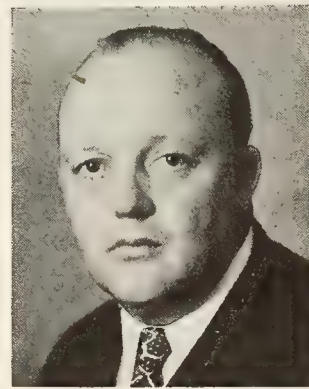
Roy Cooper
CALIFORNIA (North)



R. J. Garland
COLORADO



Harry F. Shaw
CONNECTICUT



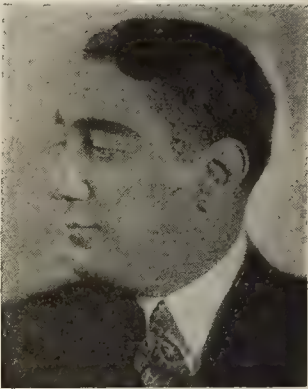
J. L. Cartwright
FLORIDA



W. K. Jenkins
GEORGIA



Frank Larson
IDAHO



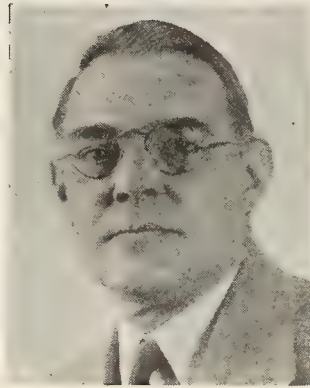
Jules J. Rubens
ILLINOIS



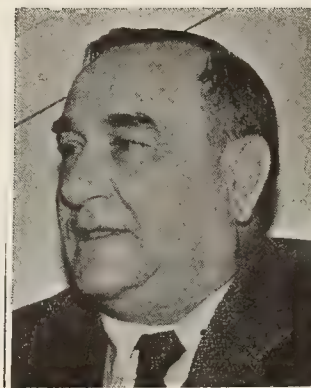
Don C. Rossiter
INDIANA



A. H. Blank
IOWA



Fred J. Dolle
KENTUCKY



E. V. Richards
LOUISIANA



Frank A. Hornig
MARYLAND

A Bond for Every Seat

GREATEST WAR BOND DRIVE



Sam Pinanski
MASSACHUSETTS



E. C. Beatty
MICHIGAN



John J. Friedl
MINNESOTA



Arthur Lehmann
MISSISSIPPI



Harry C. Arthur
MISSOURI (East)



Elmer C. Rhoden
MISSOURI (West)



J. A. English
MONTANA



William Miskell
NEBRASKA



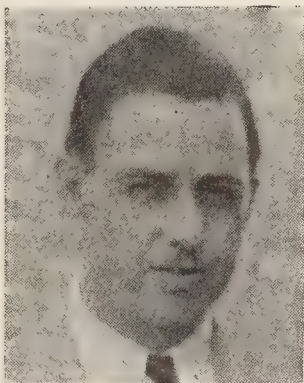
E. J. Fahey
NEW HAMPSHIRE



Ben Amsterdam
NEW JERSEY (South)



H. H. Lowenstein
NEW JERSEY (North)



N. Dow Thompson
NEVADA



E. L. Alperson
New York (Metropolitan)



Sam Rinzler
NEW YORK (Brooklyn)



Fred Schwartz
NEW YORK (Queens)



Russell Emde
NEW YORK (Bronx)



Lou Goldberg
NEW YORK (Richmond)



Harry Brandt
New York (Manhattan)



J. Myer Schine
NEW YORK (Upstate)



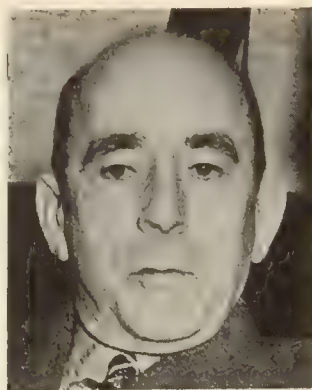
H. F. Kincey
NORTH CAROLINA

4th War Loan Drive

PACING STATE CAMPAIGNS



Mike Cooper
NORTH DAKOTA



William Skirball
OHIO (Cleveland)



Arthur Frudenberg
OHIO (Cincinnati)



C. B. Akers
OKLAHOMA



Mrs. J. J. Parker
OREGON



Jay Emanuel
PENNSYLVANIA (East)



Moe A. Silver
PENNSYLVANIA (West)



E. M. Fay
RHODE ISLAND



Warren Irwin
SOUTH CAROLINA



Fred Larkin
SOUTH DAKOTA



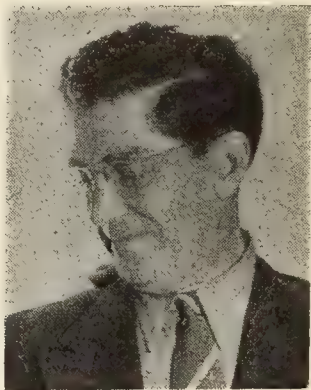
Tony Sudekum
TENNESSEE



R. J. O'Donnell
TEXAS



Samuel Gillette
UTAH



Frank Vennett
VERMONT



William F. Crockett
VIRGINIA



Carter Barron
WASHINGTON, D. C.



Frank Newman, Sr.
WASHINGTON



Nikitas D. Dipson
WEST VIRGINIA



Harold J. Fitzgerald
WISCONSIN



Thomas Berta
WYOMING

A Bond for Every Seat

SPECIAL GROUP CHAIRMEN

REGIONAL ADVISERS ARE "BOTTLENECK BREAKERS"

LOUIS ANSELL, Ansell Brothers Theatres, 3616 Olive Street, St. Louis, Mo.

JOHN BALABAN, Balaban and Katz, Chicago Theatre Building, Chicago, Ill.

BARNEY BALABAN, Paramount Pictures Inc., 1501 Broadway, New York 18, N. Y.

TRACY BARHAM, Capitol Theatre Building, Salt Lake City, Utah.

CARTER T. BARRON, Loew's Capitol Theatre, Washington, D. C.

JOSEPH BERNHARD, Warner Bros. Pictures, Inc., 321 West 44th Street, New York 19, N. Y.

NATE J. BLUMBERG, Universal Pictures Co., Inc., 1250 Sixth Avenue, New York 20, N. Y.

JOSEPH BLUMENFELD, 25 Taylor Street, San Francisco, Calif.

JAMES CAGNEY, Screen Actors' Guild, 7046 Hollywood Boulevard, Hollywood, Calif.

THOMAS J. CONNORS, 20th Century-Fox Film Corp., 444 West 56th Street, New York 19, N. Y.

JAMES E. COSTON, Warner Bros. Pictures, Inc., 1307 South Wabash Avenue, Chicago, Ill.

NED E. DEPINET, RKO Radio Pictures, Inc., 1270 Sixth Avenue, New York 20, N. Y.

ALBERT J. FINKE, Evergreen Theatre Corp., 303 Orpheum Theatre Building, Portland 5, Ore.

Y. FRANK FREEMAN, Paramount Pictures Inc., 5451 Marathon Street, Hollywood, Calif.

HENRY GINSBERG, Paramount Pictures Inc., 5451 Marathon St., Hollywood, Calif.

LEONARD H. GOLDENSON, Paramount Pictures Inc., 1501 Broadway, New York 18, N. Y.

L. C. GRIFFITH, Griffith Amusement Company, 11½ North Lee Avenue, Oklahoma City, Okla.

JOHN H. HARRIS, National Variety Clubs, 711 Clark Building, Pittsburgh, Penna.

KARL HOBLITZELLE, Majestic Theatre Building, Dallas, Tex.

I. J. HOFFMAN, Warner Brothers Pictures, Inc., 70 College Avenue, New Haven, Conn.

EARL J. HUDSON, United Detroit Theatres, Stroh Building, Detroit, Mich.

DAVID M. IDZAL, Fox Theatre, Detroit, Mich.

HARRY KATZ, Monarch Theatres, 1270 Sixth Avenue, New York 20, N. Y.

EDWARD L. KUYKENDALL, Motion Picture Theatre Owners of America, Princess Theatre, Columbus, Miss.

ABE LASTFOGEL, USO Camp Shows, Inc., 8 West 40th Street, New York, N. Y.

M. A. LIGHTMAN, Malco Theatres, Inc., 138 South Main Street, Memphis 2, Tenn.

SIDNEY B. LUST, 1 Thomas Circle, Washington, D. C.

LOUIS B. MAYER, Metro-Goldwyn-Mayer Studio, Culver City, Calif.

ABE MONTAGUE, Columbia Pictures Corp., 729 Seventh Avenue, New York 19, N. Y.

MARTIN J. MULLIN, M. and P. Theatres, 60 Scollay Square, Boston, Mass.

RODNEY PANTAGES, Hollywood Pantages Thea-

tre Corp., 6233 Hollywood Boulevard, Hollywood, Calif.

JOHN J. PAYETTE, Warner Brothers Theatres, Earl Theatre Building, Washington, D. C.

ROBERT H. POOLE, 1914 South Vermont Avenue, Los Angeles 7, Calif.

WILLIAM F. RODGERS, Loew's Inc., 1540 Broadway, New York 19, N. Y.

M. A. ROSENBERG, Parkway Theatre, McKees Rock, Penna.

EDDIE RUBIN, Welworth Amusement Co., Pantages Theatre, Minneapolis, Minn.

JOSEPH M. SCHENCK, 20th Century-Fox Film Corp., Box 900, Beverly Hills, Calif.

NICHOLAS M. SCHENCK, Loew's Inc., 1540 Broadway, New York 19, N. Y.

GRADWELL L. SEARS, United Artists Corp., 729 Seventh Avenue, New York 19, N. Y.

EDWIN SILVERMAN, Essaness Theatres, 540 North Michigan Avenue, Chicago, Ill.

MARTIN G. SMITH, 519 Main Street, Toledo, O.

KENNETH THOMSON, William Morris Agency, 202 North Canon Drive, Beverly Hills, Calif.

J. R. VOGEL, Loew's Inc., 1540 Broadway, New York 19, N. Y.

RICHARD WALSH, International Alliance of Theatrical Stage Employees, 630 Fifth Avenue, New York, N. Y.

JACK L. WARNER, Warner Bros. Pictures, Inc., Burbank, Calif.

PUBLICITY EXPERTS TO AID STATE LEADERS

ALABAMA

RICHARD KENNEDY, Alabama Theatre Bldg., Birmingham.

ARIZONA

A. G. PICKETT, Orpheum Theatre, Phoenix.

ARKANSAS

ED ROWLEY, Jr., Robb & Dowley Theatres, Little Rock.

CALIFORNIA (Southern)

MORT GOODMAN, Room 410, 6434 Hollywood Blvd., Hollywood 28.

CALIFORNIA (Northern)

FAY S. REEDER, Fox West Coast Theatres, 988 Market Street, San Francisco 2.

COLORADO

HAROLD RICE, Paramount Theatre, Denver.

CONNECTICUT

LOU BROWN, Loew's Poli Theatre, New Haven.

DELAWARE

EDGAR DOBB, Loew's Aldine Theatre, Wilmington.

FLORIDA

J. L. CARTWRIGHT, Tampa Theatre, Tampa.

GEORGIA

WILLIAM BRADY, Paramount Theatre, Atlanta.

IDAHO

NEVIN McCORD, Ada Theatre, Boise.

ILLINOIS

WILLIAM HOLLANDER, Balaban & Katz Theatres, Chicago Theatres Building, Chicago.

INDIANA

WILLIAM ELDER, Loew's Theatre, Indianapolis.

IOWA

DALE McFARLAND, Tri-States Theatre Corporation, Des Moines.

KANSAS

MEL MILLER, Advertising Manager, Fox Theatre, Topeka.

KENTUCKY

CLIFF BEUCHEL, Mary Anderson Theatre, Louisville.

LOUISIANA

MAURICE BARR, Tudor Theatre Building, New Orleans.

MAINE

CONNIE RUSSELL, Opera House, Bangor.

MARYLAND

FRANK HORNIG, Horne Theatre, Baltimore.

MASSACHUSETTS

HARRY BROWNING, M. & P. Theatres, 60 Scollay Square, Boston.

MICHIGAN

ALICE GORHAM, War Activities Committee, United Detroit Theatres, Stroh Bldg., Detroit.

MINNESOTA

CHARLES WINCHELL, Minnesota Amusement Co., 17 North 6th Street, Minneapolis.

MISSISSIPPI

CLARENCE GREENBLATT, Paramount Theatre, Jackson.

MISSOURI

LES KAUFMAN, Fox Theatre, St. Louis.

MONTANA

A. M. RUSSELL, Ellen Theatre, Bozeman.

NEBRASKA

TED EMERSON, Omaha Theatre Bldg., Omaha.

NEW HAMPSHIRE

EDWARD FAHEY, Palace Theatre, Manchester

NEW JERSEY (Southern)

JOE MURDOCK, Stanley Theatre, Camden.

NEW JERSEY (Northern)

ROBERT PASKOW, 17 Academy St., Newark.

NEW MEXICO

GEORGE TUCKER, Kimo Theatre, Albuquerque.

NEW YORK (Metropolitan)

HARRY MANDEL, RKO Theatres, 1270 Sixth Avenue.

NEW YORK (Upstate)

SEYMOUR MORRIS, Schine Enterprises, Inc., Gloversville.

NORTH CAROLINA

ROY SMART, Wilby-Kincey Service Corp., 120 East Third Street, Charlotte.

NORTH DAKOTA

MIKE COOPER, Fork Theatre, Grand Forks.

(Continued on page 38, column 3)

4th War Loan Drive

NATION TO HAIL CHAMPION BOND-SELLING SHOWMEN

Rules of "Honored Hundred" Contest Give Equal Chance to All Managers

In this Fourth War Loan's greatest innovation the exhibitors of the 48 states, Alaska, Hawaii and the District of Columbia will match their showmanship skill in the industry's search for the "Honored Hundred," the five score men and one who sell the most "E" Bonds in ratio to the number of seats in their theatres.

The 101 honored exhibitors will be awarded a trip to Washington, D. C., with all expenses paid, the District of Columbia winner being more honored than traveled. In the capital they will confer with Secretary of the Treasury Henry Morgenthau, Jr., and offer suggestions in planning and conducting the industry's role in the succeeding War Loan, the Fifth, tentatively scheduled for this coming summer. During their stay in Washington the "Honored Hundred" of the nation will meet with industry and government leaders, and be crowned champions.

Every Exhibitor Has Equal Opportunity

Every exhibitor, whether he operates a 300-seat house in a hamlet or a plush-plus theatre in a metropolitan center, is not only eligible to compete, but has an equal chance of being named one of the 101 champions, one of the cream of the showmen crop.

On this page is a reproduction of the exhibitor's report blank. On Wednesday of this week, into the War Activities Committee headquarters in New York, came the first of the anticipated flood of filled-in entry blanks. The name on the entry blank was that of William K. Saxton, the theatre was Loew's Century, and the address was 18 West Lexington Street, and the city, Baltimore.

Winners of the contest, the first of its kind in showmanship history, will be determined in this manner:

If a theatre has 500 seats and sells 500 "E" Bonds, the showman has a percentage of 100. Should the same theatre sell 550 "E" Bonds, the manager earns a percentage of 110.

Size of Theatre Does Not Determine Final Rating

By the same token, if a theatre has 2,000 seats and sells an equal number of "E" Bonds, the manager of the house has a percentage of 100. And to continue in the same mathematical line, if the house produces a sale of 2,200 Bonds, the exhibitor gets a final rating of 110.

Evident, then, is the fact that the size of the theatre does not in any way determine

Fold and tear on dotted line below.

"HONORED HUNDRED" Contest Certification

Theater Manager: Be sure that this stub is signed by the issuing agent,* detached and retained by you until the end of the contest, then mailed to your War Activities Committee State Chairman with your final report.

This application is for _____ E Bonds Purchased by _____
 (Number) (Name of individual)

Sold by _____ Total amount of purchase, \$ _____
 (Name of theater) (Maturity value)

Attested by _____ Date _____
 (Signature of issuing agent) (Must be from midnight January 17 through February 15 to be counted in contest)

*Theaters that have qualified as issuing agents may attest their own applications.

★ U. S. GOVERNMENT PRINTING OFFICE : 1944 10-37993-1

THIS special certificate is attached to the bottom of the 13,000,000 special Bond application blanks printed by the Treasury for this campaign. The application otherwise is the same as those regularly used. Managers are to detach and keep these blanks, sending them all in at the end of the campaign for credit in the contest.

the final rating. It is simply a matter of the number of "E" Bonds sold in ratio to the number of seats.

A champion will be selected from each of the 48 states, from Alaska, Hawaii and the District of Columbia. These will be the 51 exhibitors who sell the greatest number of "E" Bonds in relation to the number of seats in their theatres, from midnight, January 17 to midnight, February 16.

Only the Bond sales of contestants who have filled in the entry blank will be recognized. A theatre need not be an issuing agent in order to be an entry. The Bond may be issued elsewhere; the theatre need only obtain the application.

In precisely the same manner and by the same rules the champions of the cities will be named. There will be 10 from cities under 5,000, 10 from cities between 5,000 and 10,000, 10 from cities between 10,000 and 25,000, 10 from cities between 25,000 and 100,000, and 10 champions from cities with populations in excess of 100,000.

Each Champion to Get Illuminated Scroll

The state winners will be determined by the calculations of the state chairmen and the State War Finance Chairmen, assisted by certified public accountants. Their selections will be sent to WAC headquarters in New York for a final audit, as well as for a selection of the winners.

Upon the naming of the winners, WAC will arrange for first class transportation to Washington, and will submit a list of the winners to the Secretary of the Treasury, who will send a personal letter to each.

WAC also will handle the necessary de-

tails of the recognition of the Honored Hundred (and one) in the industry press.

Each champion will receive a tribute scroll on illuminated parchment which he can frame and hang in his office. It will be signed by the chairman of the Fourth War Loan, the head of the WAC Theatres Division and leaders in production and distribution.

Each champion also will receive a medalion, with his name engraved on it. All the members of the winners' theatre staffs will receive "E" buttons.

Range in Value from \$25 Bonds to \$5,000 Notes

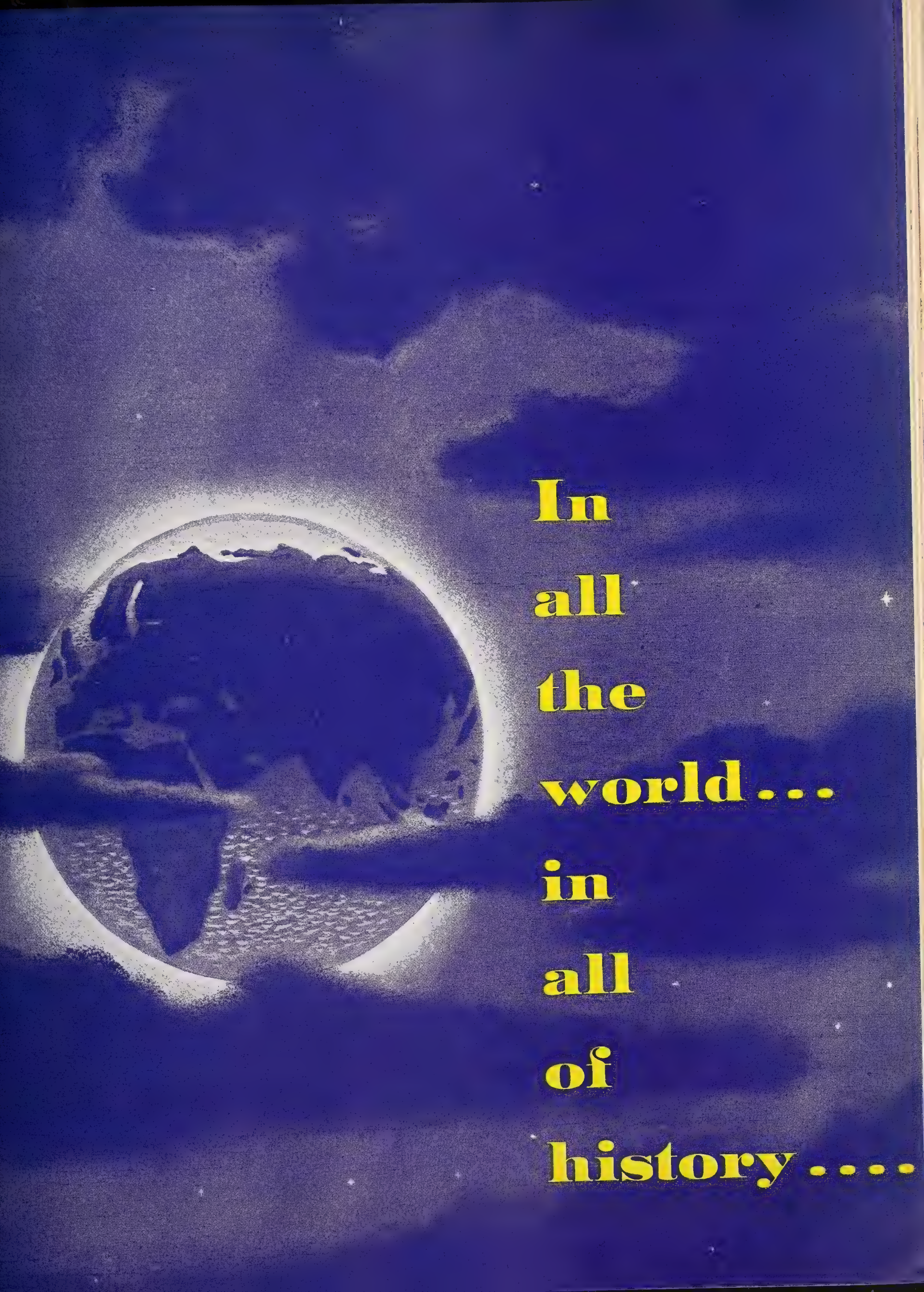
WAC will arrange with the state chairmen to present the scroll, medallion and "E" buttons at formal ceremonies in the cities of the winners, with the mayor or the governor or other civic dignitaries taking part.

The names of the Honored Hundred (and one) are to be featured in the WAC report to be published when the campaign has closed.

Here is a description of the "E" Bonds that bomb Berlin, buy beachheads and bayonets, the Bonds that "make today's battle tomorrow's victory," the Bonds exhibitors must sell to win a place in the Honored Hundred: They range in price from \$18.75, with a maturity value of \$25 to the \$3,750 Bond which, in 10 years, will return \$5,000 to its buyer.

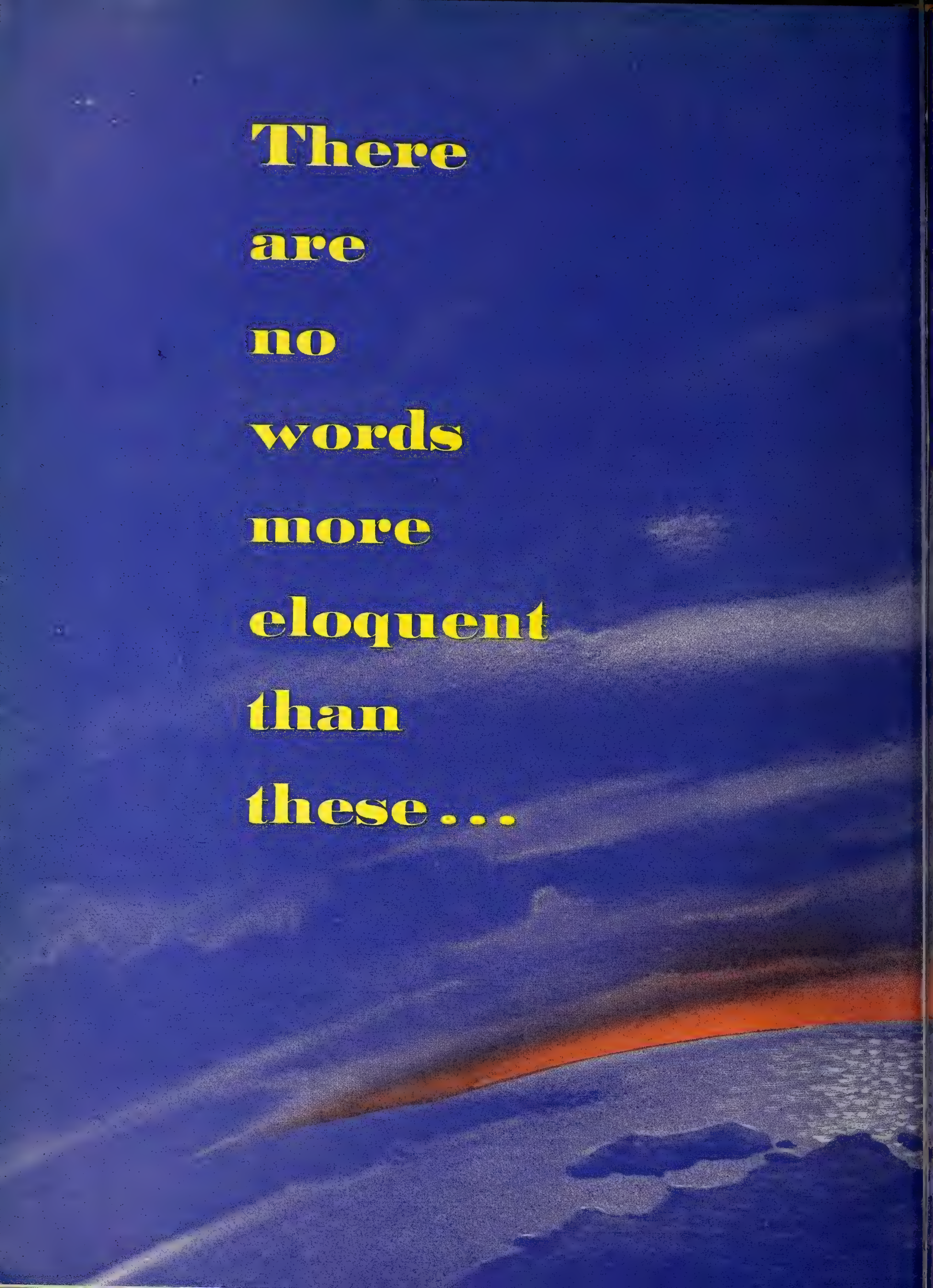
Charles P. Skouras, the industry's national chairman, has warned exhibitors not to sell four \$25 Bonds to a purchaser requesting a \$100 Bond. He explained that this would be "out of step with the Home Front campaign for victory".

A Bond for Every Seat



**In
all
the
world...
in
all
of
history....**

**There
are
no
words
more
eloquent
than
these . . .**



tion of tyranny and slavery, oppression and intolerance. We will welcome them as they may choose to come into the world family of democratic nations.

No power on earth can prevent our destroying the German armies by land, their U-boats by sea, and their war plants from the air. Our attacks will be relentless and increasing.

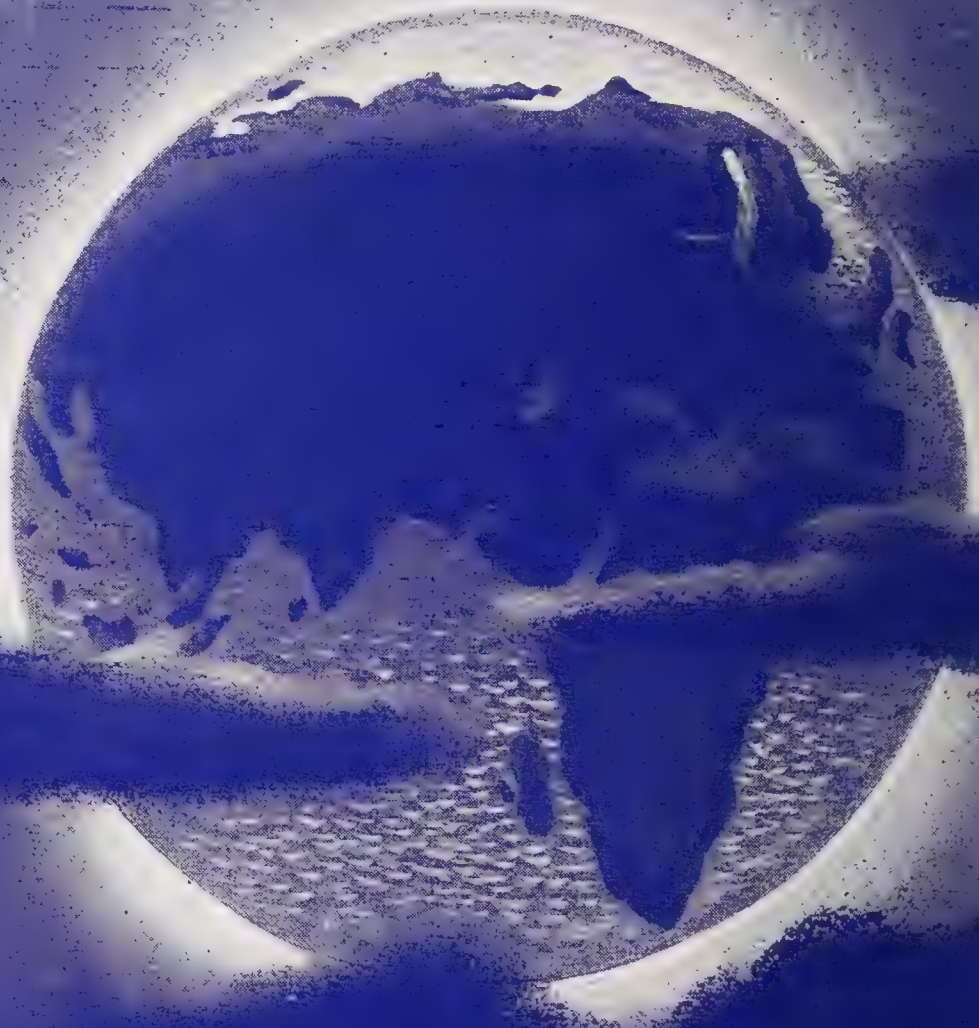
Emerging from these friendly conferences we look with confidence to the day when all the peoples of the world may live free lives untouched by tyranny and according to their varying desires and their own consciences.

We came here with hope and determination. We leave here friends in fact, in spirit, and in purpose.

Signed at Teheran, Dec. 1, 1943.

ROOSEVELT, STALIN, CHURCHILL.

**Let's
all
back
the
attack!
4th
WAR
LOAN**



Our goal: A bond for every seat!



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Round Tablers Show How to "Keep 'em Buying"

THE Fourth War Loan Drive is under way. Theatremen in every part of the country are putting their energy into a herculean effort to break all previous records for Bond sales.

There is present the added incentive of personal distinction made possible by climbing into the ranks of the industry's Honored Hundred Managers through outstanding results.

The fact that the theatremen are to be so honored is recognition of the splendid achievements by the men in the field in previous drives.

Here is an opportunity for the showman to display his particular ability to organize and follow through. The winners must surely be those whose plans and ideas are carefully conceived and thoroughly thought out before being put to work. It is therefore appropriate and urgent that those activities which are undertaken be well within the scope of the manager and his staff to assure success.

Past accomplishments indicate that old ideas, ideas that have been tested and proved effective, are the most dependable. To provide showmen with additional devices with which to plan their campaign for the forthcoming Drive, which may be used outright or adapted to conform with local requirements, we present on this and following pages the promotions of various Round Tablers in furtherance of past War Loan Drives.

Your promotions in behalf of the Fourth War Bond Drive are eligible for competition in the Quigley War Showmanship Award contest conducted by this publication.

The industry expects you to do your part, and included with that responsibility is your obligation to send in any unusual devices or complete campaigns that may aid some other manager to "Keep 'em Buying".

—CHESTER FRIEDMAN

IN arranging picture premieres in conjunction with the Drive, exhibitors should contact the local Motion Picture Committee of the WAC to arrange the attractions and playdates. No admission is charged to the general public; tickets are issued free upon purchase of a War Bond.

If Hollywood stars are available, be sure the press is informed so that the premiere will receive the full benefit of all publicity angles.

George Planck staged a Bond premiere at the Palace theatre, Marion, Ohio, for the Third War Loan Drive. Twentieth Century-Fox stars engaged in filming "Home in

Indiana," nearby, attended the performance, addressing the audience and autographing books. More than \$750,000 was realized from the total sale of Stamps and Bonds from this promotion.

Mack Shapiro, manager of the Harbor, in Brooklyn, induced Bill Stern, famous sports announcer, to attend the theatre's Bond rally, which garnered excellent publicity stories in the news and sports sections of local papers.

At the Yucca theatre, Midland, Texas, Elmer Adams, Jr., arranged a parade preceding the premiere with units of the Midland Army Air Force Bombardier School

participating. The school band and students provided entertainment; bombardiers who had returned from active service addressed the audience. For days in advance of the event, newspapers devoted space to the premiere and the theatre was decorated for the occasion.

City officials and dignitaries attended the Bond premiere at the Schine Colonial theatre, in Norwich, N. Y., also resulting in fine publicity breaks. Manager Louis Marcks was authorized by the heads of his circuit to purchase a \$10,000 Bond to open the ceremonies.

At the Schine theatre in Corning, N. Y., a stage rally was held, which was concluded by showing 16mm films of draftees leaving for induction. An off-stage voice appealed to the audience to back up the boys by purchasing extra Bonds before leaving the theatre.

Bomb City With Bonds In Pittsburgh

Through a tieup sponsored by the local Chamber of Commerce with several committees doing the job and Lige Brien of the Kenyon, in Pittsburgh, in on the promotion and publicity angles, a Bond bombing campaign was arranged. Twenty C.A.P. planes flew over the district, dropping 350 paper parachutes to which were attached an order on one of the cooperating merchants for anything from \$2 in War Stamps to a \$25 Series E War Bond.

The merchants were approached for the money with which the Chamber purchased the Bonds and Stamps. Then certificates were made out with amount values printed on them and the merchant's name. The person catching one of the parachutes presented the certificate to the respective merchant in exchange for Bonds or Stamps.

The stunt was widely publicized in the papers and through wide use of posters, with

(Continued on following page)

4th War Loan Drive

Q ROUND TABLES' PROMOTIONS

(Continued from preceding page)

three stores advertising the Bond Bombing on a different day for three days prior to the event. Mr. Brien reported that those entitled to Stamps received them from the merchants already pasted in the books to encourage holders to complete the books.

Novel Stunts Used With Bond Booths

Many trick devices have been used by managers to stimulate the sale of Stamps and Bonds at the theatre Bond booths during previous drives.

Walter Nichols, manager of the Strand, Tecumseh, Mich., constructed five extra booths in the shape of Uncle Sam's hat which were spotted around town and manned by high school students. He also obtained a show from nearby Fort Custer which was presented on the stage the night of his Bond premiere.

Thomas James, owner of the Comet theatre, in St. Louis, constructed a special sidewalk booth which was manned entirely by Negro members of an AWVS unit.

Sid Scott, manager of the Capitol, Sidbury, Ont., built a large board directly behind his lobby booth featuring pictures of all local servicemen, which was captioned: "These are our Buddies. Back them up. Buy War Bonds and Stamps."

At the North Main theatre, Houston, manager Bill Johnson had an eye-arresting display in the form of a thermometer next to the Bond booth. The Drive quota figures were printed above with the words: "Let's Break It." As the sale of Bonds mounted, they were recorded alongside the mercury. Effective war posters also were planted.

To promote the sale of Bonds and Stamps at Loew's Sheridan theatre, New York, Bob Rosen has used some ingenious ideas. He borrowed a machine and gun arrangement with Hitler as the target and offered free shots with every Stamp purchase. Bob's booth is manned by members of the AWVS every day from 11 A.M. to midnight.

Manager Morris Schramm constructed a novel Bond booth for the Tivoli theatre, in Brooklyn, N. Y. The booth was built in the shape of a tank, from old beaver board and lumber. "Buy War Bonds" copy was used on all sides, an American flag was displayed and the center of the booth was opened to allow room for members of the AWVS to occupy while selling Bonds.

Street Promotions Widely Used

Street promotions have proved effective media for Bond sales. During the Third War Loan Drive, Paul Binstock of the Sheepshead theatre, Brooklyn, N. Y., arranged a street cavalcade with units of the Maritime Service Training School, located at Sheepshead Bay. The service band and



Manager Russell Bovim and publicity director Fred Oestreicher of Loew's Ohio theatre, Columbus, originated the above device, showing daily progress made in selling a Bond for every seat. The idea has been adopted generally for the Fourth Loan Drive by the Loew theatres in the New York metropolitan area. Bovim also permitted Bond purchasers to drive a rivet in a wing section of a borrowed plane.

talent recruited from among the trainees were placed in open trucks which parked on busy corners and entertained. A loud-speaker arrangement was included and between acts Paul and officers of the school addressed the listeners and solicited sales.

George Limerick, city manager for the Griffith theatres, Enid, Okla., found that on the night of the premiere arranged at the Aztec theatre the tremendous crowd could not be accommodated inside. He staged an outdoor rally for the overflow patrons. The premiere yielded \$200,000 in Bond sales, while the outdoor rally brought more than four times that total.

Extra Sales Realized In Kiddie Promotions

Many showmen have placed particular emphasis on kiddie promotions. W. B. Small arranged a patriotic pageant at the Victoria theatre, New Smyrna Beach, Fla. School officials cooperated and admission was free to any child who purchased a Stamp or Bond. The children paraded to the theatre escorted by bands. Several blocks were roped off to assure their safety. Mr. Small also organized Bond salesmen, who made a door-to-door canvass selling Bonds for a premier performance. U. S. Coast Guard units participated, providing music and entertainment.

Generous newspaper coverage was landed by Robert Anthony, manager at Schine's Pi-

qua, Piqua, Ohio, when he held a special matinee for kids, who were admitted on the purchase of a War Stamp. Tickets were made available at the local Y.W.C.A.

In conjunction with the drive to raise funds to build the carrier, "Shangri-La," Mildred Fitzgibbons, manager of the Roosevelt, Flushing, N. Y., distributed heralds inviting children to join the "Shangri-La War Stamp Club." The children were organized into groups and to the boy and girl selling the greatest number of Stamps and Bonds, prizes were awarded. A \$50 Bond went to the winner; a \$25 bond was awarded to the runnerup.

To further attract the kids and encourage their purchases, she featured a special lobby display with a cutout of Hitler and Tojo on a punching bag. Each child was permitted to smack Tojo for every purchase.

Cliff Loth, manager of the Uptown theatre, New York, tied in with a local high school to raise funds through the purchase of War Bonds with which to purchase an Army jeep. Bond booths were set up in the school and manned by students. A quota of \$3,000 was oversubscribed.

Boy Scouts were enlisted to aid the drive in Nanaimo, B. C., Canada, by Mel Gow, manager of the Capitol. The Scouts stencilled sidewalks throughout the city with winged shaped "V"s, captioned, "Speed the Victory." Children were contacted for the purpose of pledging their support in the sale of Bonds and Stamps.

Mr. Gow also arranged a special show at

(Continued on following page)

A Bond for Every Seat

LEND EXPERIENCE FOR DRIVE

(Continued from opposite page)

local schools with the cooperation of the city superintendent. Other promotions by him included arrangements to have the Royal Canadian Navy Band visit the city and entertain at rallies and demonstrations. He also obtained a display of Army equipment at a nearby sports field with special manoeuvres by Army units.

To stimulate the sale of extra Bonds and Stamps in New Haven, Conn., Sid Kleper of the Bijou theatre, worked out a novel contest between two American Legion posts, which was well publicized by the local papers. Sid offered a silver loving cup to the post which sold the greatest number of Bonds during a specified period. Another cup was offered to the individual who sold the largest amount. Each post conducted a rally at the theatre, and the results were gratifying.

Dinners, Luncheons Sell Extra Bonds

Plate dinners seem to have come in for their share of success in stimulating the sale of Bonds, with Harry Black and Edgar Goth of the Fabian theatres, in Staten Island, holding a \$40 per plate dinner. The local newspaper cooperated with a front page story on the affair. The restaurant at which the dinner was held came through with a full page ad to advertise it and promote the sale of Bonds. The \$40 which each guest paid represented the purchase price of a \$50 Bond, plus the cost of the dinner.

In Elkhart, Ind., in behalf of the Indiana-Illinois circuit, Howard Sexton, city manager, and Wayne Sweeney of the La Porte theatre, in La Porte, enlisted the aid of the Chamber of Commerce in connection with a dinner, admission being a \$1,000 Bond.

Through the efforts of Harry K. Hecht of the Hecht Theatres, Passaic, N. J., a War Bond dinner was held, to which 100 diners, each of whom were to purchase a \$1,000 Bond, were invited. This made a total of \$100,000, the cost of an Army bomber to be presented in the name of the City of Passaic. Enough Bonds were purchased to more than cover the cost of two bombers.

"Honor" Nights Prove Highly Successful

Among the theatremen who concentrated on "War Mothers' Night, was Frank Murphy of Loew's, in Syracuse, and now in the Army. Frank arranged to honor various local mothers who had sons in the service. Bonds were purchased in the names of the boys. So successful was this stunt that the idea was extended to a "War Sweethearts' Night."

Another Round Tabler to honor mothers was Boyd Scott, city manager for Griffith,



in Holdenville, Okla. Boyd held a "War Mothers' Night" with 80 mothers representing 108 men in the service. Through a tieup with a local florist, each mother was presented with a rose and the local bank donated and presented a \$25 Bond to the mother present who had the most sons in the service. A week later War Wives were honored.

Manager Eddie Douglas and Eddie Dowden of the Loew home office publicity department, arranged a rally at the Valencia theatre, Jamaica, N. Y., to honor publicist Teddy Arnow on the occasion of his induction into the Army, with excellent results.

At the RKO Albee, Providence, R. I., a Bond rally was addressed by Chief Specialist William Morton of the Navy, who was formerly publicity director for that theatre. A total of \$30,000 in Bonds was sold.

Clayton Cornell, formerly of the Pontiac

theatre, Saranac Lake, N. Y., garnered a wealth of publicity for his Bond drive by selling the first War Bond to President Manuel Quezon of the Philippines.

Auction Nights Tried With Fine Result

A variety of auctions have been staged in conjunction with Bond rallies. At the Roosevelt, Flushing, N. Y., Mildred Fitzgibbons promoted 10 turkeys which were offered to the highest Bond bidders in the audience, resulting in the sale of \$30,000 in Bonds.

At the Markay theatre, Jackson, Ohio, Bill Heiss installed a Hammond organ for his Bond premiere, which was hooked to

(Continued on following page)

Auctions Help To Stimulate Bond Sales

(Continued from preceding page)

three tone cabinets located in different parts of the theatre. The audience was asked to participate in a unique auction, wherein patrons requested the organist to play any number desired, popular or classical. The idea was to catch the organist. If he was unable to play the requested number, the theatre bought \$5 worth of Stamps; if he did play the number, the party purchased a Bond in the amount the auctioneer called for in the bidding. The audience joined in singing the songs.

Julius Lamm conducted a Bond auction at the Warner Uptown theatre, in Cleveland. Sixty-two merchants participated, each contributing an article costing no less than \$5, with some valued as high as \$50. One of the highlights of the evening was the auctioning of 12 pairs of Nylon hose, which brought a total of \$25,000 in War Bonds. The occasion was publicized in advance by newspapers and local radio broadcasts; a jeep toured the city with a public address system announcing the auction at the theatre. The merchandise for the auction was displayed in advance.

Ray Parker is another Round Tabler who promoted an auction night to stimulate Bond sales. Local merchants donated the prizes, which were auctioned to the largest purchasers of Bonds from the stage of the Avalon theatre, St. Louis. A professional auctioneer donated his services and one prize alone, a combination radio, went for Bonds valued at \$3,300.

Citizens of Foreign Extraction Help

Many showmen have arranged for women of United Nations extraction to handle lobby booths attired in the costumes of their native countries. Paul P. Matuszewski had young ladies in Polish costume take over the sale of Stamps at the Cathedral theatre, New Castle, Pa.

The Loew and RKO theatres in New York have had numerous arrangements whereby Czechoslovakian, French, Polish, Danish and other organizations provided women to man booths and provide entertainment.

Jack Sanson of the State, Manchester, Conn., covered the top of his Bond booth with a banner reading, "Fireworks for Sale—Made for Japan." The lower part of the booth was captioned, "Buy Stamps and Bonds to Blow Up Japan."

Max Cooper, manager of the Glen Cove theatre, Glen Cove, N. Y., offered a Belgian police puppy to the child selling the most Stamps and Bonds during the "Shangri-La" drive.

The Fabian Staten Island theatres, New

York, held a "Flying Fortress Bond Premiere" at four theatres. A stage and screen show was provided at the performance, the purpose of which was to sell enough Bonds with which to purchase a "Fort." The event was heralded by the newspapers with unprecedented publicity. A 30-page program was prepared, featuring photos of Staten Island residents who are serving in the armed forces.

H. G. Suthert, manager of the California theatre, Glendale, Cal., offered a pass to the theatre to any newsboy selling a War Bond. To those who sold four Bonds a one-month pass was issued.

Among Frank Murphy's outstanding ideas at Loew's State, in Syracuse, was the special front he built to stimulate Bond sales. A giant sign read: "Big sale today! \$25 War Bonds for Only \$18.75." The same copy was featured in theatre ads, heralds, etc.

Patrons Autograph Demolition Bomb

Borrowed from nearby Selfridge Field and planted in the lobby of the Senate theatre, in Detroit, by John F. Pival was a 500-pound demolition bomb, which attracted considerable attention and brought announcements from various radio stations, since anyone purchasing a Bond at the theatre on "Bond Day" was entitled to autograph the bomb. Mr. Pival reported that by the end of the day, the bomb was covered with signatures.

For the opening shot in Canada's Third Victory Loan, Famous Players donated the use of the Tivoli theatre, in Hamilton, Ontario, for the joint broadcast over CBC, emanating from the stage, with Walter Pidgeon as guest star. Jack Purves, manager, reported that a battery of telephones were set up and pledges to buy Bonds were taken and acknowledged over the air. A total of \$290,000 was sold.

When Homer Garvin, manager of the Capitol theatre, Juneau, Alaska, was placed in charge of publicity there for the Third

War Loan Drive, he arranged for special Bond booths to be manned by 30 organizations in the city. Posters were displayed in stores, and trailers shown on the screens. Newspapers cooperated with stories during the entire drive, and ministers and teachers were enlisted to make speeches.

Parade Staged With Army Cooperation

The campaign opened with a parade consisting of units of the Army Coast Guard, school children and others. A rally was staged at one of the theatres, at which entertainment was furnished by members of the armed forces. Tents were set up in vacant lots and Army equipment was displayed to the general public by officers and men who explained their uses and effects.

For the opening gun of their Bond Drive, Harry L. Nace, head of the Richards-Nace theatres, in Phoenix, and chairman of the Arizona drive, planned a mile and a half parade from the nearby Luke Field to the theatre. Permission was granted from Washington for three Army planes to fly over the city dropping heralds. In large red type across the top was copy reading: "This could have been a bomb from an enemy plane, blasting, smashing, tearing you and your wife and children and your home into little pieces. We should be glad that it is our privilege to invest in more and more War Bonds to help build thousands and thousands more of those planes to prevent the home fires from being started by incendiary bombs," etc.

Also listed on the herald was information to the effect that a special show would be held at the Orpheum theatre, admission being the purchase by adults of a Bond or War Stamp for boys and girls under 16.

Measuring some ten feet in length by three in width, was the lobby board used by Chris Chamales at the Roxy theatre, in Delphi, Ind., to further the sale of Bonds and Stamps. The board, decorated with stars and stripes, also featured the names of all Stamp and Bond buyers.

ENTER YOUR BOND CAMPAIGN FOR QP AWARD COMPETITION

▶ Your activities in behalf of the Fourth War Loan Drive offer opportunity to make entry for the

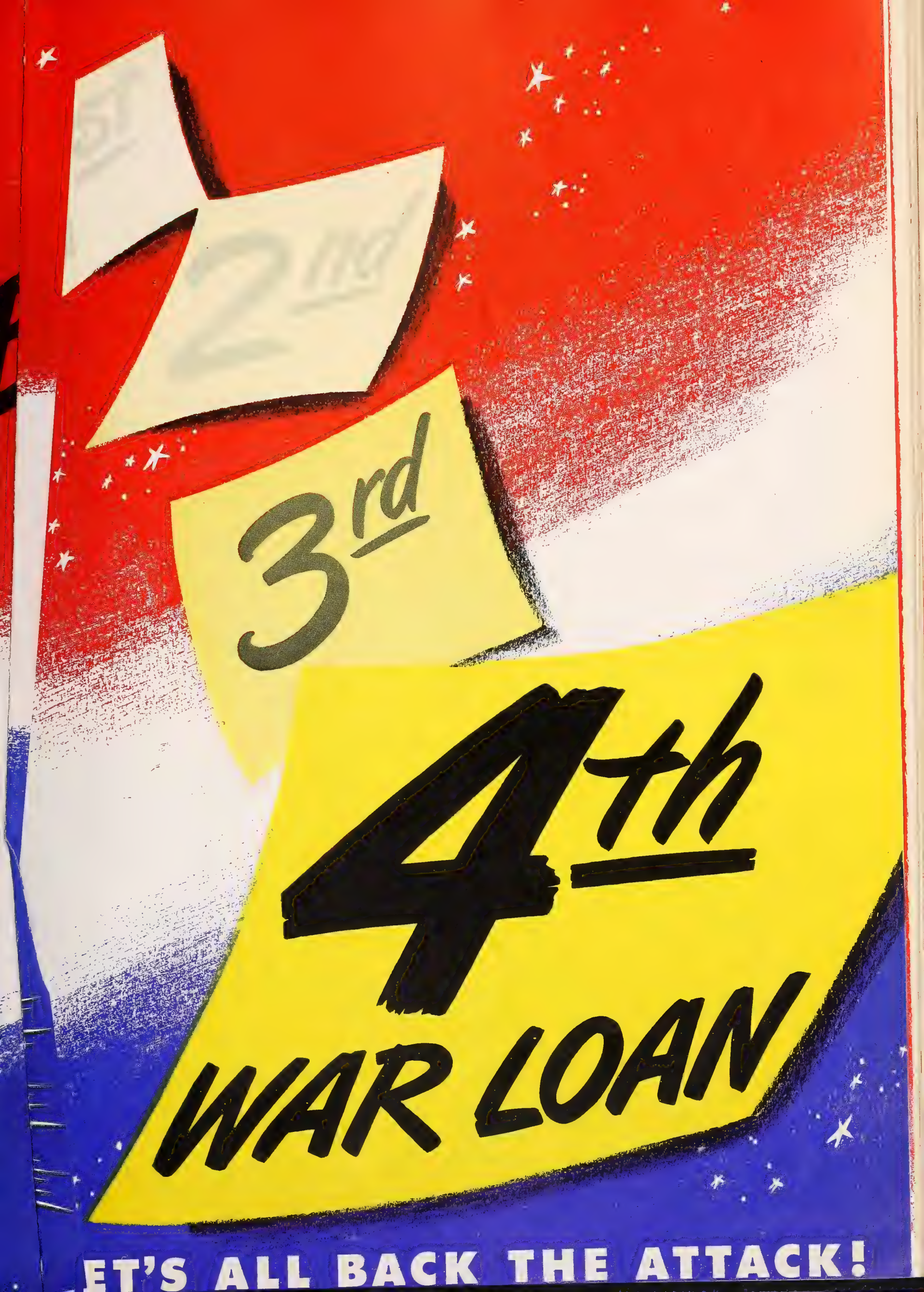
Annual Quigley Award For War Showmanship

▶ The earlier entries are received, the better—that they may become available to other members and readers of the Round Table.

▶ Exceptional performance may be assured exceptional attention.

▶ Send your campaigns for the Fourth War Loan Drive to the Round Table.

A Bond for Every Seat



3rd

4th
WAR LOAN


LET'S ALL BACK THE ATTACK!



BEHIND
THE
SECOND
FRONT



are 16,000 OTHER FRONTS



OUR
GOAL—

A
BOND
FOR
EVERY
SEAT!

THIS
ADVERTISEMENT
CONTRIBUTED BY
NATIONAL
THEATRES, Inc.

PROMOTE LOCAL VICTORY SQUARE

A VICTORY Square, such as the one sponsored by the Treasury Dept. in New York for the Third War Loan Drive, would be an effective undertaking in any city where showmen can pool their resources.

A project such as this would entail the cooperation of patriotic merchants and civic authorities. The New York enterprise was headed by Major Leslie E. Thompson, chairman of the committee, with Harry MacDonald in the capacity of general manager, and Harry Rice handling the publicity and advertising.

A former circus location was obtained in the heart of the city, which lent itself, with its big canvas tent, very admirably to the purpose. Around the outside of the tent, exhibitions were set up by the various branches of the armed services and manned by Army and Navy personnel.

Several Service Branches Display Equipment

The exhibits included displays of captured enemy equipment, tanks, tank destroyers, a camouflage show, Signal Corps paraphernalia and a wrecked Flying Fortress from the Army. Soldier details were assigned and a military band provided music daily at the main entrance.

The Navy had booths set up with its own devices and equipment including a complete Corsair fighter plane. The Marine Corps also was represented as well as the women's branches of the armed service.

Surrounding the entire project were elevated display boards depicting actual war scenes. The individual boards measured 10 feet by 16 feet and added to touch of atmosphere to the scene. The entire area surrounding the block was decorated with pennants and burgees carrying the drive slogan. At night giant floodlights illuminated the scene.

In the center of the main entrance a giant thermometer was erected to a height of almost three stories. The city's goal for the drive and the daily progress were recorded. Several booths were built at the entrances to facilitate the sale of Bonds and Stamps for those desiring entrance to the exhibit.

Admission to the main tent was solely by purchase of a War Bond and people who bought Bonds at the local theatres were given free admission tickets to the enterprise.

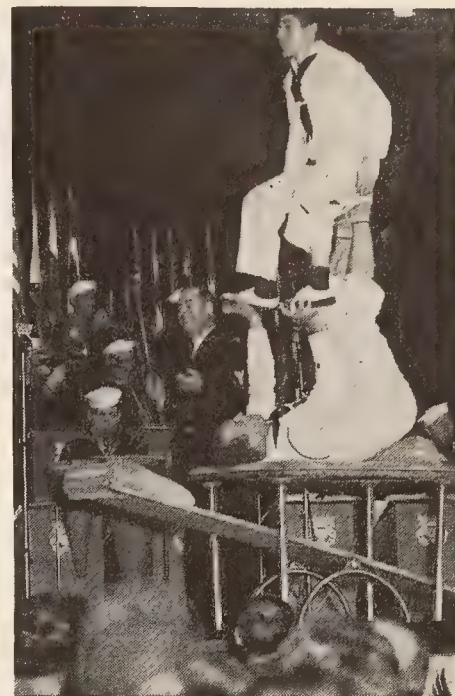
Industry, Organizations Lend Added Support

During the drive a special night was set aside to honor employees of specific industries, patriotic organizations representing the United Nations, the Red Cross, Boy Scouts and other representative organizations which indicated additional support. On the night designated to a particular organization, members of that group manned the booths and sold Bonds. Subscriptions were also solicited inside the tent.

Rallies, auctions and many activities were



Above, a camouflage exhibit provided by the Engineers Corps of the Army Air Force which attracted thousands of interested spectators. Right, inside the big tent entertainment was provided for the Bond purchasers. C.P.O. Jimmy Greer, well-known west coast orchestra leader, conducts, as two coast guardsmen perform acrobatics.



arranged to amuse and entertain the audience within the tent, where a huge stage with portable lighting and sound equipment was built.

Entertainment was provided by performers recruited from theatres, cabarets and night spots, and talent garnered from the ranks of Army and Navy personnel. Army and Navy bands furnished music.

Heroes, returned from active service on the battle fronts, described their experiences and added their pleas to purchase more Bonds to those made by civic officials, who also addressed the audiences.

The arrangement of continuous activities which was provided drew nightly throngs of people to the great attraction and Bond sales soared into hundreds of thousands of dollars.

Certificates Issued to Each Bond Buyer

Richard Peffley, city manager for the Kentucky and State theatres in Danville, Ky., issued certificates to each purchaser of a Bond at his theatre. Folks were asked to display them in their places of business or homes. The copy on the certificate read: "This is to certify that John Doe has purchased a \$1,000 Bond, in memory of Pvt. John Smith, who is in the United States Marines and is giving his all in this war to make this country a safer place to live in. Buy a Bond to Honor Every Mother's Son in the Service. Courtesy-Kentucky Theatre, Danville, Ky."

Footsteps Lead to Theatre Bond Booth

One of the War Bond Booths set up in the lobby of the Fox Rosemary theatre in Ocean Park, Cal., by Dave Martin, manager, featured footsteps cut out of cardboard

with "V for Victory" copy and leading from the front doors to the booth. A card alongside a large lamp carried copy reading: "Never let the light of freedom go out. Buy War Bonds."

Kiddies Pledge to Buy Stamps in Iowa

To aid in the sale of War Stamps in his locality, H. S. Twedt at the Lido theatre, in Manly, Iowa, hit on the idea of enlisting the support of schools in his billing territory to sell Stamps for him. So enthusiastic were the children in pushing the project that they pledged themselves to help sell Stamps during the entire year.

Circuits Offer Prizes To Managers

Many of the circuits throughout the country are offering War Bonds as prizes to theatremen submitting the best campaigns on the Drive, with others making awards for managers rolling up the greatest volume of Bond sales.

All RKO theatres in the New York metropolitan area will participate in a novel Baby Beauty Bond contest, with \$5,000 in Bonds to be awarded to winning babies.

The plan is a city-wide attempt to stimulate War Bond sales in the theatres and has been outlined in manual form by Harry Mandel, publicity director for the circuit.

Photos of contestants must be entered before January 23rd; 100 votes are given each person buying a \$25 Bond; the contest closes on the last day of the Drive, with winners selected on the basis of those collecting the most votes. A newspaper and radio campaign has been planned along with the regular media of trailers, lobby displays, contest application forms and ballots.

4th War Loan Drive

SEATS NAMED FOR HEROES WILL SELL EXTRA BONDS

Showmen To Stage Special One-Day Drives Under Committee Plans

A salute to a service man.
In another Fourth War Loan innovation the motion picture theatres will offer the people of the nation the opportunity to "Back Your Hero" by buying "A Bond in his Honor."

On page 10 there appears a reproduction of a theatre floor plan. It is the guide being offered theatre managers by the War Activities Committee. The exhibitors are urged to display in the lobby a blown-up chart showing the theatre's seating arrangement.

Upon the "purchase" of a seat the service man's name is painted on the chart. The theatre manager blanks out each seat on the chart as it is "sold," thereby providing a unique "thermometer" or "Bondometer," a graph registering the progress of the campaign.

Suggested Exhibitors Display Two Charts

It is also suggested the exhibitor display two charts so that when a patron takes a seat in the name of a service man he can then "buy" another in his own name, with his name placed on the other chart.

This plan is in keeping with and a guide to the industry's proposition that a Bond should be and will be sold for every theatre seat.

The War Activities Committee suggests that the Mayor of the city be invited to launch the exhibitor's selling efforts with an appearance on the stage on the opening day of the drive, at which time he purchases a seat, perhaps in the name of his son or a near relative in the service.

The War Activities Committee is also reminding exhibitors that every town and city offers the possibilities of selling seats in wholesale lots, to various service and civic clubs and manufacturing plants, all of them with members in the armed forces, in whose honor seats may be "purchased."

A Gilded Chair Is One Exploitation Stunt

The WAC also is advising theatre managers to get their blown-up seating charts on exhibition in the lobby well before January 18, opening day of the War Loan drive.

Mort Goodman, Southern California Public Relations Chairman for the drive, has come up with an exploitation stunt which he has placed at the disposal of all participating exhibitors. He suggests the theatre manager obtain an old, now unused theatre seat, pretty it up with coats of gilt, build

Press, Radio and Merchants Will Aid Theatre Drive

THE Allied armies of the industry's drive through to its avowed goal of a Bond for every seat in this Fourth War Loan will be the press, radio, retail merchants, outdoor advertising and free trailers.

On the screens in trailers will be seen a quartette of Hollywood stars. In a War Activities Committee film bulletin to be attached to the January 6 issue of newsreels of all five newsreel companies, Ann Sothorn will appear through 250 feet of film in her "Maisie" role, explaining the importance and necessity of the Fourth War Loan. Bob Hope, Ginger Rogers, James Cagney and Edward Arnold will appear in approximately 125 feet of film, trailers free to all participating theatres from any National Screen Service exchange.

Release dates have been announced for three of the offerings: Ginger Rogers, "Finds a Bargain", January 18; Ann Sothorn, "Box Office Maisie", January 27, and Bob Hope, "This is Bob . . . Fourth War Loan . . . Hope", February 6. Charles P. Skouras, the industry's national chairman, has announced that State Chairmen will make a survey of their territories to determine exactly how many additional trailers will be required to reach all of the 16,000 theatres.

The general plan is to run each trailer about nine days, thereby precluding the likelihood of boring an audience with a trailer they have seen before. Stills, and copy selling the Fourth War Loan and the theatre's participation in it, are being made available in one mat, free from National Screen exchanges.

National Screen has prepared a special

assortment of mats for exhibitors, designed to fit practically every situation. They are as follows: A composite ad mat containing an assortment of eleven different ad slugs; composite scene mat, with one-column heads of Bob Hope, Ginger Rogers, Ann Sothorn, James Cagney and Edward Arnold; mat "A" which is a "Portrait of a Guy" and is eight columns wide by half page deep; mat "B", headed "They're All Backing the Attack"; mat "C", topped off with "Is This Worth \$100?" and is four columns; mat "D", reading "This One's On You", a full page, eight columns, and mat "E", pegged on "So You Stand Up When They Play", a six-column spread.

At the close of the drive the WAC will issue a special report, naming every exhibitor in the country, his theatre and the number of Bonds he sold in proportion to his seats. Also to be included will be a comprehensive review of all industry activities through the drive. Exhibitors will make their reports to the WAC state chairmen.

The Treasury's War Finance Committee will provide red, white and blue shields for Bond buyers to all exhibitors requesting them.

Frank E. Tripp, chairman of the Allied Newspaper Council, has assured the industry, as well as the Treasury Department, that the newspapers of the nation "are glad to cooperate . . . to assure the success of this vital campaign".

Neville Miller of the National Association of Broadcasters has stated that radio will join with the screen in a cooperative effort "to exceed the goal set by the Treasury Department for the Fourth War Loan".

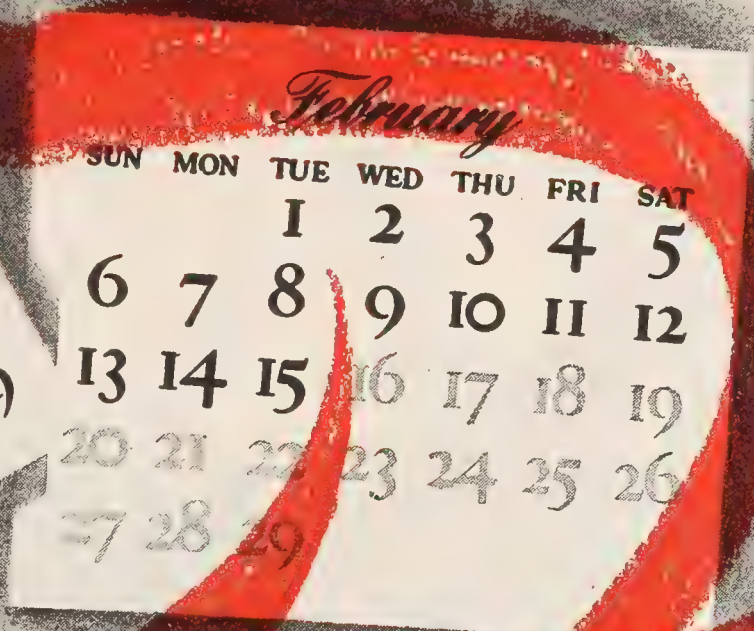
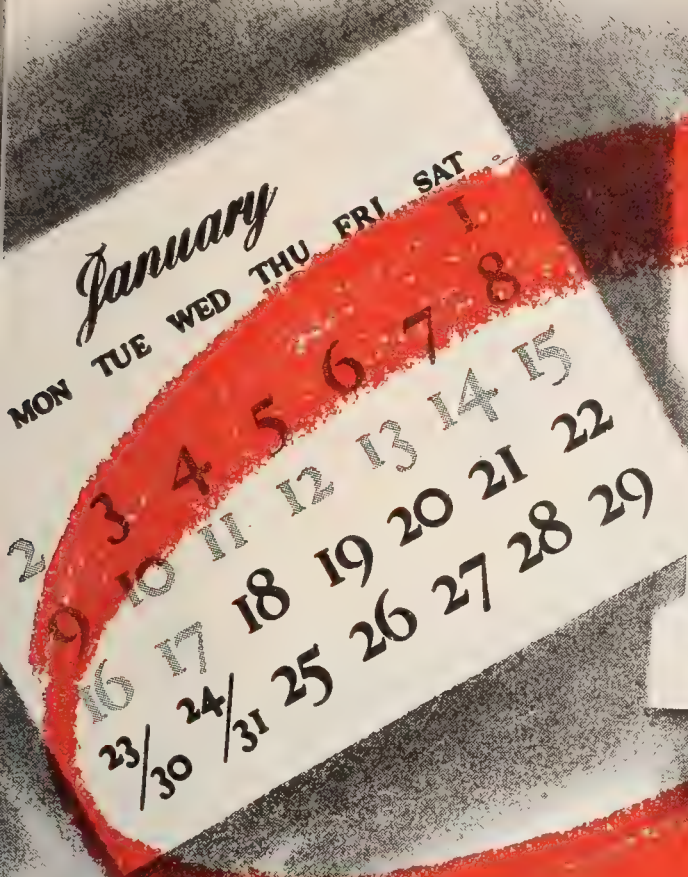
an inexpensive pedestal, place the seat on the pedestal and the pedestal, with an appropriate plaque, in the city's main public square. The gilded seat, says Mr. Goodman, should be unveiled by a city official, preferably the mayor, in a ceremony dramatizing the slogan, "A Bond for Every Seat."

Opening day of the drive in the New York area will also be "Free Movie Day," Edward L. Alperson, metropolitan chair-

man, announced on Monday. As was the case in the Third War Loan, admission will be by the purchase of a Bond. Each theatre is to have a house chart at the box office, showing the prices of the various seats according to the location. It also was announced that War Bond auctions are being planned in various theatres. At the auctions merchandise of various descriptions will be sold to the highest bidder in Bonds.

A Bond for Every Seat

4th WAR LOAN



Help tear them down



with

WAR BONDS

Make it better than "a bond for every seat"... and keep America's theatres foremost in the fight!

This advertisement contributed by RKO RADIO PICTURES, Inc.

Remember

EVERY BOND
PURCHASED
HELPS BRING
OUR BOYS
BACK SOONER!



4th
WAR LOAN



...AND WE WON'T FORGET
THE MARCH OF DIMES

2,500 BOND PREMIERES TO BOOST SALES AT THEATRES

Distributors Repeat Offer of Free Features for Exhibitors' Special Shows

In the neighborhood of one-tenth of the industry's \$5,500,000,000 goal for the Fourth War Loan may be realized in War Bond Premieres, although drive officials are making no effort as yet to hit upon a definitive estimate. Ned E. Depinet, who is in charge of distribution activities, has his eye on a 2,500 Bond Premiere figure as compared to 1,733 in last September's drive. But even if this total number of premieres is realized, it does not necessarily follow that total sales will break the half billion mark as compared to the Third War Loan's total sales of \$329,047,346. The aim of the forthcoming drive is to sell "E" Bonds with the result that the number of Bonds sold may almost double without anywhere near doubling the total sales figure.

Distributors' Staffs to Aid In "Free Movie Day"

Charles Skouras, who is heading the industry's participation in the campaign, has announced that distributors have agreed to supply one picture for one War Bond premiere only, any film under contract up to 30 days prior to availability date, providing any exhibitor having a prior clearance does not object.

The distributors also have agreed to furnish any picture for repeat showing for any morning, matinee or midnight show, but no special effort is being made to promote special premieres in this category, leaders of the drive appearing to favor a "Free Movie Day" for those exhibitors not participating in regular Bond premieres.

The distributors, according to Mr. Skouras, have endorsed "Free Movie Day" and have instructed all sales staffs to work with exhibitors in promoting these special shows.

To Contact Important Community Figures

Here is the manner in which exhibitors will stage their Bond premieres in the forthcoming drive.

First, arrangements are made with the local War Finance Committee to appoint a special working committee to handle the sale of "E" Bonds and allocations of seats. The "price" scale will run from a \$25 "E" Bond for a seat in the balcony, to a \$1,000 "E" Bond for an orchestra seat, with special loge seats up to \$5,000, depending upon the size of the town and the house. In some cases a set of special reserved seat tickets will be printed, carrying the denominations of the "E" Bonds purchased.

A special committee will be appointed at a

Ask Artists and Projectionists To Contribute Their Time

THE National Campaign Committee has made special pleas to the theatre artists and the projectionists throughout continental America and Alaska and Hawaii, organizing their respective and collective talents for the first time in any War Loan drive.

The artists are being called upon to throw their creative abilities into the poster and display promotions of War Bond premieres, into the developing of lobby fronts and Bond booths, and they are being asked to submit plans and designs for the smaller theatres that do not employ artists.

In a special message to the projectionists, the National Committee has thanked them for their past efforts and cooperation and has added an appeal that they give special attention during the Fourth War Loan drive to the projecting of trailers efficiently and continuously.

The Committee also has released a request of exhibitors that they call meetings of both their projectionists and artists and impress upon them the necessity of their all-out cooperation with the theatres' management in the all-out effort to sell a Bond for every seat.

A bulletin is currently in preparation, a collection of plans and designs submitted by artists of the industry, which will be mailed to all showmen.

general meeting of the exhibitors' city-wide staff, the committee members contacting leading figures of the city or community, explaining to them that the only way of obtaining seats to the Bond premieres is through the purchase of "E" Bonds. The tickets will be distributed from one source, in most cases the local headquarters of the War Finance staff.

The preliminaries having been dispensed with, the exhibitor will put his showmanship abilities into high gear. Bond booths will be placed in lobbies and properly dressed, and the entire theatre staff instructed on the details of the campaign. From that point on it will be a matter of exploitation and promotion.

The War Activities Committee has warned all exhibitors not to paper their houses at Bond premieres, to provide free admission to no one except the working press.

Can Obtain Free Trailer From National Screen

Exhibitors, upon completing arrangements to stage a Bond premiere, can obtain a free trailer from the National Screen Service Exchange. It will be short, somewhere around 100 feet, but to it can be added a few feet of film naming the date of the premiere, the name of the attraction and the admission scale in "E" Bonds.

In many situations it is expected pre-

mieres will be held in connection with special Bond rallies, and special war fund raising rallies. A number of theatres are planning stage spectacles in connection with their Bond premieres. Drawing a leaf from the success story of the Third War Loan Bond premieres, many exhibitors are inviting veterans of both the current and last World War. The veterans along with the mayor of the city and civic leaders will make short talks from the stage.

All Major Circuits Expected To Close Premiere Deals

Virtually all the major circuits are expected to close deals for premieres. In most cases the circuits will arrange playing dates according to local situations rather than spring simultaneous premieres in all houses at once.

In order that all exhibitors will be prepared to sell Bonds simultaneously on the opening day of the drive, 13,453,250 special Bond application blanks for use only in the industry rolled off the presses of the Government Printing Office in Chicago. The U. S. Treasury Department is shipping the blanks, an initial allotment, to every manager of a motion picture theatre in the continental United States, Alaska and Hawaii. Claude Lee, the industry's liaison man with the U. S. Treasury, made arrangements to eliminate all red tape so that the exhibitors will be sure to get the blanks in time.

4th War Loan Drive

EXHIBITORS HEAD CAMPAIGN

(Continued from page 11)

this medium which we control; whether we are capable of occupying that high position which has been entrusted to us. Results will tell the story!"

In a statement to the industry, Theodore R. Gamble, national director of the Treasury's War Finance Division, added realization to the industry's slogan "A Bond for Every Seat" and computed the sale of "approximately eleven million Bonds," adding: "The Treasury Department heartily appreciates the ingenuity and skill with which you are approaching this problem."

In a dispatch to Mr. Skouras, Mr. Gamble said: "We are eagerly looking forward to meeting in Washington the 'Honored Hundred' . . . we at the Treasury will not forget that they come as representatives of all (exhibitors)."

Depinet Details Procedure For Bond Premieres

On Monday of this week Mr. Skouras, in a special statement to exhibitors, announced that "all Bonds sold by theatres since January 1 and through February 29 will be credited toward the motion picture industry's patriotic effort in behalf of the Fourth War Loan." However, he added by way of warning that only those Bonds sold between midnight January 17 through February 15 and supported by special Treasury Department Bond applications, will be counted in the judging of the Honored Hundred contest.

Regarding the Bond premieres, Ned E. Depinet, national chairman of the distributors' committee, said on Monday: "A reissue will be considered the same as a new picture in respect to a Bond premiere. The exhibitor must have the picture under contract and cannot play it more than 30 days in advance of its availability for booking at his theatre. Also, any exchange furnishing a feature to a theatre gratis for a War Bond premiere or at rental for a Free Movie Day, must secure a prompt report from that theatre as to the number of Bonds sold and the total amount thereof, which must go immediately to the local distribution chairman."

Stars To Cover Country In Personal Appearances

The National Screen Service exchanges are making available to exhibitors a special red, white and blue shield as the official emblem of the Fourth War Loan Drive of the Motion Picture Industry. It is a 15-foot Technicolor trailer. It is to be sent exhibitors showing the special War Loan trailers starring Ginger Rogers, Ann Southern, Bob Hope and others.

Because the selection of the winners of the Honored Hundred contest will be based upon the number of Bonds sold in ratio to the number of seats, Robert Selig, in charge of the contest, is checking with all State Chairmen on seating capacity.

Out of Hollywood as in the past War

Loans, there are to come the stars of the studios to make their way to the major cities and industrial centers of the nation. There are to be 10 pairs comprising 10 teams. They are to appear at industrial plants and public rallies. Another group of stars is being assigned to nine Bond Battalions, one for each Army Service Command area in the country. There will be two to each battalion accompanied by a group of war veterans. Routed by the Treasury Department, they will travel in Army transport planes and will cover more than 100 cities in one-day stands.

Ship Launching Held As a Drive Feature

The launching of the S.S. Carole Lombard, the 441-foot Liberty ship at Calship, San Pedro, Cal., a pre-drive feature scheduled for this Saturday, is sponsored by Irene Dunne. Every section of the industry is to be represented at the launching. Louis B. Mayer is in charge.

Late last week Mr. Skouras added a warning note to the release of the rules and regulations governing the Honored Hundred contest. He explained that the aim of a Bond for every seat and the concentration on the sale of "E" Bonds in the contest "does not mean that 'F' and 'G' Bond sales should not be solicited, nor turned down. The Treasury still is interested in the dollar value of all Bonds. No publicity, however, should be given to 'fabulous' figures of Bond sales."

Mr. Depinet, Dan Michalove and Henry Ginsberg are serving as a trio of chairmen in charge of "Within the Industry Sales." They have named representatives in each of the exchange cities.

Radio Shows To Feature War Bond Rallies

Plans were under way this week to shift some of the more popular radio shows to War Loan rallies for broadcasts, with visits to war plants, service clubs, etc. The tentative plans call for visits to 10 cities. Also, the Hollywood Victory Committee has selected 12 stars to make a series of 15-minute transcript broadcasts to be distributed through 900 independent radio stations with War Loan messages. The series is titled "Treasury Star Parade."

In the New York metropolitan area the committee, headed by Edward L. Alperson, has announced a set of awards in addition to the national awards of the Honored Hundred contest. There will be three prizes to exhibitors in War Bonds of \$100 denomination, \$75 and \$50. The captain whose theatres collectively sell the greatest number of Bonds over the quota, provided all theatres attain at a minimum the quota, will be awarded a \$100 Bond.

RKO Theatres, throughout Greater New York and Westchester, will stage Baby Beauty Bond contests, with Bonds as

awards. Loew's Theatres, in a plan based upon a Third War Loan innovation originating with the War Savings Staff and Theatre Committee of White Plains, N. Y., will promote the sale of Bonds in the names of men and women in the services.

Publicity Men Aid Leaders

(Continued from page 17)

OHIO

RUSS BOVIM, Loew's Ohio Theatre, Columbus.

OKLAHOMA

ROBERT BUSCH, Uptown Theatre, Oklahoma City.

OREGON

M. M. MESHER, Evergreen Theatre Corporation, Orpheum Theatre Building, Portland.

PENNSYLVANIA (Eastern)

JAMES ASHCRAFT, M-G-M, 1233 Summer St., Philadelphia.

PENNSYLVANIA (Western)

JAMES TOTMAN, Warner Bros. Circuit, 2216 Clark Building, Pittsburgh.

SOUTH CAROLINA

SAM SUGGE, Palmetto Theatre, Columbia.

SOUTH DAKOTA

FRED LARKIN, State Theatre, Sioux Falls.

TENNESSEE

CHARLES AMOS, Crescent Amusements, Inc., Nashville.

TEXAS

ROBERT KELLY, 300 Majestic Building, Dallas.

UTAH

HELEN GARRITY, Intermountain Theatres, Capitol Theatre Building, Salt Lake City.

VERMONT

FRANK A. VENNETT, Paramount Theatre, Rutland.

VIRGINIA

GEORGE PETERS, Loew's State Theatre, Richmond.

WASHINGTON, D. C.

FRANK LaFALCE, Warner Bros. Circuit, Earle Theatre Building.

WASHINGTON

VIC GAUNTLETT, Evergreen Theatres, 669 Skinner Theatre Building, Seattle.

WEST VIRGINIA

CECIL TIPTON, Orpheum Theatre, Huntington.

WISCONSIN

ED HICKEY, Fox Wisconsin Amusement Co., Varsity Theatre Building, Milwaukee.

WYOMING

JACK McGEE, Lincoln Theatre, Cheyenne.

A Bond for Every Seat



**1943 saw 94% of our product go to
the war effort, but 1944 will find
us backing the Fourth War Loan . . .
100% and more, if that's possible.**



Walt Disney Productions

Screen Must Fight Public Apathy, Warns Griffis



PRODUCERS AND WRITERS "need not bother to try to entertain when they are presenting war information", Stanton Griffis, director of the Office of War Information's film division, told a special gathering of studio executives at a luncheon at Perrino's, Hollywood, last week. Mr. Griffis warned of a long war, and said the film industry's duty was to "correct the apathy toward the war" which he saw evidenced by patronage of black markets and rumors the war would end in three months. Above, at the luncheon, are Colonel Jason Joy, Harry M. Warner, Y. Frank Freeman, Mr. Griffis, Loyd Wright, Walter Wanger and Ulric Bell.

Barrows Reelected President Of Boston Operators' Union

Thad Barrows has been reelected for the 27th consecutive term as president of the Boston projectionists, Local 182. Other officers elected were James F. Burke, business agent; Bernard McGaffigan, vice-president; Joseph Rosen, treasurer, and Albert Moulton, financial secretary. Members of the board of governors are Walter Diehl, Joseph Nuzzolo and Harold Kaitz. Joseph Ritchie is sergeant-at-arms, and Louis Pirovano delegate to the international convention.

Form New Publicity Unit For "Lady in the Dark"

John Woolfenden and Idwal Jones have been assigned to a new unit of Paramount Pictures studio publicity, under the direction of George Brown, to promote the premiere of "Lady in the Dark" at the Hollywood Paramount theatre, February 9. Rufus Blair will handle out-of-town publicity. Others engaged in the promotion are William Blowitz, Harry Niemeyer, Fenton Gresser, Lindsay Durand, Virginia Bliss, Sam Vorzimer, Martin Lewis and Maurice Zimm.

Making Fifth Navy Short

Leon Schlesinger, producer of the "Merrie Melodies" and "Looney Tunes" cartoons for Warner Brothers, conferred in Washington last week with officials of the Bureau of Aeronautics on a short subject he is to make for the Bureau.

Begin Vaudeville Policy

Wilmer & Vincent's State theatre, Allentown, Pa., reopened with the new year with a stage policy. Vaudeville shows are presented on Mondays, Tuesdays and Wednesdays with a double-feature policy prevailing for the remainder of the week.

Pennsylvania Houses Aid Waste Fat Campaign

Nine theatres in the eastern Pennsylvania area in and around Lancaster cooperated with the Lancaster Salvage Committee in staging a Free Movie Day to help the waste fat campaign. One pound of waste fat admitted both children and adults and public attention was brought to the plan through cooperative newspaper advertisements sponsored by manufacturers, retailers, merchants and miscellaneous groups. The cooperating theatres included the Grand and Strand in Lancaster; Joy, Mt. Joy; Main, Ephrata; Lititz, Lititz; Moose, Elizabethtown; Auditorium, Manheim.

MacLeish To Write NBC Program on Literature

Archibald MacLeish, Librarian of Congress, poet and author, has been engaged by the National Broadcasting Company to write a story of the literature of the Americas for a new series on the network's Inter-American University program. NBC promised that the script, written by Mr. MacLeish as a private venture, would be "an event of some significance in both the radio and literary worlds."

Screen Canadian Shorts

The National Film Board of Canada screened six short subjects made by the Canadian Government on Thursday at the Department of the Interior Auditorium in Washington. The subjects are: "Up from the Ranks," "Thirteen Platoon"; "Sicily, Key to Victory," "The Labor Front," "Train Busters" and "Dollar Dance."

Bridgeport Limits Advertising

Theatres in Bridgeport, Conn., have been informed that newspapers will not accept Saturday afternoon or Monday morning advertising because of the limitation of newsprint.

Boston Looms As Post-War Building Center

Boston looms as an important post-war center of theatre construction and renovation, according to reports from that territory, following the recent MOTION PICTURE HERALD nationwide survey which indicated current real estate purchases for potential theatre sites and contemplated property purchases on the basis of population shifts in the nation since the war.

Real estate dealers in Boston, while reluctant to admit any definite land sales for the erection of new theatres following the war, said that there were many deals in the making and that immediately after the news of peace things will start humming in the Boston territory.

One of the largest realtors in the city said that within 30 days after peace has been declared there would be a deal announced for a new \$2,000,000 house fully equipped for television. "While my client does not wish to be known at this time," he said, "I am prepared to say that he will spend a great deal of money on a completely new type of theatre, equipped for television, and that he believes visual broadcasting must be provided for in the case of all new contracts for theatre construction."

Members of the Associated General Contractors of Massachusetts, an organization comprising leading contractors, are planning now on many of the post-war theatre contracts, it was learned. Some of the members have expressed the belief that not less than \$10,000,000 will be spent in the immediate Boston territory as soon as the war is over.

Recently, a deal which transferred ownership of a prominent downtown corner property to theatre interests was concluded and although no construction will be done for the present, it was learned that plans already are being drawn for the erection of a large theatre when the war is over, at the corner of Hayward Place in downtown Boston.

According to report, the Mattapan theatre, which was purchased recently by Kenneth Forkey, probably will be almost entirely rebuilt after the war. The deal for the purchase of the Somerville apparently has been halted temporarily, but Wilbur Peterson, the owner, is said to be ready to sell and there are other exhibitor interests now seeking the house.

The Normandie, in the heart of downtown Boston, flanked on either side by the Paramount and the Keith Memorial, has been sold to Gorkin and Associates and while it will continue under the Libermann direction for some time, plans are under way for its complete modernization.

Frank J. Howard, Former Exhibitor, Dies

Frank J. Howard, 85, one of the first exhibitors to show pictures for admission fees, died in Boston in the Massachusetts Osteopathic Hospital Monday after a brief illness.

Mr. Howard in 1897 presented 42 feet of film of "The Great Corbett Fight," using a bed sheet as a screen and an Edison Kinetoscope, at his shooting gallery on Boylston Street in Boston. Later he founded a film exchange and rented films to vaudeville houses as an added attraction. He became an exhibitor in an association with Nathan Gordon, and was president of the company which built the famous Olympia Theatres in Boston, Lynn, Gloucester and New Haven. At the time of his death he was president of the Princess Theatre Company, which operated theatres in Wakefield and Middleton.

Surviving Mr. Howard are a widow, Mrs. Alice Lowd Howard; a daughter, Ensign Frances Howard O'Brien of the Waves, and an adopted son, James D. Howard.

EXHIBITORS FACE NEW SHIFT OF POPULATION AFTER WAR

Study of 137 Key Areas by Census Bureau Shows South and West Gaining

by FRANCIS L. BURT
in Washington

Exhibitors affected by population shifts in the U. S. since the war began can anticipate another major migration of population after the war in the reshuffling of important industry and community areas for post-war reconstruction, according to Dr. Philip M. Hauser, assistant director of the U. S. Census Bureau.

On the basis of a study made by the bureau of 137 key areas in the country, census officials predict a permanent redistribution of population which will make the south and west stronger and the north weaker.

MOTION PICTURE HERALD on December 11 surveyed the real estate purchases for potential post-war theatre construction on the basis of the wartime population shifts in 31 exchange areas and forecast regrouping of consumer market areas in the south and west.

Civilian Population Down As a Result of War

On December 18, the HERALD reported plans made by the Office of Civilian Requirements to encourage immediate construction of at least 100 needed theatres in war industry centers to increase production efficiency where the increased population could not be serviced by existing exhibition facilities. Detailed instructions for the handling of applicants to build the new film houses were to be transmitted shortly to regional offices of the War Production Board, as reported in the HERALD last week.

In Washington this week, Dr. Hauser pointed out that as a result of the war, while the total population of the country has increased, the civilian population has been reduced by the number of men entering the armed forces. The decline in civilian population is estimated about 2.4 per cent. While it might be expected that the decrease would be uniform throughout the country, such has not been the case and the north, for example, has decreased in civilian population by 4.1 per cent, while the south shows a decrease of only 1.6 per cent and the west has an increase of 5.1 per cent.

Study Probable Future of Metropolitan Areas

The interest of the industry, therefore, lies in the prospects for the war centers to retain a large part of their increased population and the ability of non-war communities to regain what they have lost.

Of the 137 areas studied, 60 are seen as having a good chance of retaining their wartime growth; 11 as likely to lose their wartime increases unless special efforts are made to convert wartime to peacetime pursuits; 33 which have had little or no population

increase during the war and have good prospects of post-war recovery, and 33 which gained little or actually lost population have little prospect of recouping their losses.

These areas, Dr. Hauser said, contained almost half of the population of the country. On the whole, they gained population during the war at a rate exceeding their loss of population to the armed forces at the expense of the other areas of the nation.

The concentration of war activities is even more strikingly evidenced, however, Dr. Hauser pointed out, by the fact that only 81 of these metropolitan areas showed a gain in civilian population, while 56 showed a loss.

In surveying the possibilities for the post-war period, the Census Bureau has analyzed the prospects for each area and has classified the communities according to the chances it sees for their population trend. To the exhibitor—and there are estimates that he must be so located that there are nine or 10 possible patrons for every seat in his house, at the minimum—the bureau's findings are of interest.

GROUP 1

(Areas which have grown most rapidly since 1940 and in the preceding period and which, therefore, on the basis of past growth alone, are adjudged to have superior prospects of retaining wartime increases.)

Atlanta, Ga.
Charleston, S. C.
Columbia, S. C.
Columbus, Ga.
Corpus Christie, Tex.
Dallas, Tex.
Galveston, Tex.
Houston, Tex.
Jacksonville, Fla.

Miami, Fla.
Mobile, Ala.
Phoenix, Ariz.
San Antonio, Tex.
San Diego, Cal.
Tampa, Fla.
St. Petersburg, Fla.
Washington, D. C.
Alexandria, Va.

GROUP 2

(Areas which grew at above average rates during the course of the war and in the preceding period which have excellent prospects of retaining their wartime growth.)

Amarillo, Tex.
Augusta, Ga.
Baltimore, Md.
Beaumont-Port Arthur, Tex.
Charleston, W. Va.
Denver, Colo.
Detroit, Mich.
Durham, N. C.
Evansville, Ky.
Fort Worth, Tex.
Indianapolis, Ind.
Jackson, Miss.
Little Rock, Ark.
Los Angeles, Cal.
Macon, Ga.
Madison, Wis.
Memphis, Tenn.
Montgomery, Ala.

Nashville, Tenn.
New Orleans, La.
Norfolk-Portsmouth-Newport News, Va.
Oklahoma City, Okla.
Portland, Me.
Richmond, Va.
Sacramento, Cal.
Salt Lake City, Utah
San Francisco-Oakland, Cal.
San Jose, Cal.
Savannah, Ga.
Seattle, Wash.
Spokane, Wash.
Stockton, Cal.
Tacoma, Wash.
Wilmington, Del.

GROUP 3

(Areas which grew at above average rates during the course of the war, with moderate increase in the preceding period, are seen to have good prospects for retaining their wartime population increases.)

Birmingham, Ala.
Bridgeport, Conn.
Canton, Ohio

Cincinnati, Ohio
Columbus, Ohio
Hamilton-Middletown, Ohio

Hartford-New Britain, Conn.
Pueblo, Colo.

St. Louis, Mo.
Springfield, Ohio

GROUP 4

(Areas which have grown most rapidly since the war but at a substantially lower relative rate in the preceding decade, and whose wartime growth is expected, therefore, to be transient unless special effort is made after the war to develop peace-time industry which will retain their populations.)

Akron, Ohio
Dayton, O.
El Paso, Tex.
Erie, Pa.
Kansas City, Mo.-Kan.
Louisville, Ky.

Portland, Ore.
Rockford, Ill.
Tulsa, Okla.
Waco, Tex.
Wichita, Kan.

GROUP 5

(Areas which have lost population or increased relatively little during the course of the war but which grew at above average rates between 1930 and 1940, and in most cases between 1920 and 1930. These have good chances for a post-war comeback.)

Asheville, N. C.
Austin, Tex.
Binghamton, N. Y.
Cedar Rapids, Ia.
Charlotte, N. C.
Chatanooga, Tenn.
Davenport, Ia.-Rock Island, Ill.
Des Moines, Ia.
Fresno, Cal.

Kalamazoo, Mich.
Knoxville, Tenn.
Lansing, Mich.
Minneapolis-St. Paul, Minn.
Peoria, Ill.
Shreveport, La.
Springfield, Mo.
Waterloo, Ia.
Winston-Salem, N. C.

GROUP 6

(Fair prospects are seen for these areas which have lost population or increased relatively little during the course of the war and between 1930 and 1940, but which grew at relatively rapid rates between 1920 and 1930.)

Atlantic City, N. J.
Chicago, Ill.
Cleveland, Ohio
Decatur, Ill.
Flint, Mich.
Fort Wayne, Ind.
Grand Rapids, Mich.
Huntington, W. Va.-Ashland, Ky.

Milwaukee, Wis.
New York-northeastern New Jersey
Roanoke, Va.
South Bend, Ind.
Toledo, Ohio
Topeka, Kans.
Youngstown, Ohio

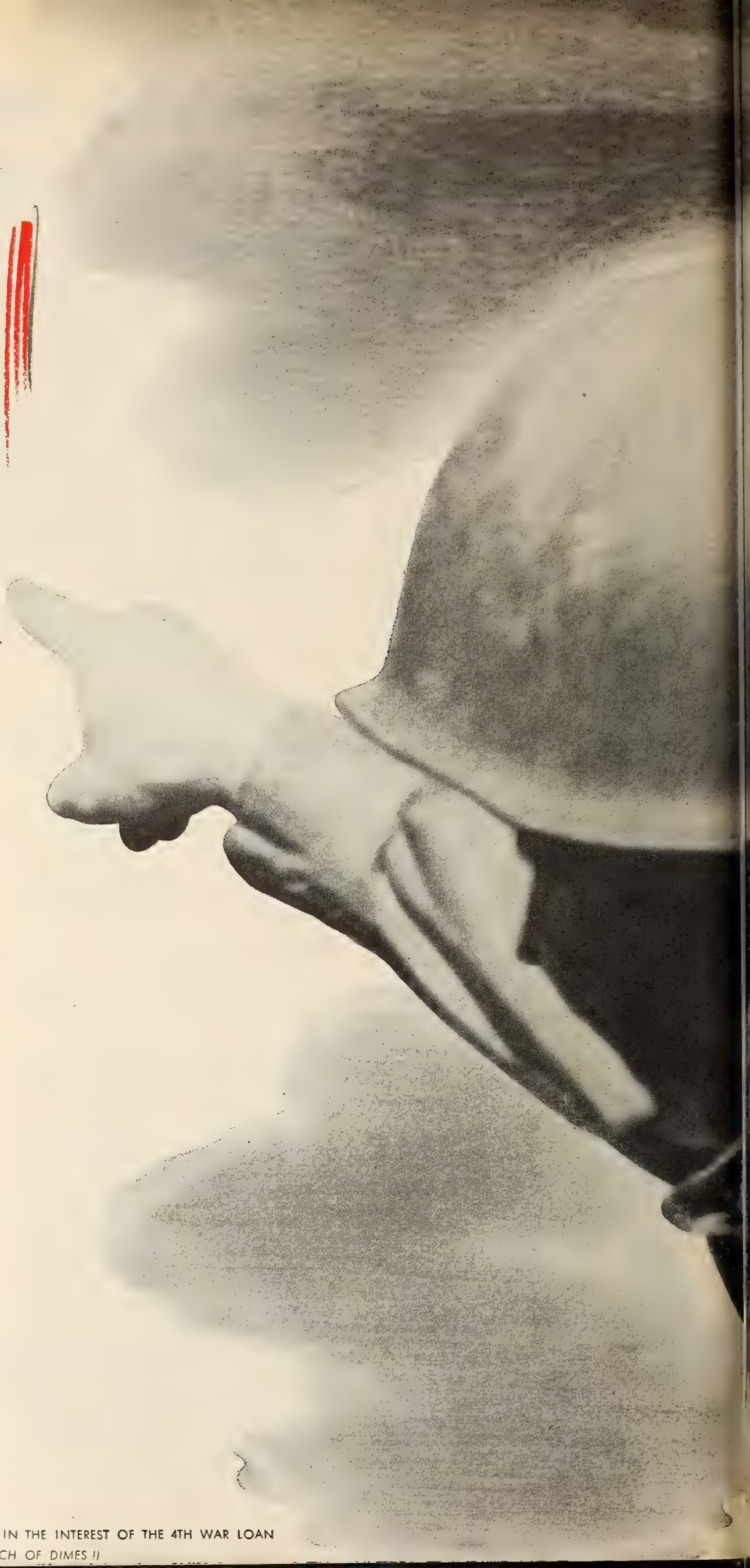
GROUP 7

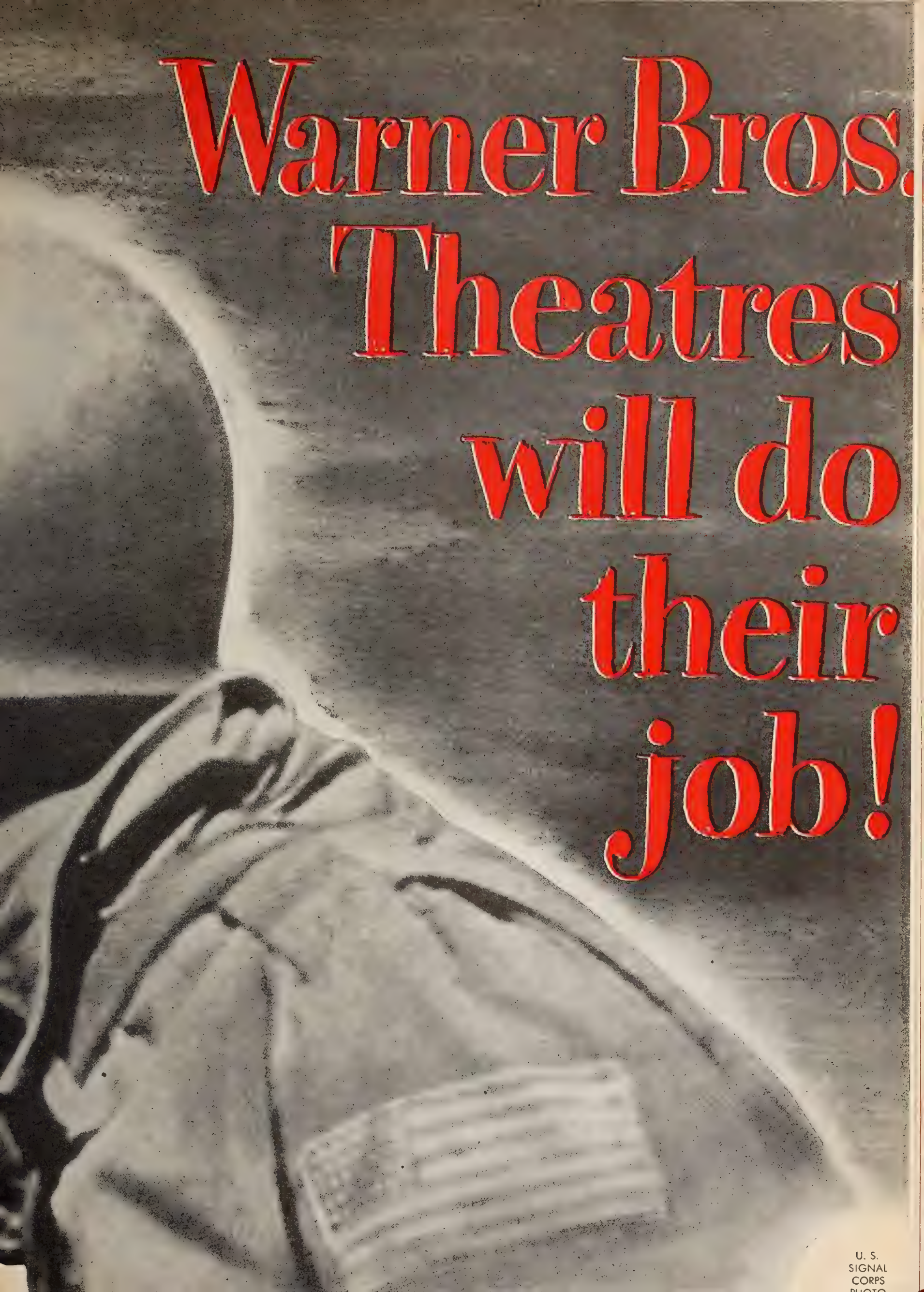
(Areas which lost population or grew relatively little during the war and in each of the two preceding periods of observation and which, therefore, cannot be expected to grow rapidly or even recoup their losses in the post-war period.)

Albany-Schenectady-Troy, N. Y.
Allentown-Bethlehem-Easton, Pa.
Altoona, Pa.
Boston, Mass.
Buffalo-Niagara, N. Y.
Duluth, Minn.-Superior, Wis.
Fall River-New Bedford, Mass.
Harrisburg, Pa.
Johnstown, Pa.
Lancaster, Pa.
Lincoln, Nebr.
Manchester, N. H.
New Haven, Conn.
Omaha, Neb.-Council Bluffs, Ia.
Philadelphia, Pa.

Pittsburgh, Pa.
Providence, R. I.
Racine-Kenosha, Wis.
Reading, Pa.
Rochester, N. Y.
Saginaw-Bay City, Mich.
St. Joseph, Mo.
Scranton-Wilkes Barre, Pa.
Sioux City, Ia.
Springfield, Ill.
Springfield-Holyoke, Mass.
Syracuse, N. Y.
Terre Haute, Ind.
Trenton, N. J.
Utica-Rome, N. Y.
Wheeling, W. Va.
Worcester, Mass.
York, Pa.

Sell a
Bond
for
Every
Seat!





Warner Bros.
Theatres
will do
their
job!

Theatres Get Behind Dimes Campaign

Thousands Pledge Aid to Drive During Week of January 24 to 30

While the film industry's guns are concentrated on the home front objective of the Fourth War Loan drive which begins next week, not a little of its ammunition is being trained on another important target, the 1944 March of Dimes campaign, which has enlisted the pledged cooperation of exhibitors in 48 states. During the week of January 24-30, nationwide theatre collections will help to reach the industry's goal of \$3,000,000 to aid the victims of the dread infantile paralysis.

Nicholas M. Schenck, who heads the industry's March of Dimes campaign for the third successive year, paid tribute to theatre men who are participating in the two drives. "I know of no other industry so crowded with big hearted men and women," he said, "who are so willing to undertake a double job for their country."

Pledges Pouring In from Thousands of Theatres

National co-chairman of the Dimes campaign, Harry Brandt, upon his return to New York Monday with the executive committee's "Flying Squadron," after a plane tour of the south and mid-west, reported that exhibitor pledges were flooding drive headquarters. Among the thousands of pledges, he said, are 1,200 from theatres which never before participated in the Dimes campaign.

With the south now enlisted to take theatre collections at every performance during the week of the drive, it is estimated that at least \$250,000 will be added to the southern theatres' collections, as compared with last year. R. J. O'Donnell, Interstate circuit executive, at a meeting in Dallas last week, announced that he expected Texas' contribution to the 1944 March of Dimes would reach \$100,000, at least eight times that of last year's total of \$12,000.

Other estimates of increased southern totals came from E. V. Richards of Louisiana, who said exhibitors of that state expect to double last year's efforts; Arthur Lehman, state chairman for Mississippi, who predicted a triple return from his state and L. C. Griffith's who pledged at least a 25 per cent increase from Oklahoma. In Georgia, with Lucas and Jenkins pledging 1944 participation exhibitors expected to jump from last year's \$18,000 to over \$36,000.

Says Pennsylvania Exhibitors Pledge 100 Per Cent Support

The "Flying Squadron," which returned with Mr. Brandt from several March of Dimes meetings in Atlanta, New Orleans, Chicago and Dallas, included Oscar A. Doob, Edward L. Alperson and Dr. John L. Lavan, research director of the National Foundation for Infantile Paralysis. Tom Connors, Twentieth Century-Fox official

PRESIDENT LAUDS TRADE FOR DIMES EFFORT

In a letter to the national committee of the 1944 March of Dimes campaign, President Roosevelt praised the effort of the industry in fulfilling the drive slogan, "Make It More in '44'."

His letter, which was received at headquarters Monday, said in part: "With the magnificent performance of your group last year very vividly in my mind, I am confident that you and your co-workers will live up to the campaign slogan you have chosen for the motion picture drive—'More in 1944'."

"I convey my deep appreciation to you and every one of the thousands of motion picture men and women who serve so well in this cause."

who addressed a drive meeting in Philadelphia Monday, said the Pennsylvania exhibitors pledged 100 per cent support.

In the Chicago area, it was estimated that there would be a 25 per cent increase in collections. John Friedl in Minneapolis made a similar prediction.

This year, it is planned by many theatres to squeeze in an extra collection even at the lightly-attended "supper shows." It was pointed out that if 10,000 film houses work in a third or fourth daily collection and pick up only a few dollars at each collection, it would amount to several hundred thousand dollars. To assist exhibitors operating under manpower shortages, the women's division of the National Foundation will have available volunteers in every county in case they are needed to help make collections.

Radio will play an important part in the campaign this year and will be utilized to give the 1944 March of Dimes the widest publicity through spot announcements and program attention.

Approximately 15,000 prints of the appeal trailer, starring Greer Garson, are to be sent to theatres as quickly as their pledges are received. Shooting of the trailer was completed last week at the MGM studio, under Frank Whitbeck's direction. National Screen Service is preparing the prints. Genevieve and Tommy, two of the child polio victims who appeared in the 1943 trailer and who are now almost completely recovered, are in the appeal film of the 1944 drive.

Wilson Acquires Two Films

Maurice Wilson, formerly of Grand National Film Corporation, England, and now operating as an independent distributor, has purchased from Film Classics the reissue rights for the United Kingdom of "Beauhunks" and "Sons of the Desert," both starring Laurel and Hardy.

Oppose Changes For Television

Proposed shifts in television channels to higher frequencies from their present position in the broadcast wave band would seriously delay the post-war commercial development of television, according to Paul Raibourn, Paramount executive in charge of television, and president of the company's affiliated station, W6XYZ, in Hollywood.

Technical problems encountered at present frequencies, such as the reception of multiple images, would be greatly increased at the higher frequencies, he said. Mr. Raibourn cited measurements of reception conditions from television and frequency modulation stations in the New York area which were reported to the Institute of Radio Engineers in December by Allen B. Du Mont and T. T. Goldsmith, Jr.

In general the survey indicated that reception is excellent, and the three television stations in New York are ready to deliver excellent commercial service at present standards, Mr. Raibourn said. Multiple signals are the worst reception problem at present, and these multipath distortions by tall buildings, hills and bridges become rapidly worse as frequencies increase, he said.

"If standards remain established at present or lower frequency levels for a time sufficiently long to allow television engineers to overcome certain objectionable qualities inherent even in the present frequencies, the day of good reception and programs may soon be here," he said.

"During the present war, scientists have uncovered a wealth of information about higher frequencies. This has led many to the belief that all television problems can be solved at these high frequencies since many broad channels would be available. However, the work in connection with the war has been almost exclusively confined to point to point transmission and reflection. The problems in television broadcasting where signals must go out in all directions and be satisfactorily received at all reasonable distances, are quite different," Mr. Raibourn said.

To Exploit "Gung Ho" On Radio Programs

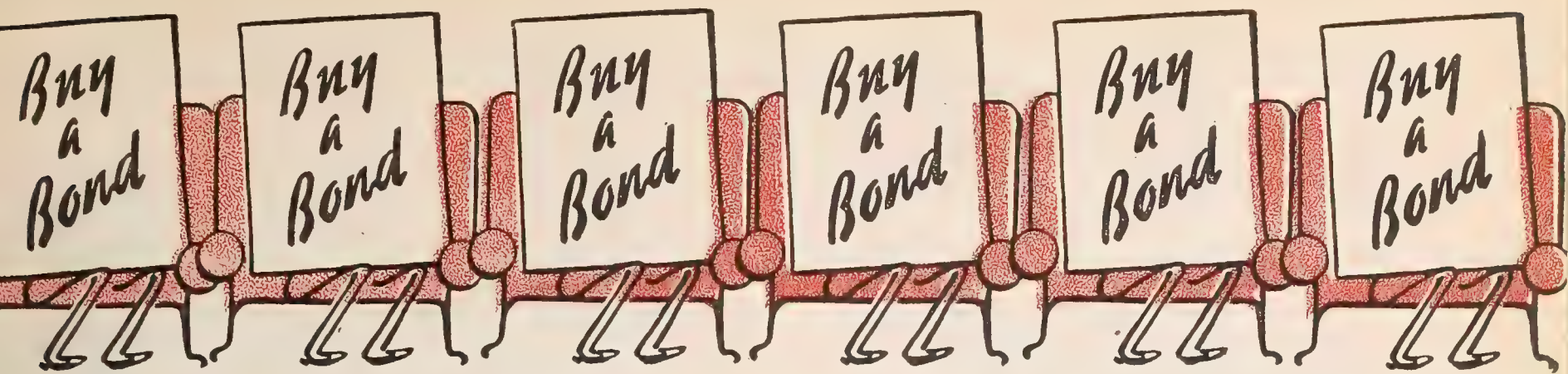
Maurice A. Bergman, eastern advertising and publicity director for Universal Pictures, has announced the company's plans for the advertising and publicizing of Walter Wanger's production, "Gung Ho!" The highlights of the campaign include reference on the Kate Smith program January 21 and January 18 it will be featured on the "Report to the Nation" program. In New York, Chinatown will participate by honoring the meaning of "Gung Ho!" Local campaigns are being organized in many of the key cities throughout the country along similar lines, it was announced.

Film Classics Sales Reach New High

Irvin Shapiro, general manager of Film Classics, said last week that Film Classics sales for 1943 had tripled the quota set at the beginning of the year. The company starts its new season with an RKO circuit deal for "Hara Kiri," starring Charles Boyer, and "The Young in Heart," with Paulette Goddard, Merle Oberon and Douglas Fairbanks, Jr. Other 1944 Film Classics releases include, "Dancing Pirate," "Becky Sharp," "Little Lord Fauntleroy" and "Pack Up Your Troubles."

Wilschke Altec Manager

E. O. Wilschke, formerly Philadelphia district manager of Altec Service Corporation, has been appointed plant manager of the McKinley Avenue plant of Altec Lansing Corporation, Philadelphia.



**Eleven Million
Five Hundred
Thousand**



THE GOAL OF THE MOTION PICTURE INDUSTRY

"A BOND FOR EVERY SEAT"

A Shield displayed by

* **11,500,000**

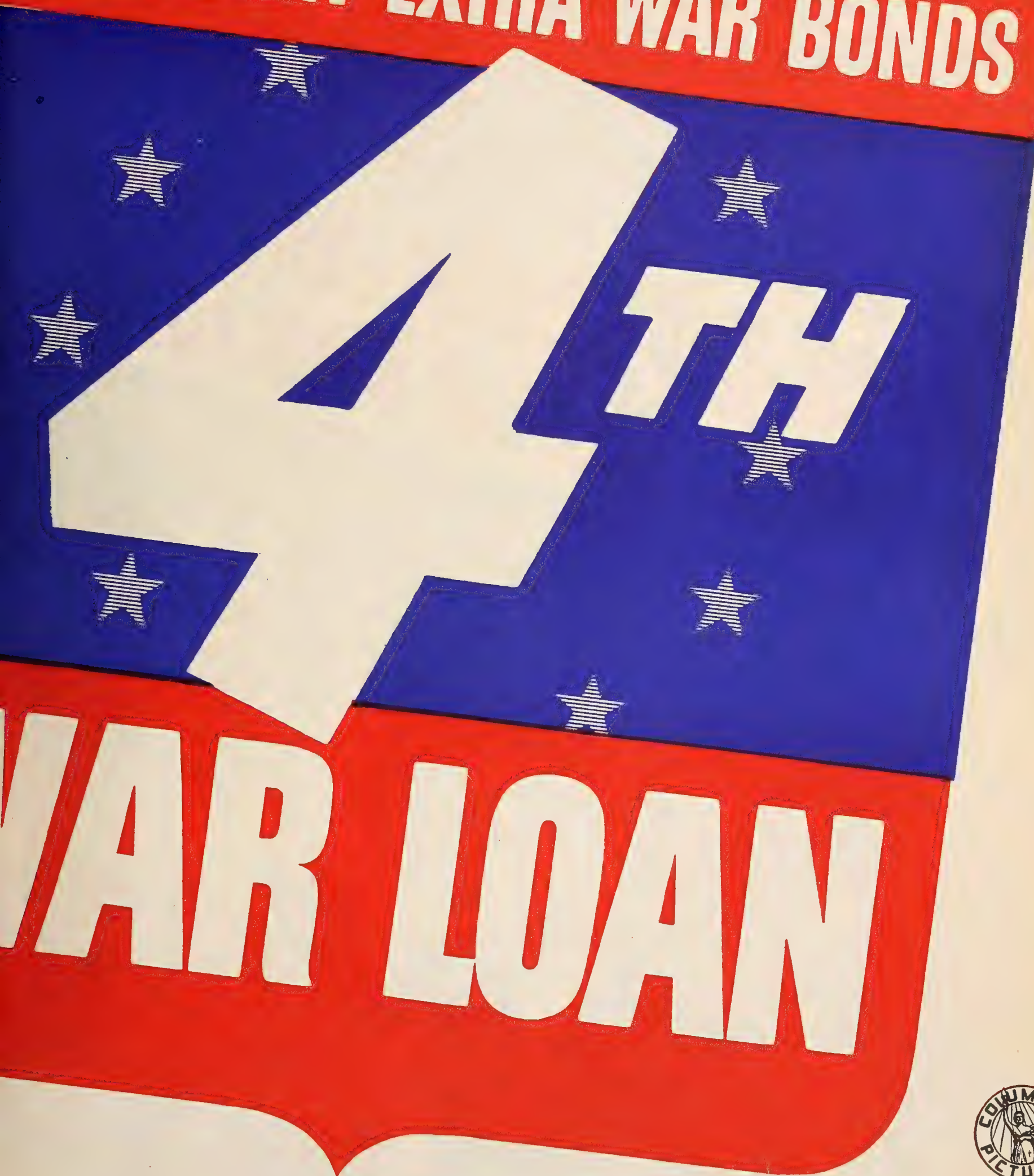
Movie Theatre Goers

* Approximate number of theatre seats in the United States

LET'S ALL BACK THE ATTACK

And We Won't Forget The March Of Dimes

WE BOUGHT EXTRA WAR BONDS



FREE TO BOND BUYERS

The Treasury's War Finance Committee is printing millions of duplicates of these shields, in red, white and blue, which will be given to bond buyers. You can get all you want from your local War Finance Committee man... Get 'em. Your patrons will want 'em!

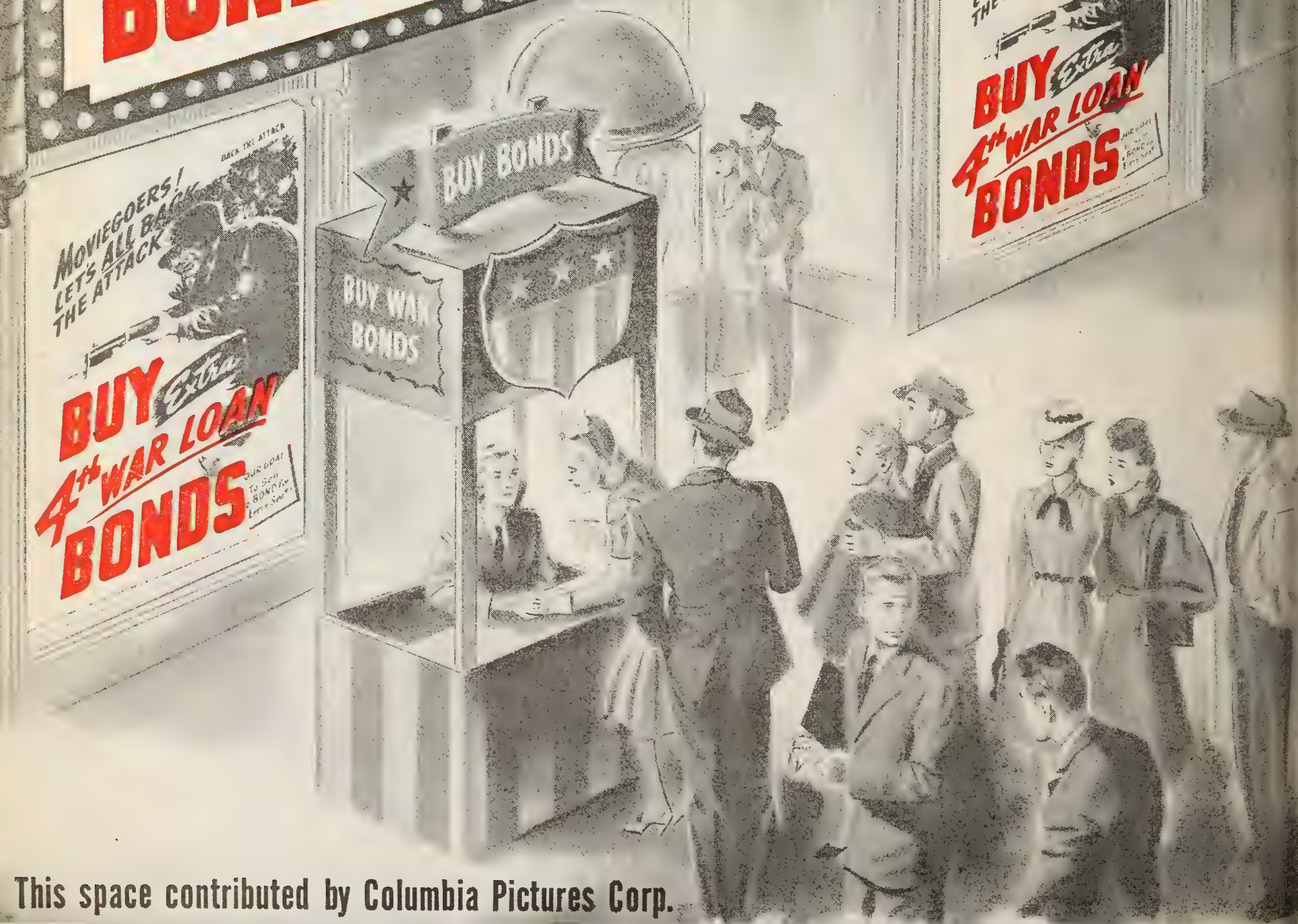
This space contributed by Columbia Pictures Corp.

The Motion Picture Theatre Bond Booths... Cash Registers of the War"

HELD OVER

THEODORE GAMBLE
National Director, War Finance Committee

BACK THE ATTACK... BUY WAR
BONDS... 4TH WAR LOAN



This space contributed by Columbia Pictures Corp.

Must Protect Prior Clearance, Board Decrees

Theatres on a prior run are entitled to protection of their clearance rights over subsequent run theatres even though they do not play pictures immediately upon availability, the Appeal Board of the motion picture arbitration system ruled in its 86th decision. Clearance must be calculated from the end of the run in the prior theatre, the board said.

The ruling modified the award of Charles J. Tobin, Albany arbitrator, who set the clearance of Utica theatres over the Schine Liberty at Herkimer, N. Y., at seven days to be calculated "from the date that pictures are released or made available to the Utica theatres."

The appeal judges found no evidence of undue playing delay by the Stanley, Avon and Olympic theatres in Utica and said that to calculate Herkimer clearance from the day of availability would destroy the priority of Utica run. It noted that many pictures play Utica for seven days or longer.

The board also found that there was no competitive basis for granting the Stanley theatre 14 days' clearance over the Liberty and set its margin at seven days, the same as that given the Avon and Olympic.

While recognizing that undue delay in booking pictures might require a curtailment of normal clearance in order to protect succeeding exhibitors, the board noted that it had "never indicated that a theatre entitled to clearance must commence playing a picture on the very first day on which it has been released or made available in order to enjoy the full benefit of the clearance to which it is entitled."

The first arbitration complaint of 1944 was filed at New Haven on January 7 by Mrs. Miriam W. Hess, operator of the Groton theatre, Groton, asking for reduction in clearance after New London first runs from 45 and 30 days to 14 to seven. Named are the five consenting companies, M & P Operating Company, operator of the Garde, and the Warner circuit, operator of the Capitol, New London first run, and the newly reopened Victory theatre, formerly the second run Crown in New London.

The Groton was served by 20th Century-Fox 45 days after the Capitol when the Crown was operating second run, and by MGM, Warners and Paramount 14 days after the Crown. During the dark period before the Crown reopened as the Victory, MGM, 20th-Fox and Paramount served Groton 45 days after first run and RKO and Warners 30 days after New London first run.

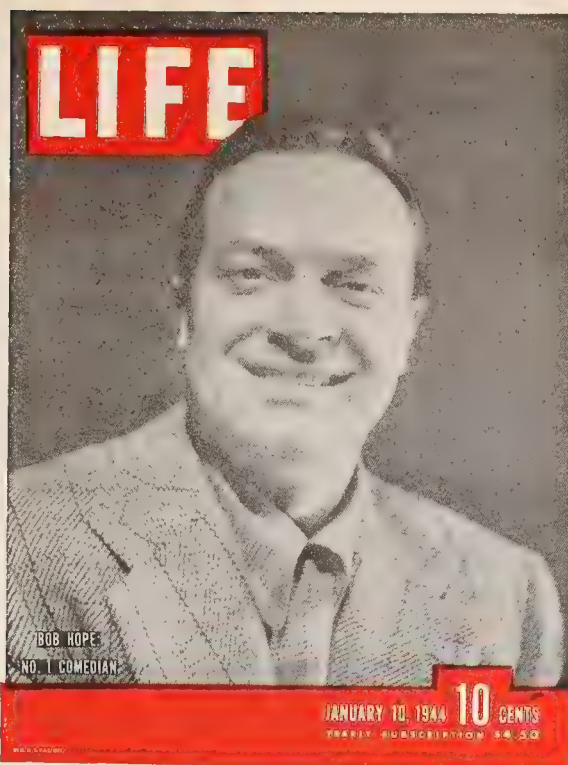
Mrs. Hess asks that the reopening of the intervening second run Victory the New London margins be declared unreasonable and pictures granted first run in Groton seven to 14 days after New London, or not later than 21 days after national release date. It is the tribunal's eighth case.

Scott Joins Columbia

Columbia Pictures has announced that Neil Scott of Interstate United Newspapers, publishers representative, will act as a consultant and advisor for the Negro press in connection with Columbia public relations. Mr. Scott was formerly a labor columnist with the Pittsburgh Courier, Negro newspaper, and at one time was on the stage.

Appoint Jacobs 20th-Fox Booker

Evan Jacobs, 20th Century-Fox salesman in Des Moines, has been appointed head booker and city salesman, replacing James Davidson, who has been transferred to the Cleveland branch. Jacob Schlank has been appointed salesman in Des Moines.



On the cover of this issue of LIFE is a picture of Lester Townes (Bob) Hope. Judged on the basis of movie, radio and personal appearances, he is the No. 1 comedian in the U.S. Motion Picture Herald, a trade paper, rated him 1943's biggest box-office draw among the nation's funnymen. The Crossley survey, which determines the size of radio performers' audiences, ranks him as tops in his field.

Soundies Acquires Minoco Studios in New York

Soundies Distributing Corporation, with main offices in Chicago, this week announced it had taken over the Minoco studios in the Bronx, N. Y. Gordon B. Mills, president of Soundies, said his company now would operate the property as a sound motion picture service studio, under the direction of John T. Doran. Jack Barry, former president of Minoco, who resigned recently, now heads Eagle Productions, Inc. William F. Crouch, production and promotion manager for Soundies, will establish headquarters in New York shortly and will become executive producer in charge of studio production. The company will make commercial and educational films, in addition to musical shorts.

Canadian Distributors Elect Devaney

Leo M. Devaney, Canadian division sales manager for RKO Radio, has been elected president of the Canadian Motion Picture Distributors Association for 1944. Mr. Devaney succeeds the late James P. O'Loughlin. At the same time, Col. John A. Cooper was reelected chairman of the board of directors. The new CMPDA head has been in Canada since 1930 when he came to take charge of the RKO Canadian Theatres. For the past twelve years he has been head of the company's Canadian distribution. He is a member of the Canadian Motion Picture War Services Committee and of the Canadian Motion Picture Pioneers.

Sweigert Red Cross Chairman

Earle W. Sweigert, Paramount district manager in Philadelphia, was appointed as local industry chairman for the Red Cross Drive to be held in March. Samuel D. Schwartz, real estate head for the Warner circuit in Philadelphia, was appointed executive director of the local motion picture committee for the March of Dimes, which will open in all theatres on January 24. Ted Schlanger and Sidney E. Samuelson are the co-chairmen for eastern Pennsylvania.

Dietz Reports on Metro Aid in Small Towns

Metro-Goldwyn-Mayer's plan for providing exploitation advice and operating recommendations to small town exhibitors whose business has been adversely affected by wartime conditions already is resulting in substantial improvements in the areas visited by company field representatives, according to Howard Dietz, director of advertising, publicity and exploitation. He recently announced that the company planned to spend \$125,000 to aid small town exhibitors.

Visits by experienced exploitation field men in a number of midwestern towns, have been followed by increased business for the theatres involved, and for all distributors, the MGM executive said. Their work will be extended to all exchange areas.

Advertising and exploitation methods currently in use, programming, and the general operation of the theatres are studied by the visiting field men. After discussion of the particular local problems they recommend ways of more effective exploitation and picture merchandising. Mr. Dietz reported that exhibitors have received the suggestions with appreciation.

"Wherever our men have visited theatres affected by the war, we have found there was something we could do to help," he said. "Nothing has been overlooked by our representatives and our suggestions have met with immediate response."

William R. Ferguson, exploitation manager, Mr. Dietz, and sales department representatives are supervising the aid to small town exhibitors, setting up itineraries which will carry field men to the areas most urgently in need of assistance. C. E. Carrier, home office exploitation representative, has been visiting theatres in Ohio, Michigan and other mid-west states recently. It is expected that tours in the Southeastern and New England sections will follow.

With special assistance from the home office advertising, publicity and exploitation staffs, the field agents and theatre men endeavor to establish regular theatre habits among patrons. Once this is achieved a program of exploitation ideas intended to keep the public interested in programs booked for his theatre is laid out for the exhibitor.

Concurrent with the campaign to aid small town theatre operators, MGM has routed its Show Builder trailer of exploitation aids to every town visited by the special home office agents. The Show Builder moved to Ohio last week after six weeks in Michigan.

It will go to Charlotte for the convention of the Motion Picture Theatre Owners of North and South Carolina on January 16 and 17 and then spend six weeks in the Carolina territory. Ken Prickett is in charge of the trailer.

Columbia Plans Premiere in 31 New England Theatres

Columbia Pictures announces its plan to pre-release throughout New England "None Shall Escape," dealing with the post-war trials of the Nazi war criminals. The premiere in 31 New England theatres will be held on January 19. The film will have its national release on February 3. It was directed by Andre De Toth and features Marsha Hunt and Alexander Knox.

Small Appoints Cooper

Ben Cooper has been appointed eastern publicity representative for Edward Small Productions. He will shortly tour key cities for "The Life of Rudolph Valentino."

End of Decree Negotiations Due in New York Monday

The end of the six months of negotiation between the Department of Justice and the five major distributors over the new Consent Decree may come on Monday, in New York.

Tom C. Clark, Assistant Attorney General in charge of the motion picture anti-trust case, is to meet with company presidents and attorneys then for discussion of the final draft of their proposals. It was sent to Washington by mail in printed form on Monday, but had not been received by the Department of Justice up to Tuesday evening.

Joseph Hazen, Warner vice-president and counsel, and contact for all companies in the decree discussions, arranged the Monday meeting in a telephone conversation with Mr. Clark this week. He requested that the contents of the document be held confidential until final action was taken. It was not made clear whether the distributors meant until approval by the court in New York or until after Monday's meeting.

While Mr. Clark had no comment, pending a study of the proposals, it was pointed out in other quarters that the submission of an agreement in printed form indicated the belief, on the part of distributors at any rate, that an accord had been reached on all points, including those on which the Government had demanded greater concessions than the distributors originally were willing to make.

It was learned in New York that the distributors' printer was holding the decree type in his forms in case of revisions or a demand for extra copies.

If the decree is found acceptable to the Department attorneys, Mr. Clark's next step, before offering it to Federal Court in New York, will be to seek the reaction of exhibitor leaders and to discuss it with Attorney General Francis Biddle. It is reported that Wendell Berge, now head of the anti-trust division, will also sit in on the conferences to insure that the document conforms with current Government trust policies.

Shipments by Air Show Increase

The Air Express Division of the Railway Express Agency in a recent survey learned that one of New York's major film brokers is forwarding on the average of 300 shipments a week to Latin American countries. The survey gives a decided accent to the fact that shipments of film by air have increased considerably since the United States entered the war. Films are also being flown to Russia, India, England, Italy, and to all the Allied countries. Those destined for places beyond the Western Hemisphere, the war restricted limits of commercial transport planes, are being transported by Air Transport Command planes.

The Express Agency also announced that both the Office of War Information and the Coordinator of Inter-American Affairs are shipping their films by air to Central America, and to points even further away, for the purpose of getting them to exhibitors as quickly as possible.

The American-made pictures, weighing from one to 300 pounds per shipment, and designed for exhibition overseas, must be inspected by a representative of the U. S. Customs after being passed by the Boards of Review. Following inspection, they are sealed and packed for their trip by either rail-air or direct air express to their destinations.

The survey indicated that the industry today ships most of its films to exhibitors in Mexico, Central and South America by coordinated rail-air or direct air express.

Heads Variety Club

James H. Arthur, president and legal counsel of Fanchon and Marco Theatres, St. Louis, was elected chief barker of the St. Louis Variety Club at a luncheon last week. Mr. Arthur succeeds Harry Crawford.

Curfew Ordinance Is Passed in Fall River

Viewed as an effort to curb juvenile delinquency, which increased nearly 50 per cent in 1943, the City Council of Fall River, Mass., has passed an ordinance which requires children under 16 years of age to be off the streets at 9:45 P.M. unless they have legitimate business.

The curfew order, which received the endorsement of theatre managers, was proposed by the Police Department.

It provides that children under 16 years of age may be on the street if accompanied by an adult or if they have written permission from their parents or guardians. Otherwise, they will be taken to a police station and will be detained until their parents call for them. Sounding of sirens throughout the city at 9:45 every night will be the warning for the children.

ASCAP 1943 Royalties Are Estimated at \$5,100,000

The royalty payments to be distributed to members of the American Society of Composers, Authors and Publishers for the fourth quarter of 1943 are expected to total \$1,420,000, the largest single quarter payment since 1940. The estimated royalty sum of \$5,100,000 for 1943 is higher than 1942 and \$500,000 under the total for 1940. Payments are obtained from film and stage theatres, radio stations, night clubs, dance halls, and places where music is presented for profit.

Photographers Seek "Queen"

Photographers of New York newspapers are seeking a girl to be chosen as a typical volunteer hostess at the New York Canteen, to crown her "Queen of the 1944 Press Photographers Ball." The girl selected will make a personal appearance at the 15th annual entertainment and dance sponsored by the Press Photographers Association of New York, February 4 at the Waldorf-Astoria Hotel.

Columbia Holds Sales Meeting In New York

A three-day sales meeting of division and branch managers will be held by Columbia Pictures February 1, 2 and 3 at the Hotel Warwick, New York, with A. Montague, general sales manager, presiding, it was announced last week. Branch and division managers from all territories except the western division are expected to attend.

The sessions will be devoted to sales and promotion plans for the company's forthcoming productions, including "Cover Girl," "Once Upon a Time," "None Shall Escape," "Address Unknown," "Mr. Winkle Goes to War" and "Pilebuck."

Heading the mid-eastern division will be district manager Sam Galanty, and the following branch managers: A. S. Moritz, Cincinnati; Lester Zucker, Cleveland; A. H. Levy, Pittsburgh, and Ben Caplon, Washington.

The southern division's representatives will be headed by district manager Sam Moscow, and will include the following branch managers: R. J. Ingram, Atlanta; Joseph Gins, Charlotte; J. B. Underwood, Dallas; J. J. Rogers, Memphis; Huston Duvall, New Orleans, and C. A. Gibbs, Oklahoma City.

The central division will be represented by district manager Carl Shalit and the following branch managers: W. Guy Craig, Indianapolis; B. C. Marcus, Kansas City; and C. D. Hill, St. Louis.

The New York division will be represented by district manager Nat Cohn, and branch managers Irving Wormser and Saul Trauner; H. E. Weiner, manager of the Philadelphia branch; and the branch managers of New England and mid-Western territories; Joe Miller, Albany; I. H. Rogovin, Boston; Phil Fox, Buffalo; B. J. Lourie, Chicago; M. H. Evidon, Des Moines; O. J. Ruby, Milwaukee; H. J. Chapman, Minneapolis; T. F. O'Toole, New Haven; J. H. Jacobs, Omaha. Lou Rosenfeld will represent Canada.

Low Preston Is Given Testimonial Dinner

Low Preston, supervisor for the Interboro Circuit theatres, in Bay Ridge, Brooklyn, was tendered a testimonial dinner on Monday night by managers and associates in the industry. Bert King, publicist with the Fabian circuit, was toastmaster. Those present included: Mike Weschner, Al Hatoff, Mack Shapiro, Joe Klein, Mike Wexelblatt, M. J. Neary, Miriam Bullick, Max Schoenberg, Izzy Miller, Joe Weiss, Sadie Goldberg, Joe Rittenberg, Julius Czeisler, Jack Rialo, Pvt. James Pisapia, former manager of the Harbor theatre, and now with the Air Force "Winged Victory" show, and Chester Friedman.

Purchases Two Chicago Legitimate Houses

Harris and Selwyn Theatres, Inc., has purchased the "twin" theatres in Chicago's Loop for \$500,000. The two theatres, seating 1,200 and 1,050, have been sold by the United States Trust Company of New York. The theatres opened in 1922 under the names of their original builders, Sam H. Harris and the Selwyns.

Condon Harmon's Aide

Robert Condon has been named assistant to Francis Harmon, WAC executive vice-chairman. Before entering the Army, from which he recently received a medical discharge, Mr. Condon was with *Time* Magazine and Twentieth Century-Fox.

When things are looking up....



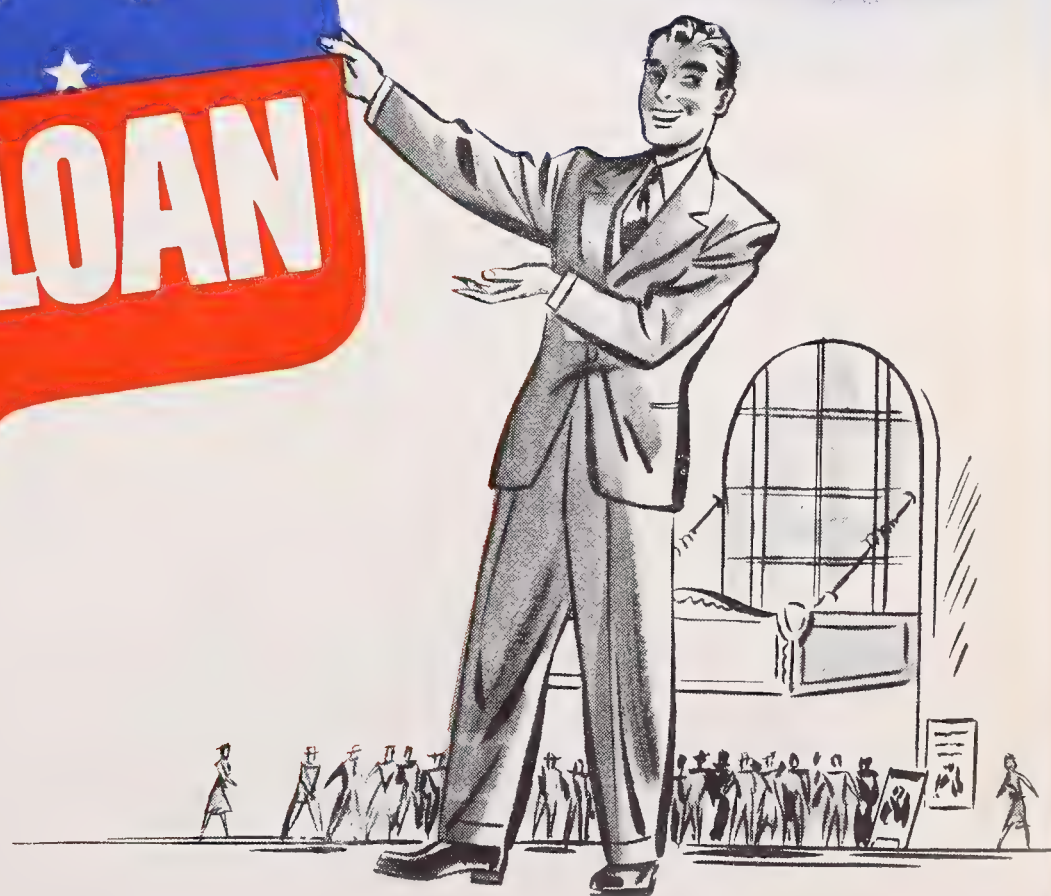
We'll never let you down....



We did it before...
we'll do it again
on the

4th WAR LOAN!





A
4th WAR LOAN
BOND
FOR EVERY SEAT!



When things are looking up....

We'll never let you down....



Schenck Sells 3,000 Shares of Loew Common

Less than 5,500 shares were represented in the trades of film company officers and directors in the stocks of their own corporations in November, it is disclosed by the monthly summary of the Securities and Exchange Commission, issued over last weekend in Philadelphia.

Trading was reported in the securities of a half-dozen companies but the bulk of the stock changing hands was reported in three of them, the largest total being in a series of sales by which Nicholas M. Schenck, president disposed of 3,000 shares of Loew's, Inc., common stock, reducing his interest to 7,517 shares. This was the first transaction reported by Mr. Schenck since last May, when he purchased 2,500 shares of common.

The next largest deal was the purchase of 1,000 shares of Trans-Lux Corporation common stock by James K. Ellis, giving him an interest of 1,400 shares, while 500 shares of the same class were sold by Robert L. Daine, reducing his interest to 1,500 shares.

Jack Cohn, vice-president of Columbia Pictures, was shown to have made three purchases for trusts, 100 shares of common for the Joseph Cohn Trust, thereby increased to 2,604 shares, 200 shares for the Robert Cohn Trust, increased to 3,802 shares, and 200 shares as the initial Columbia holding for a Jeannette Cohn Trust. In the same company, Abraham Schneider, treasurer, disposed of 80 shares of common stock by gift, leaving him with 1,784 shares.

The other transactions reported were for relatively small blocks of stock, W. Ray Johnston, Monogram Pictures president, purchasing 200 shares of common stock, giving him a total of 15,771 shares; Stanton Griffis, chairman of the executive committee of Paramount, now on leave, purchased 120 shares of common stock, giving him an even 6,000 shares, and Loew's, Inc., acquired one share of Loew's Boston Theatres common stock, increasing its portfolio to 120,059 shares.

Two large blocks of Columbia Broadcasting System class A common stock changed hands in November, Isaac D. Levy, director, reporting the sale of 1,100 shares to reduce his interest to 37,778 shares, and Leon Levy, director, selling 14,500 shares to leave him with 14,246 shares.

Reports on the holdings of persons becoming officers or directors of registered corporations showed that Sam Wolf, Los Angeles, held 3,417 shares of Monogram Pictures common stock when he became an officer of that company October 20. Charles Warren Sharpe, New York, held no securities in Columbia Pictures when he joined its board of directors.

Goetz Buys Bristow Novel

William Goetz, president of International Pictures, has purchased the rights to Gwen Bristow's novel, "Tomorrow Is Forever." Mr. Goetz produced "The Song of Bernadette" for 20th Century-Fox.

Fraser Going West

George Fraser, feature writer for Columbia Pictures, and his wife, Paula Weiss Fraser, Paramount pressbook publicity writer, have resigned and will leave for Hollywood January 28, when their resignations are effective.

Addresses Yale Group

Herbert Fischer, manager of the Earle Theatre, Jackson Heights, L. I., addressed students of the Drama School at Yale last week. Mr. Fischer's topic was "Drama Productions and Motion Pictures in German."

Zukor Celebrates 71st Birthday



HIS 71 years were observed by pioneer motion picture man Adolph Zukor, Friday, January 7, in the company of his long-time associates. Twenty-three executives of Paramount honored their board chairman that day, his birthday, at luncheon in the Hotel Astor, New York City. Among them were Neil Agnew, who was toastmaster, John Hicks, Jr., Austin Keough, Leonard Goldenson, A. J. Richard, Frank Meyer and Sam Dembow.

Disney Net for Year \$431,536

Production of war training films by Walt Disney Productions, Inc., for the fiscal year ended October 2, 1943, was reflected in the financial statement issued this week, showing net income of \$681,536 before provisions for losses on inventory and a net profit of \$431,536 after such provisions. The latter figure compares with a loss of \$191,069 during the preceding year.

The company announced that 94 per cent of the total film footage completed during the year was produced for the Army, Navy and other Governmental agencies on a non-profit basis, with only six per cent devoted to commercial production, only nine single-reel subjects compared to the previous annual output of 18 to 20. Only one feature, "Victory Through Air Power," was released during the period included in the financial statement.

A 27½ per cent loss of personnel to the armed forces was suffered by the studio during the year.

The net income of \$681,536 compares with \$308,930 in the preceding fiscal year. After provision of \$250,000 had been made for additional possible losses on the company's inventories, the net income amounted to \$431,536 compared to a loss of \$191,069 after deduction of a similar provision of \$500,000 during the preceding fiscal period.

Current and working assets at the close of the year amounted to \$4,916,635, while current liabilities were \$2,428,454.

Warners Report Year Net Profit Of \$8,238,483

Warner Bros. Pictures, Inc., and subsidiary companies last week reported an operating profit of \$8,238,483 for the year ending August 31, 1943, after deducting losses of \$4,537,222 arising from the sale or other disposal of fixed assets and after provision for Federal income and excess profits taxes of \$13,890,000. The real estate on which losses were sustained were properties acquired for new theatre construction which subsequently were abandoned.

The profit compares with an operating profit of \$8,554,512 for the previous year after Federal income and excess profits taxes of \$8,250,000. Gross income, after eliminating intercompany transactions, was \$131,825,540, as compared with \$119,271,544 for the preceding year. The operating profit is equivalent, after provision for the current year's dividend on the preferred stock, to \$2.12 per share on the outstanding common stock, as compared with \$2.20 per share last year.

According to the company, in view of the removal of revenue limitations on remittances to distributors during the past year by England and Australia, and inasmuch as Warners previously had written off its net investment in enemy controlled countries, no provision for contingencies in respect of foreign assets was required for the past year. For the fiscal period ending August 31, 1942, a provision of \$825,000 had been made in connection with such assets.

Fox West Coast Shifts San Francisco Policy

Change in the downtown policy of the Fox West Coast circuit in San Francisco has transformed the 2,306-seat State theatre from a second run house to a moveover for the Fox, seating 5,000, and the Paramount and Warfield. The St. Francis is the circuit's other downtown moveover, and, along with the State, will operate all night. The shift takes the Alcazar, several blocks from Market Street, off the moveover list and gives it the second run bills formerly played at the State.

Three Features on 20th-Fox January Release List

Tom Connors, vice-president in charge of distribution of 20th Century-Fox Film Corporation, announced that the company's January feature releases, Block number 6, would include "The Lodger," with Merle Oberon, George Sanders, Laird Cregar and Sir Cedric Hardwicke, January 7; "Uncensored," with a British cast, January 21, and "Lifeboat," with Tallulah Bankhead, Mary Anderson, William Bendix and Henry Hull, January 28.

"Lifeboat" and "Uncensored" will be trade shown January 20 at all Twentieth-Fox exchanges.

Steele In PCA Post

Joseph H. Steele has been given a new contract and appointed executive assistant to the president of Producers Corporation of America, headed by Sig Schlager. Mr. Steele had been a personal aide and before that, publicity head for David O. Selznick, and a Paramount, MGM and RKO production executive.

Newsreel Depicts Year's War

Paramount News last week released a newsreel called "Our Third Year at War," edited by A. J. Richard and narrated by Hanson W. Baldwin. The film summarizes the motion picture story on the world's battlefields and an analysis of the Nazi invasion of Europe.

THANKS

for

Tarawa

Araue

Sicily

Salerno

Makin

Naples

Saidor

Empress Augusta Bay

New Georgia

Guadalcanal

French Morocco

The Coral Sea

The Bismarck Sea

The Battle of the Atlantic

WE'LL DO THE SAME FOR YOU—

4th War Loan

PARAMOUNT Will Help Sell A Bond For Every Seat — A Billion
For Each Victory... And We'll Be Marching In The March Of Dimes, Too



YANKS

Tunisia

Algeria

Kiska

Attu

Midway

Munda

Tulagi



Roosevelt Plea Spurs Attention To Manpower

Industry attention to the growing problems of the manpower shortage, recently made more acute by the drafting of fathers, reached a high point Tuesday following President Roosevelt's annual message to Congress in which he strongly recommended the passage of a National Service Law which would "prevent strikes and, with certain appropriate exceptions, will make available for war production or for any other essential services every able-bodied adult in this nation." The President said that for three years he had hesitated to urge such legislation and added, "Today, however, I am convinced of its necessity."

Shortly after England's entry in the war in 1939, Parliament passed a national service act which took out of civilian life and non-essential industry every man and woman over the age of 18. Canada, Australia and New Zealand also enacted national service legislation.

In further explaining his reasons for urging total mobilization, President Roosevelt told Congress, "Although I believe that we and our Allies can win the war without such a measure, I am certain that nothing less than total mobilization of all our resources of manpower and capital will guarantee an earlier victory, and reduce the toll of suffering and sorrow and blood. . . . National service is the most democratic way to wage a war," he said. "Like Selective Service for the armed forces, it rests on the obligation of each citizen to serve his nation to his utmost where he is best qualified."

Father Draft Is Making Inroads on Industry

The nationwide drafting of fathers, meanwhile, continues to make inroads in the industry, particularly in key field sales personnel. All ranks are now affected, including branch managers, office managers, salesmen, bookers, auditors and others. To cope with the situation, sales executives are adopting numerous emergency methods, such as promoting available personnel, training new personnel and consolidating sales territories to meet the growing shortages.

According to Lester Brown, Chicago area director of the War Manpower Commission, manpower needs are still acute. His office has been tabulating figures received from employers in the WMC's bi-monthly survey of labor market conditions, indicating the shortage in Chicago is still critical and may grow worse.

"A good many people have been misled by the recent story of 2,500 workers laid off at the Buick plant in Chicago," he said. "Some men who left non-essential jobs to work in war factories have begun to think the victory is won and the time has come to go back to the security of their work."

"Demand for more help is still terrific in nearly all industries," the WMC official said, "despite stories you may hear of cutbacks. The workers laid off at Buick were absorbed immediately. We will have to speed up recruiting of men and women from unclassified activities of all kinds," he warned.

An announcement this week from the Selective Service System said that in the future Army, Navy, or other Government agency representatives in industries and plans may be asked, where production urgency requires, to make joint certification with employers as to the necessity of workers in such plants.

Warner Man Missing

Lieutenant Sidney Edelstein, formerly of Mort Blumenstock's eastern advertising staff at the Warner New York office, is reported missing in action in the European area.

Paramount District Session Delayed to February 3

The scheduled meeting of Paramount district sales managers and field exploitation men announced by Neil Agnew for January 21 and 22 has been postponed to a three-day session on February 3, 4 and 5, Mr. Agnew announced this week.

The change was made in order that the assembled field men may have an opportunity to screen and discuss sales plans for Cecil B. De Mille's Technicolor production, "The Story of Dr. Wassell," starring Gary Cooper. The meeting will be held at the Hotel Pierre in New York. Another Technicolor production, "Lady in the Dark," with Ginger Rogers, Ray Milland, Warner Baxter and Jon Hall, will be viewed and discussed in connection with sales and merchandising plans.

The film will be trade shown at Paramount exchanges on February 3, and will open at the New York Paramount following its world premiere in Hollywood, Mr. Agnew said. "The Story of Dr. Wassell" will not be ready for screening before the February 3-5 sales gathering.

Canada Relaxes Accessory Ban

The prohibition of the use of poster and advertising accessories by theatres has been eased by the Canadian Government administrator of printing and publishing industries, it was announced last week. The Government is issuing a permit for the display of posters from one to 24-sheets on stands that have previously been located.

No new billboard locations will be permitted by theatres, however, and no poster or window cards are to be printed in Canada, although accessories can be imported from the United States for billboards available before curtailment, but under Washington restrictions.

Exhibitors will be permitted to use photographic stills when available, if no new printing matter is involved. Theatres will be allowed to continue printing monthly theatre schedules since they have been classified as periodicals, and therefore permitted for mailing and theatre distribution.

"Radio City" Enterprise Is Planned for Minneapolis

Linking of a radio station and theatre in an enterprise to be known as "Radio City" has been announced for Minneapolis, with formal opening set for March 2.

The enterprise will be situated in the Minnesota theatre building, Station KSTP, of 50,000 watts, moving its Minneapolis quarters into the second floor of the commercial section of the building.

KSTP has begun installation of three studios to make up the largest such installation for any individual station west of Chicago. The reception quarters will be situated on the theatre mezzanine. The theatre will be equipped for radio broadcasting.

The Minnesota theatre, 4,000-seat house long dark, will be renamed the Radio City Theatre and is being renovated for operation under a first run picture policy, with added attractions as they become available.

Plans were announced by John J. Friedl, president of Minnesota Amusement Company, and Stanley Hubbard, president of KSTP.

Caplon Now Branch Manager

Ben Caplon, salesman in the Washington branch, has been promoted to branch manager for Columbia, effective January 31. Mr. Caplon has been an employee of Columbia for 12 years.

President Asks New Tax Bill, More Revenue

President Roosevelt's demand for a "realistic tax law" in his message to Congress Tuesday appeared likely to send the now pending tax bill, with its one cent on each five cents admission rate, back to the House for either revision upward or for replacement by a new measure.

"A realistic tax law which will tax all unreasonable profits, both individual and corporate, and reduce the ultimate cost of the war to our sons and daughters" was demanded by the President. "The tax bill now under consideration by Congress does not begin to meet this test."

With the current tax bill leading the agenda of the reconvened Senate, it was indicated that administration leaders would fight for upward revision. The Treasury estimated that it currently provides only one-fifth of the \$10,500,000,000 needed revenues.

Industry attention to the Senate tax debate will focus on the Senate Finance Committee's provision for a one-cent levy on each five cents. The House approved a rate of two cents on each ten cents of admission. Originally the Treasury had sought to treble current rates to three cents on each 10, or approximately 30 per cent of the ticket price.

The film levies were not expected to be specifically singled out for revision. Possibility of revision was seen, however, in the pledges of administration leaders in Congress to fight for a drastically increased general tax law.

The President also asked reenactment of the Stabilization Act of 1942 to extend salary ceilings and other limitations beyond June 30, when they are due to expire.

Texas Theatre Owners, Inc., in an appeal to members of Congress and other exhibitor groups this week proposed that a special tax provision for theatres in towns of less than 5,000 population be inserted in the pending or any revised revenue bill.

Henry Reeve, president of the Texas theatre group, expressed disappointment in the one cent on five rate, declaring that although it was preferable to the House schedule it failed to aid small-town theatres charging less than 35 cents admission. The tax rate will place an unduly heavy burden on them, he warned.

"In towns of less than 5,000 population the admission to all places of amusement shall be two cents for each 15 cents of admission or major fraction thereof," Mr. Reeve's plan said.

Ohio State Collections Increased in 1943

Collection of \$2,175,795 in Ohio admission taxes for 1943 is reported by Don H. Ebright, State Treasurer, at Columbus, an all-time high since the tax of three per cent on grosses became effective. Collections apply to all types of amusements. No figures are available for theatres only. Censorship fees for the year were \$172,995.

Comparatively, admission tax collections in 1942 were \$1,939,668 and censorship fees \$188,608. In 1941 the figures were \$1,820,004 in admission taxes and \$194,624 in censorship fees, while the 1940 collections were \$1,694,120 taxes and \$190,710 fees.

Columbia Plans Boxing Reel

Columbia Pictures, with the cooperation of Madison Square Garden and the New York Daily News, will make a sports reel dealing with the amateur boxing bouts held annually at the Garden under the auspices of the News. The reel will be under the direction of Harry Foster, with commentary by Bill Stern, and technical assistance by Bill Murtah. The short is scheduled as a February release.

Daff Sees Good Pictures Key to Latin America

"So long as we produce good pictures, we have nothing to worry about in Latin America."

This opinion was given the trade press last week, in the New York office of Universal, by Alfred Daff, its foreign sales supervisor, who had returned from three months in Latin America.

Mr. Daff sees no question of "choice" before the Latin American public, in English and Spanish language pictures. Each has its own field, and good pictures will always draw, whatever the language, in Mr. Daff's opinion.

The Latin public prefers titles in English, rather than dubbed Spanish voices, Mr. Daff found in his tour. Even without understanding the message, they have come to like hearing the voices of their favorite actors.

From the viewpoint of hemispheric goodwill, the continuation of Hollywood pictures in the English language is beneficial, Mr. Daff noted, because it increasingly helps promote the knowledge of English. Persons of surprisingly varied circumstances, many without the opportunity or ability to obtain an orderly education in English, are able to use English phrases, he pointed out.

Universal's newsreel has been "successful," Mr. Daff reported. It was introduced to the Latin-Americans only a year ago. Its immediate and increasing popularity is because the Latins are extremely "news-minded," according to Mr. Daff.

The Universal executive also reported theatre construction in Mexico City, Santiago and Rio de Janeiro. In the first, four are being built, among them The Opera, which will be one of the world's largest. In the second, three are planned. In Rio de Janeiro, the Palacio has been so remodeled that it may be regarded as new, he said.

Mr. Daff added sales representatives to his staffs in Latin America while there.

Missouri Court Drops Nick, Weston Charges

State indictments for extortion against John P. Nick and Clyde Weston, former heads of the St. Louis operators local, No. 142, have been dropped in St. Louis on the grounds that they had not been brought to trial within four terms of the court. Dropping of the state charges increases their chances for parole from Federal prison.

The union bosses were sentenced to five years in Federal prison in January, 1942, for violating the anti-racket statutes. They became eligible for parole in September but applications were rejected because of the pending state charges. They may now file their new parole requests.

Heineman Tours United States And Canada for Goldwyn

William J. Heineman, general sales manager for Samuel Goldwyn, left January 7 for a three-month tour of the United States and Canada. This is Mr. Heineman's first extended key city business trip since taking over his post with Goldwyn. It is expected that he will cover 40 American and Canadian cities to confer with exchange heads and exhibitors.

Rogers on Two Wanger Films

Budd Rogers will represent Walter Wanger Productions on two pictures, according to an announcement made by Universal Pictures. Mr. Rogers will serve as representative on Wanger's "Gung Ho" and "Ladies Courageous."



ALFRED DAFF

Staff Photographer

Studio Strike Is Seen Averted

The 500 studio workers who are members of Local 40, International Brotherhood of Electrical Workers, will not strike for two or three months, if at all. This was determined by appeal to the War Labor Board for a hearing over the union's dispute with the producers on alleged failure to grant an automatic wage increase of 10 per cent, like that granted the machinists in 1942.

The workers last week voted for a strike. Such a strike would close the studios. In so doing, it would halt production of films in which the Government are interested.

Al Speede, IBEW agent, said he would present the WLB a letter dated February, 1943, from Fred Pelton, producers' representative, which he asserts recognizes the producers' agreement to give the IBEW any wage increase given any union outside the studio basic pact.

Seattle film exchange employees, members of Local B-21, have warned distributors they will walk out Friday.

PRC Franchise Holders Conclude Meetings

Franchise owners of PRC concluded a series of special meetings in New York Monday. The problems relating to their own exchanges, apart from those concerning PRC were discussed.

The committee appointed to deal with the home office on the problems included Nat Lefton, Cleveland, chairman; Henri Elman, Chicago; Ike Katz, Chicago, and George Gill, Washington.

Others who attended the meetings, which started last Friday were, Andy Dietz, St. Louis; Ben Marcus, Milwaukee; Joe Bohn, Indianapolis; Harry Katz, Charlotte; Lou and Milton Lefton, Pittsburgh; Harry Goldman, Boston; Phil Sliman, New Orleans; Sam Decker, Los Angeles; Abbott Swartz, Minneapolis; E. B. Walker and Harry McKenna, Oklahoma City, and William Flemion, Detroit.

Altec Promotes Quinn

R. A. Quinn has been named branch manager of the Los Angeles office of Altec Service Corporation. Mr. Quinn has been with Altec for six years and formerly was associated with Electrical Research Products.

Parks Joins Cowan

Jackson Parks, formerly on Mary Pickford's publicity staff, has joined the Lester Cowan production unit as publicity representative.

U.S. Post-War Market Plans to Aid Industry

Pledging "intensified effort" for immediate and postwar development of foreign markets on the part of the Bureau of Foreign and Domestic Commerce of the U. S. Department of Commerce, Amos E. Taylor, director, last week also expressed awareness of the "difficulties that have beset exporters and importers since Pearl Harbor," including film distributors.

In an article in *Foreign Commerce Weekly*, official publication of the bureau, Mr. Taylor discussed the potential value to all industry in the Government's current postwar planning for U. S. re-entry into foreign markets.

"Appreciable advances will be made in our projections into the postwar outlook for international commerce. These estimates," he said, "are designed to help private enterprise plan more intelligently for what we consider a prime necessity to a lasting peace—a robust and expanding American foreign trade. They will be made in answer to growing requests by both business men and Government for basic data on which to formulate individual reconversion programs."

One of the bureau's studies, it was said, gave conclusive proof that a more stable and ample flow of dollars will be a necessity in future transactions of U. S. companies with those in other countries.

Although wartime restrictions have prevented the bureau's detailed release to private enterprise of much current foreign trade information, "foreign traders are assured, however, that the material is being kept up to date so far as it is humanly possible and that there will be no delay in reporting it whenever conditions permit," Mr. Taylor added. Special reports which will be released to American business men as soon as they are completed, include: prospects for foreign trade of the British Empire after the war; currency systems of countries in South America; imports into Far Eastern countries, particularly areas outside Japan's present control, and other subjects. The prospects are that if domestic economy functions at capacity levels, British imports in the hypothetical postwar year will total about \$6,300,000,000 and exports about \$7,000,000,000.

Much attention has been given to the motion picture industry by bureau officials in the last two years in studying the postwar role of films as an important aid to peace and the continuance of peace. During recent months, Nathan Golden, bureau executive and film consultant, urged the industry to plan now for postwar world markets.

Levey Action Against Monogram Settled

The \$500,000 breach of contract suit filed in New York by Arthur Levey against Monogram; Pathe, Ltd., London, England; W. Ray Johnston, president of Monogram, and William Gell, in charge of English distribution for Pathe, has been settled, it was learned last week. Mr. Levey alleged that under a 1936 contract with Monogram, he was to receive five per cent on all Monogram films distributed by Pathe in England. He charged the defendants deprived him of commissions after 1941 as the result of a conspiracy between them which resulted in a new contract.

Arrested in Bankruptcy

Roger Stanley Barnett, president of Color Classics, Inc., New York, was arrested January 6 on a charge of concealing \$10,000 from a bankruptcy trustee. He was arrested while working on a short subject in Riverdale, N. Y.

NO
W

W

BO



EXHIBITOR

WAR AND

Coming soon!
VICTORY



...and we won't forget the March of Dimes!

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

No Apathy, But Some Taking of Stock

The report, on your right, marking the decline of the production level to a nine-months' low, is not to be taken, at least for the present as indicating an apathy on the part of producers toward the state of emergency which continues to prevail in the world of men and commerce.

On the other hand, it does indicate beyond question that some or all producers are taking stock of conditions and prospects of conditions-to-come, resisting the while the influence of their recent and war-born eagerness to leap into production with all the story properties on hand.

Announcements from all quarters have designated January as a peak-production month, and it is early to conclude that it will not become that before February rolls around. Yet these would not be the first studio announcements to fail of fulfillment, nor, in all logic, the last, for such is the way of a studio with an announcement of intent.

Probable End of Stock Ration Affects Studio Plans

Certain developments not shouted loudly in the headlines are of a kind to give a studio executive something like justification for, shall we say, taking it easy. Some of these developments are more promissory than present, and some of them require that a creditor of their genuineness rely upon that which he hears instead of upon that which he reads under official imprint.

The development of principal importance to producers in their slacking of pace—if it turns out to be that—is the disclosure by the War Production Board's Harold Hopper that film stock, rationed to studios on the basis of allowing each plant as much footage in any given quarter as it utilized in the preceding one, is expected to be freed of this quota restriction within the next six months or earlier. (Although nobody went around saying so, it was in the evidence of the circumstance heretofore that producers were not disposed to diminish film stock consumption, which means production, in any quarter, lest they discover themselves faced with impossibility of getting a sufficient supply for their need in the quarter to follow).

Slow Production Pace Apt to Continue

The development of secondary and considerably more nebulous importance in the matter is the mushrooming of reports around Hollywood, to be heard on every street corner and in every restaurant or barber shop without eavesdropping, to the effect that the war plants are not only no longer advertising for workers—a fact verifiable by reference to newspaper want ad columns—but are steadily decreasing their employment totals, along with which reports go the explanation, also unofficial, that techniques have been improved to the point

Studios at 9-Month Low

Although declarations of intent to step up production continue to emanate from virtually all studios, production sagged last week to its lowest level since March 18, 1943, when, as now, only 36 pictures were in the shooting stage. Qualified spokesmen say the tapering-off is significant of nothing more than after-effects of the holiday interruptions.

Andrew Stone's "Sensations of 1944" is the standout among the six new pictures undertaken during the week. Mr. Stone is producing and directing, with James Nasser functioning as executive producer, the film presents Eleanor Powell, Dennis O'Keefe, Mimi Forsythe, W. C. Fields, Pat Henning and many others.

Warners started "Janie," which Alex Gottlieb is producing, with Michael Curtiz directing. Joyce Reynolds, Robert Hutton,

Edward Arnold, Dick Erdman, Ann Harding, Robert Benchley and Hattie McDaniel are among the players participating.

Republic launched two pictures. "Outlaws of Santa Fe" is a Don "Red" Barry western, Eddie White producing and Howard Bretherton directing. "The Cowboy and the Senorita" is a Roy Rogers number with Joe Kane directing for producer Grey.

PRC also started two. "Lady in the Death House" is a Jack Schwarz production, directed by Steve Sekely, presenting Lionel Atwill, Jean Parker, Douglas Fowley, and Marcia Mae Jones. "Buster Crabbe No. 4" is the temporary title of the current undertaking in that series, Sigmund Neufeld producing, and Sam Newfield directing.

The status of the studios at the weekend:

COMPLETED

MGM
Three Men in White
Kismet
Mr. Co-Ed

Monogram
Block Busters
Johnny Doesn't Live Here

20th-Fox
Purple Heart

UA
Up in Mabel's Room (Small)

STARTED

PRC
Lady in the Death House
Buster Crabbe No. 4

Republic

Outlaws of Santa Fe
Cowboy and the Senorita

UA

Sensations of 1944 (Stone)

Warners

Janie

SHOOTING

Columbia
At Night We Dream
Address Unknown

MGM

Meet Me in St. Louis
Seventh Cross
Dragon Seed

Paramount

And Now Tomorrow
Road to Utopia
Incendiary Blonde
Till We Meet Again
Hitler Gang

RKO Radio

Marine Raiders
Show Business

Republic

Man from Frisco

20th-Fox

Ladies of Washington
Wilson
Greenwich Village
Home in Indiana
I Married a Soldier
Bermuda Mystery

UA

Strange Confession (Angelus)
Song of the Open Road (Rogers)
Since You Went Away (Vanguard)

Universal

Merry Monohans
Christmas Holiday

Warners

Cinderella Jones
Make Your Own Bed
Mask of Dimitrios
Mr. Skeffington
My Reputation
Horn Blows at Midnight

where one good man now does the work formerly done by three or four who were not so good, and that therefore, although more planes are being produced, fewer people are producing them.

As in the matter of the film stock quotas, nobody's been going around declaring that production levels have been kept high in order to keep the working crews from drifting irretrievably into warplant employment, but the evidence has been visible enough in that circumstance also.

Some other things, such as the renewed flow of demands from the crafts for increased wage scales, shortened time tables, and so forth, plus the virtually general overstocking of completed-film backlogs, are marginal considerations matching in with

the two principal ones previously noted above.

No, there is no apathy rampant in Hollywood, and no discernible intent to shirk the responsibilities accruing from the state of emergency, but there is some taking of stock going on, some canvassing of the prospects, some thinking ahead and, perhaps, just a trace of confidence that the floodtide of theatre patronage accountable for the backing-up of the product flow, accountable in turn for the seeming practicability of a siesta on the shooting stage front, is destined to continue indefinitely or thereabouts.

Walter Brennan's daughter, Ruth, is beginning a screen career of her own. She has a small part in "Since You Went Away," the David O. Selznick production for U. A.

KEEP THE LIBERTY BELL RINGING!



GET BEHIND THE FOURTH WAR BOND DRIVE!
REPUBLIC PICTURES CORPORATION

// WHAT THE PICTURE DID FOR ME //

Columbia

HEAT'S ON, THE: Mae West, William Gaxton—This picture was one of the worst of the season. Several walked out. Had some very good music. Played Wednesday, Dec. 15.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

OVERLAND TO DEADWOOD: Charles Starrett, Russell Hayden—For Western fans. Seemed O. K. Business fair. Played Friday, Saturday, Dec. 24, 25.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SAHARA: Humphrey Bogart, Bruce Bennett—This is one of Bogart's best pictures for 1943. It was liked by everyone, with action aplenty for young and old. This picture brought out people that I had never seen in the theatre. Played Wednesday-Friday, Dec. 29-31.—D. L. Craddock, Grand Theatre, Leaksville, N. C. Small town patronage.

TWO SENORITAS FROM CHICAGO: Jinx Falkenburg, Joan Davis—Nice program picture that did fair business. Played Friday, Saturday, Dec. 24, 25.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Fred MacMurray, Joan Crawford—Fair picture that did less than average business. Played Wednesday, Thursday, Dec. 1, 2.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Here's a war picture that really was good, but the attendance was terribly low. The war pictures are pushing off the business slowly but surely. Played Sunday-Tuesday, Dec. 19-21.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Weak cast failed to put this picture over. Lucille Ball is not popular with our customers, and the others in the cast were unknown. Color and a few good numbers make it fair entertainment. Played Friday, Saturday, Dec. 24, 25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

HARRIGAN'S KID: Bobby Readick, William Gargan—Well liked by those present. There should have been more of them, however. Played Saturday, Nov. 27.—Mrs. Helen L. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I DOOD IT: Red Skelton, Eleanor Powell—Not as good as his previous pictures. They are costing more all the time and it looks like the pictures are made cheaper. Played Friday, Saturday, Dec. 17, 18.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

I DOOD IT: Red Skelton, Eleanor Powell—Typical Skelton farce. Business fair.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

MAN FROM DOWN UNDER, THE: Charles Laughton, Binnie Barnes—Another swell picture. Full house and everyone enjoyed it. Played Monday, Dec. 20.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Beery always does business, but I didn't think it was up to his standard. Played Friday, Saturday, Dec. 10, 11.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—Here's a swell historical picture that is really interesting. It also has a good cast. Played Sunday, Monday, Dec. 12, 13.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—This picture was not as good as it was talked up to be. But it did good business. Played Friday, Saturday, Dec. 24, 25.—O. E. Simon, Roxy Theatre, Menno, S. D. Small town patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—Playing this so close to Christmas prevented any accurate idea regarding the picture's drawing power. But it failed to register with the few patrons who turned out to see it. Played

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

Wednesday, Thursday, Dec. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YOUNGEST PROFESSION THE: Virginia Weidler, Edward Arnold and guests—If you want a picture to make people forget their troubles, by all means play this one to your fullest playing time. Good story, good stars, good acting for everyone. Played Monday, Dec. 27.—Frank D. Fowler, Princess Theatre, Mocksville N. C. Rural patronage.

Paramount

CITY THAT STOPPED HITLER: Russian Documentary—People are tired of war pictures so I wasted a date to play this to accommodate the exchange. I must have bought it in a weak moment. Played Tuesday, Dec. 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DIXIE: Bing Crosby, Dorothy Lamour—Paramount hands you the same old line about being the biggest thing in musicals and then turns out to be the same as ever. In this picture, the print was bad, sound bad. Bing Crosby also bad. Played Thursday, Friday, Dec. 16, 17.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

RULERS OF THE SEA: Margaret Lockwood, Douglas Fairbanks—Although a little late, we did nice business. Very good picture. Played Sunday, Dec. 19.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Republic

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—An old one, but it had lots of entertainment in it. No checker and did not have to mortgage anything to get it. Played Friday, Saturday, Dec. 24, 25.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

NOBODY'S DARLING: Mary Lee, Gladys George—Not much. Heard very few comments and they were indifferent. Too weak for a single bill. Business much below normal. Played Wednesday, Thursday, Dec. 15, 16.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

O MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—If you have a theatre in the mountains and want a jackpot picture, by all means play this one. Good music of its kind; a little corny, but they like it. Played Thursday, Friday, Dec. 23, 24.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

PISTOL PACKIN' MAMA: Ruth Terry, Bob Livingston—Corny, yes, but a swell picture for a small town. Business was very good and all were pleased. Played Friday, Saturday, Dec. 31, Jan. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

FALLEN SPARROW, THE: Maureen O'Hara, John Garfield—This picture was a disappointment as patrons said they could not understand it. Business was just average. Played Sunday, Monday, Dec. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FALLEN SPARROW, THE: Maureen O'Hara, John Garfield—Not a bad picture. Had a lot of loose ends to start with, but they came together all right at the end. Customers seemed to enjoy it and it did average business. Comments favorable. Played Wednesday, Thursday, Dec. 22, 23.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

FALLEN SPARROW, THE: Maureen O'Hara,

John Garfield—Just a fair picture. It's a double bill picture for most theatres. Business below normal.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

GILDERSLEEVE ON BROADWAY: Harold Peary, Billie Burke—A very good picture which made the audience roar with laughter. Played Friday, Dec. 24.—D. L. Craddock, Grand Theatre, Leaksville, N. C. Small town patronage.

HUNCHBACK OF NOTRE DAME, THE: Charles Laughton, Maureen O'Hara—I picked up this old picture and did a nice business on it. It had never been here, and the print was good. Played Wednesday, Thursday, Dec. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—A real good comedy with a Western background. Business was good. Played Wednesday, Thursday, Dec. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PETTICOAT LARCENY: Ruth Warrick, Joan Carroll—Just a program picture, but business was good; probably because the little star's mother, Freda Brown, graduated from high school here. Played Tuesday, Dec. 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKY'S THE LIMIT, THE: Fred Astaire, Joan Leslie—Astaire is through as a top star. This picture is very weak. Business below normal.—Jonas E. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

Twentieth Century-Fox

CHETNIKS: Philip Dorn, Virginia Gilmore—This was quite satisfactory for a weekend double bill. Played Friday, Saturday, Dec. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Top allocation when it should have been on the bottom. People walked out on this and asked for their money back. Played Sunday, Monday, Dec. 26, 27.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Consider this one of the poorest pictures we have ever shown. Audience reaction very poor and business the same. Did not find a single person that liked this feature. Played Sunday-Tuesday, Dec. 19-21.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

CONEY ISLAND: Betty Grable, George Montgomery—Just what our audience ordered. Good entertainment. Played Sunday, Monday, Nov. 7, 8.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—This picture did excellent business at the box office, which is all we are really interested in. The photography was breath-taking. Many favorable comments. Played Sunday, Dec. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—The older folks enjoyed this very much. Rather an unusual comedy and not strong at the box office. Played Sunday-Tuesday, Dec. 5-7.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—Good comedy, well done. Business O. K.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Packed house. A grand picture. Played Wednesday, Dec. 22.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

(Continued on page 66)

Not If We
**BUY MORE
BONDS!**



*posed
by*
**NANCY
KELLY**



(Continued from page 64)

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Business good. Grable always a big hit here.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

United Artists

HANGMEN ALSO DIE: Brian Donlevy, Walter Brennan—Can't seem to take in peanuts with this type of picture. Our patrons are fed up with anything pertaining to war. Played Tuesday-Thursday, Nov. 2-4.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Picture did very low gross here due to pre-holiday slump, cold weather and flu epidemic. The picture is good entertainment but is not a top bracket picture where most of us bought it.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—What a flop! Pass this one up if you have a selective deal. It's not a picture for Barbara Stanwyck. Played Monday, Tuesday, Dec. 20, 21.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—People went away saying it was the worst thing they ever saw, and they didn't wait till it was finished to leave. Played Wednesday, Thursday, Dec. 15, 16.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

Universal

CRAZY HOUSE: Olsen and Johnson—Good slapstick comedy. Business O. K. due to Olsen and Johnson stage show playing downtown the preceding week.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

FIRE WIFE: Robert Paige, Louise Allbritton—This didn't seem to jell. There were some instances where the audience found it very funny, but the favorable reactions were very scarce. Played Friday, Saturday, Dec. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FLESH AND FANTASY: Charles Boyer, Barbara Stanwyck—One of the poorest pictures of the year. Played Sunday, Monday, Dec. 12, 13.—F. R. Crist, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

FLESH AND FANTASY: Charles Boyer and Barbara Stanwyck—A different type of production. Very well done. Business off due to holiday slump.—Jonas F. Thomas, Mt. Lookout Theatre, Cincinnati, Ohio. General patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Well liked by most everybody, but Miss Durbin is not too popular with our customers. Business about normal. Played Sunday-Tuesday, Dec. 12-14.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

NEVER A DULL MOMENT: Ritz Bros.—Good small budget musical, but not big enough for Sunday date. Business was average. Played Friday, Saturday, Dec. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Sussanna Foster—We are still on this engagement. The women think it wonderful, and the men seem to be able to stand it. Comments generally favorable, although we have the usual men who object to this type of singing. Business average so far. Played Sunday-Tuesday, Dec. 26-28.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and soldier patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Well received. Plenty of action and interest throughout. Played Sunday, Monday, Nov. 14, 15.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—This is hard boiled stuff. Good story and good acting by everyone concerned. Played Tuesday, Dec. 14.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of January 10

CAPITOL

A Kiss for Hitler.....MGM
No Exceptions.....20th Cent.-Fox
Feature: A Guy Named Joe...MGM

CRITERION

Baby Puss.....MGM
The Price of Rendova.....MGM
Feature: His Butler's Sister...Universal

GLOBE

Inky and the Minabird....Vitaphone
The Price of Rendova.....MGM
Feature: Tarzan's Desert Mystery.....RKO

HOLLYWOOD

Inside the Clouds.....Vitaphone
Puss 'n' Booty.....Vitaphone
The Price of Rendova.....MGM
Voice That Thrilled the World.Vitaphone
Feature: Desert Song.....Warner Bros.

PARAMOUNT

The Price of Rendova.....MGM
Feature: Ridin' High.....Paramount

RIALTO

Pluto and the Zoo.....RKO
Superman, Secret Agent....Paramount
Happy Birthdaze.....Paramount
Feature: The Ghost Ship....Universal

RIVOLI

The Price of Rendova.....MGM
Feature: For Whom the Bell Tolls.....Paramount

ROXY

Yokel Duck Makes Good...20th Cent.-Fox
Champions Carry On.....20th Cent.-Fox
Feature: The Gang's All Here.20th Cent.-Fox

STRAND

Bees A-Buzzin'.....Vitaphone
The Price of Rendova.....MGM
Little Red Riding Rabbit...Vitaphone
Feature: Destination Tokyo..Warner Bros.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Not for the regular run-of-the-mill movie fan. Class audience only. Played Sunday, Monday, Oct. 31, Nov. 1.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop A grand picture. Played to a full house and had no complaints. Played Friday, Dec. 17.—F. A. Falle, F/S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

THANK YOUR LUCKY STARS: Warner Stars Revue—This picture was too long and had too much stuff in it. Eddie Cantor was O. K. and so were some of the others, but the specialties by Errol Flynn and Bette Davis were out of place and a waste of film. Warners just tried too hard to make a big one. Business was fair. Played Sunday, Monday, Dec. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Well made and well acted, but I don't have enough Bette Davis fans to give me a real good run on a picture like this one. Did a nice business Sunday night, but Monday night was terrible. My patrons like something a little lighter. Played Tuesday-Thursday, Dec. 21-23.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

Short Features

Columbia

HE CAN'T MAKE IT STICK: Color Rhapsodies—We got stuck with this one.—H. Goldson, Plaza Theatre, Chicago, Ill.

NURSERY CRIMES: Phantasies Cartoons—Great for the kiddies.—H. Goldson, Plaza Theatre, Chicago, Ill.

Metro-Goldwyn-Mayer

UNINVITED PEST, THE: Technicolor Cartoons—Very good.—H. Goldson, Plaza Theatre, Chicago, Ill.

WAR DOGS: Technicolor Cartoons—Just fair.—H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

DAY OF BATTLE: Victory Film—Entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LITTLE BROADCAST, THE: Madcap Models—Nice picture. Helped our program.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SPEAKING OF ANIMALS AND THEIR FAMILIES: Speaking of Animals—Interesting and instructive.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TRUCK THAT FLEW, THE: Madcap Models—Fairly good.—H. Goldson, Plaza Theatre, Chicago, Ill.

Twentieth Century-Fox

ALADDIN'S LAMP: Terrytoons—Good color cartoon which pleased the kids.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOUTH IN CRISIS: March of Time—Entertaining March of Time dealing with juvenile delinquency.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

FLYING JALOPY: Walt Disney Cartoons—Very good. Helped our program.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HOW TO SWIM: Walt Disney Cartoons—A few laughs.—H. Goldson, Plaza Theatre, Chicago, Ill.

Universal

MEATLESS TUESDAY: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WIZARD OF AUTOS: Person-Oddities—Entertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CROSS COUNTRY DETOURS: Merrie Melodies—This brand new Merry Melody is very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Republic

MASKED MARVEL: Serial—This new serial from Republic is starting off with a bang.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

"The Song of Bernadette" To Open January 25

Twentieth Century-Fox's "The Song of Bernadette" will have its eastern premiere January 25 at the Rivoli theatre in New York. An advertising campaign which will make use of every medium of publicity, is now being conducted under Hal Horne, 20th-Fox advertising and publicity director. Arthur Silverstone, 20th-Fox foreign department executive, left New York Monday for London, with a print of the picture.

Legion Reviews Three; Puts One in Class "B"

Of three pictures reviewed by the National Legion of Decency this week, one, "Casanova in Burlesque," was classified "B," objectionable in part. The other two, "Ali Baba and the 40 Thieves" and "In Our Time," received an "A" classification, unobjectionable for general patronage.

Warners Set Trade Show

Warner Brothers will hold its national trade showing of "In Our Time," starring Ida Lupino and Paul Henreid, January 31.

ORDER YOUR
SPECIAL
TRAILERS
from **Filmack**

TOPS in
• QUALITY
• EFFECTIVENESS
• QUICK DELIVERY

REGARDLESS OF
SUBJECT WE
CAN MAKE IT

1327 So. Wabash Ave Chicago, 5 Ill

Boston Houses Comply With New Fire Law

Thirty Boston theatres brought under the lash of the Public Safety Commission recently, have so far complied with the new Cocoanut Grove law that they have been given full approval of the authorities again.

All of these theatres had failed, in the opinion of the Safety Commission, to provide sufficient exits, in many cases were ordered to dispense with stage shows, close second balconies and make other drastic changes. Only one legitimate theatre was affected, although public amusement halls and motion picture theatres had been brought under the ban.

The Metropolitan, which had been ordered not to use stage shows or the Metropolitan Grand Opera, was first to make the required changes and did it so quickly that the announcement was made that the grand opera season will be held there this spring as it has for the past three or four years since it moved downtown from the Boston Opera House. The Colonial theatre, one of the oldest and must substantially built of the legitimate theatres, was forced to close its second balcony, and temporarily will permit that order to stand.

The Boston Arena, which had its attendance capacity cut from 10,000 to 2,400, has had the mark brought up to 7,700 in time for the Sportsmen's Show to be held there this week. Boston Garden has its capacity cut to 13,500 for all events. The Mechanics Building originally cut to 3,500, has had the mark restored to 6,100 by cutting new exits.

Coe Addresses Civic Group On Industry War Aid

About 550 guests heard Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, describe the industry's war effort in an industry-civic conference in Cleveland last Monday. The greater part of Mr. Coe's speech was devoted to the industry's post-war program, and what the screen is doing to help win the war.

Mr. Coe was to have addressed the Cincinnati Advertisers Club at the Hotel Gibson on "The Screen and Freedom" on Wednesday of this week, and on Friday was scheduled to speak on "What the Motion Picture Is Doing to Help Win the War," to members of the Executive Club in Chicago.

W. J. German on Universal Board

J. Cheever Cowdin, chairman of the board of directors of Universal Pictures, Tuesday announced the election of Clifford P. Work and William J. German to the company's board of directors.

Mr. Work has been vice-president and general manager of Universal's coast studios since May, 1938. He previously was associated with RKO Theatres as division director of the western theatre group.

Mr. German is vice-president of Jules Brulatour, Inc., distributors of Eastman Kodak film.

The other members of the board of Universal are: N. J. Blumberg, Paul G. Brown, Daniel C. Collins, J. Cheever Cowdin, Preston Davie, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, J. Arthur Rank, Budd Rogers, Daniel M. Sheaffer, Willis H. Taylor, Jr.

Warners Sues Actors Guild on "Canteen" Halt

Warner Bros. filed suit against the Screen Actors' Guild Tuesday in Los Angeles, charging the union with "attempted boycott" in connection with the company's production plans for "Hollywood Canteen," seeking damages in excess of \$500,000, and an injunction restricting the guild from violating the basic agreement between studios and organized talent.

The suit culminated a four-week controversy between the company and the SAG following Warners abandonment of the scheduled production, based on the Hollywood Canteen, and its refusal to accede to SAG demands. The guild refused to permit several players to appear in the film under salary scales and charged that the studio sought to employ 10 non-Warner stars for "Hollywood Canteen" at \$2,500 each.

Warners denied the charge and said the company had budgeted the picture at \$1,550,000, of which \$179,066 was allocated for outside talent other than bands and incidental entertainers. Describing some of the SAG assertions as "petulant and untrue" and others as "improper and irrational," the studio reaffirmed its stand that the actor has a right to set his own price.

The SAG contended that it would not "permit price slashing and felt confident that if other guilds and unions analyze the problem in terms of what it really is—an SAG-employer controversy—they would support SAG's stand."

Last week the guild invited directors of the Hollywood Canteen to send a special committee to the SAG board meeting.

NOTICE OF TRADE SHOWINGS

20th
CENTURY-FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

January 20th—"UNCENSORED" 10:30 A. M. "LIFE BOAT"—2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway

ATLANTA, 197 Walton St., N. W.

BOSTON, 105 Broadway

BUFFALO, 290 Franklin Street

CHARLOTTE, 308 South Church Street

CHICAGO, 1260 South Wabash Avenue

CINCINNATI, 1638 Central Parkway

CLEVELAND, 2219 Payne Avenue

DALLAS, 1801 Wood Street

DENVER, 2101 Champa Street

DES MOINES, 1300 High Street *

DETROIT, 2211 Cass Avenue

INDIANAPOLIS, 326 North Illinois Street

KANSAS CITY, 1720 Wyandotte Street

LOS ANGELES, 2019 South Vermont Ave.

MEMPHIS, 151 Vance Avenue

MILWAUKEE, 1016 North 8th Street

MINNEAPOLIS, 1015 Currie Avenue, N.

NEW HAVEN, 40 Whiting Street

NEW ORLEANS, 200 South Liberty Street

NEW YORK CITY, 345 West 44th Street

OKLAHOMA CITY, 10 North Lee Avenue

OMAHA, 1502 Davenport Street

PHILADELPHIA, 302 North 13th Street

PITTSBURGH, 1715 Boulevard of Allies

PORTLAND, Star Film Exchange
925 N.W. 19th St.

ST. LOUIS, Srenco Screening Room
3143 Olive St.

SALT LAKE CITY, 216 East 1st South Street

SAN FRANCISCO, 245 Hyde Street

SEATTLE, 2421 Second Avenue

WASHINGTON, 932 N. J. Ave., N. W.

*At DES MOINES only "LIFEBOAT" 12:45 P.M.

Republic Holds Sales Meeting

Salesmen of Republic Pictures from the mid-western and southern districts gathered in Chicago last week for a two-day meeting. The sessions were held at the Drake Hotel on Friday and Saturday. James R. Grainger, president, presided at the second of the sales conferences. Promotional plans for "The Fighting SeaBees," a Republic release starring John Wayne, Susan Hayward and Dennis O'Keefe were discussed, featuring both sessions.

It was announced that through the cooperation of the Bureau of Yards and Docks, U.S.N., simultaneous receptions and previews of the picture are to be held in New York and Hollywood, with members of the United States Naval Construction Battalions, popularly known as SeaBees, as honored guests at receptions on January 17.

In New York 26 SeaBees will be on hand for an afternoon reception at the Hotel Astor, while in Los Angeles six SeaBees will be the guests at a reception at the Ambassador Hotel.

Mr. Grainger announced additional openings of the picture, including pre-release engagements at the Hollywood and Paramount theatres in Hollywood and Los Angeles, respectively, day and date, January 27.

It was announced that in keeping with Herbert J. Yates' company policy of backing major productions with extensive advertising and publicity campaigns, Republic had appropriated \$2,000,000 for such promotion, \$350,000 of which is to go into the promotion of "The Fighting SeaBees." Other major releases discussed included "Atlantic City," "Brazil," "Gay Blades" and "Earl Carroll's Vanities."

Donovan Produces for CIAA

Frank P. Donovan, former producer of RKO Pathe short subjects, has formed a new organization, Frank Donovan Associates, to produce documentary and industrial short subjects. Offices are in the General Motors Building, New York. "Johnny Jones, USA," a story of the typical American boy, will be produced by Mr. Donovan for the Coordinator of Inter-American Affairs.

Seadler Elected Head of Eastern Publicity Unit

Si Seadler, MGM advertising manager, was elected chairman of the motion picture industry's western division public information committee for a period of six months at last week's meeting in New York. Mr. Seadler succeeds Maurice Bergman, Universal eastern advertising and publicity director. The first meeting with Mr. Seadler presiding was held Thursday with representatives of the Special Services Division of the Army and publicity heads of film company foreign departments. The discussion concerned film distribution to the armed forces overseas.

Wilson in Siegel Republic Post

Allen Wilson, former general manager of Republic studios, has been appointed vice-president in charge of studio operations for the company, it was announced Tuesday by Herbert J. Yates, Sr. Mr. Wilson succeeds M. J. Siegel, president of Republic Productions, Inc., and production chief for Republic since 1937, who resigned Monday. Mr. Siegel will take over an executive post at the MGM studios on February 15.

According to the announcement, Republic's new studio chief will have four key men supervising the various departments. Howard J. Sheehan was named to assist Mr. Wilson. Charles Lootens, who formerly headed the maintenance department, will be manager of the production department. Armand Schaefer has been appointed supervising producer of features, including the Roy Rogers' specials, and William J. O'Sullivan will be supervising producer of Westerns and serials.

Mr. Siegel entered the industry in 1920, when, at 19, he became affiliated with the Selznick Picture Company. He later joined Consolidated Film Industries and became vice-president of the company, which post he retained until 1936. During his affiliation with Consolidated, he also served as president of the American Record Company, a subsidiary. Mr. Siegel participated in the formation of Republic Pictures and served as vice-president of Republic Productions until 1937, when he became president.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 37—The war is not yet won. . . . Minute Men for the 4th War Loan drive. . . . Jap planes shot down on American positions. . . . Reds hurl Nazis back across Polish border. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 26, No. 38—Action in Pacific, Russia, Italy. . . . Home from the war. . . . Hero of the week, Colonel Kearby. . . . Commanders of our armed forces, General Eisenhower, General Marshall. . . . 50 million ration tokens a day. . . . Winter sports.

NEWS OF THE DAY—Vol. 15, No. 235—Captured film from inside Germany. . . . Reds take Bryansk as Nazis fall back. . . . Japs hit back at new American base Arawe. . . . Call for Minute Men.

NEWS OF THE DAY—Vol. 15, No. 236—Eisenhower on Italian front as Yanks blast road to Rome. . . . Timoshenko sees Nazis on run. . . . Latest Bougainville films. . . . Reds visit General Montgomery. . . . Wounded Americans home from war zone. . . . Robert Taylor in new role.

PARAMOUNT NEWS—No. 38—Russia pushes on. . . . Squirrel world fashion notes. . . . Yanks beat off attack in South Pacific. . . . Home front shows Germany pictures. . . . Fourth War Loan.

PARAMOUNT NEWS—No. 39—Football's men of the year. . . . Ski aces. . . . Wounded Yanks return. . . . Bougainville offensive. . . . General Marshall in Hawaii. . . . Admiral Halsey in Italy.

RKO PATHE NEWS—Vol. 15, No. 40—Captured Nazi films. . . . Al Smith aids War Loan drive. . . . Red army retakes Bryansk.

RKO PATHE NEWS—Vol. 15, No. 41—Air war with Bougainville Japs. . . . Gen. Marshall visits Hawaii. . . . Synthetic rubber process. . . . U. S. ships bring wounded home. . . . 5th army fights before Cassino. . . . Open infantile paralysis drive.

UNIVERSAL NEWSREEL—Vol. 17, No. 257—Jap counter-attacks at Arawe repulsed. . . . Fall of Bryansk. . . . Birds at Madison Square Garden. . . . Captured Nazi films. . . . U. S. Army boats smash through. . . . All Smith celebrates 70th birthday. . . . Nazi secret weapon.

UNIVERSAL NEWSREEL—Vol. 17, No. 258—Allies battle on road to Rome. . . . Our wounded come back. . . . Tokens for rationing. . . . General Marshall in Hawaii. . . . Diamonds for war. . . . South Pacific war front. . . . World of sports.

ALL AMERICAN NEWS—Vol. 2, No. 64—Troops demonstrate chemical warfare. . . . Negroes get civic posts. . . . Floor show on skates. . . . Cleveland puts women on police force. . . . 20,000 jam vulcan bowl. . . . Captured Nazi films.

Grants Bill of Particulars In Rosyl Trust Suit

Federal Judge Francis G. Caffey in New York last week granted the motions of 18 defendants in the Sherman anti-trust action brought by the Rosyl Amusement Corporation, operator of the Cameo theatre, Jersey City, for a bill of particulars.

The suit, for triple damages, alleges that the defendants, major distributors and some exhibitors, conspired to create a monopoly by restraining trade in Jersey City, Union City, North Bergen and Hoboken.

The theatre circuit defendants are Skouras, Loew's, Stanley and Rosevelt Realty Company. In addition to circuit operators, Twentieth Century-Fox, Paramount, MGM, United Artists, Columbia, Republic, Warner Brothers, Monogram and other distributors were named.

WAC Announces Release Dates of New Films

The War Activities Committee Tuesday in New York announced that a film bulletin, "Help Save Fighting Fuel," will be attached to all newsreels issued January 20. It was made by Pathe. The War Information Film, "At His Side," will be released January 27. It was made for the Red Cross by the March of Time.

Ceike Contributes Paintings

Alfred Ceike, of the Warner New York art department, has contributed 10 paintings to the Russian War Relief, which is exhibiting them at its Greenwich Village branch.

**WE CAN
MAKE VICTORY
THIS SEASON'S PRODUCT**

"Let's All Back The Attack"

**BUY WAR BONDS
4th WAR LOAN**

**—A BOND FOR EVERY SEAT— P R C
PICTURES, INC.**

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

CRAZY HOUSE (Univ.)

Final Reports:

Total Gross Tabulated	\$320,100
Comparative Average Gross	296,700
Over-all Performance	107.8%

BALTIMORE—Keith's	83.3%
BOSTON—RKO Boston	98.5%
(SA) Richard Himber's Orchestra	
CHICAGO—Palace	110.0%
(DB) The Falcon and the Coeds (RKO)	
CHICAGO—Grand, MO, 1st week	101.0%
(DB) The Falcon and the Coeds (RKO)	
CLEVELAND—RKO Palace	146.1%
(SA) Vaudeville	
DENVER—Denver	162.5%
(DB) Paris After Dark (20th-Fox)	
DENVER—Esquire	111.7%
(DB) Paris After Dark (20th-Fox)	
DENVER—Aladdin, MO, 1st week	100.0%
(DB) Top Man (Univ.)	
INDIANAPOLIS—Indiana	78.2%
(DB) The Strange Death of Adolph Hitler (Univ.)	
KANSAS CITY—Esquire	94.8%
KANSAS CITY—Uptown	91.6%
LOS ANGELES—Egyptian	83.3%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
LOS ANGELES—Los Angeles	84.6%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
LOS ANGELES—Ritz	93.7%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
MINNEAPOLIS—Orpheum	158.3%
(SA) Vaudeville	
NEW HAVEN—Roger Sherman	75.0%
(DB) Sherlock Holmes and the Secret Weapon (Univ.)	
NEW YORK—Criterion, 1st week	111.1%
NEW YORK—Criterion, 2nd week	64.9%
PHILADELPHIA—Fox	88.2%
PROVIDENCE—RKO Albee	81.3%
(DB) The Falcon and the Coeds (RKO)	
SEATTLE—Orpheum	115.7%
(DB) She's For Me (Univ.)	
ST. LOUIS—Fox	151.9%
(DB) Hands Across the Border (Rep.)	
TORONTO—Uptown	136.0%

HIS BUTLER'S SISTER (Univ.)

Intermediate Reports:

Total Gross Tabulated	\$226,200
Comparative Average Gross	201,300
Over-all Performance	112.3%

CINCINNATI—RKO Palace	105.0%
CINCINNATI—RKO Shubert, MO, 1st week	100.0%
CINCINNATI—Keith's, MO, 2nd week	80.0%
CLEVELAND—Warner's Hippodrome	97.2%
CLEVELAND—Allen, MO, 1st week	117.6%
CLEVELAND—Warner's Lake, MO, 2nd week	152.7%
INDIANAPOLIS—Indiana	86.9%
(DB) Unknown Guest (Mono.)	
INDIANAPOLIS—Lyric, MO, 1st week	125.0%
(DB) Unknown Guest (Mono.)	
KANSAS CITY—Esquire	129.3%
KANSAS CITY—Uptown	141.6%
NEW HAVEN—Roger Sherman	132.8%
(DB) Never a Dull Moment (Univ.)	
PHILADELPHIA—Fox, 1st week	102.2%
PHILADELPHIA—Fox, 2nd week	100.0%
PITTSBURGH—Harris, 1st week	118.2%
PITTSBURGH—Harris, 2nd week	96.7%
SAN FRANCISCO—Orpheum, 1st week	134.6%
(DB) Never a Dull Moment (Univ.)	
SAN FRANCISCO—Orpheum, 2nd week	102.3%
(DB) Never a Dull Moment (Univ.)	
SAN FRANCISCO—Orpheum, 3rd week	98.4%
(DB) Never a Dull Moment (Univ.)	
ST. LOUIS—Ambassador	152.0%
(DB) Never a Dull Moment (Univ.)	
TORONTO—Uptown	169.1%

THOUSANDS CHEER (MGM)

Intermediate Reports:

Total Gross Tabulated	\$609,500
Comparative Average Gross	415,100
Over-all Performance	146.8%

BALTIMORE—Century	130.3%
BUFFALO—Buffalo	121.9%
CHICAGO—State Lake, 1st week	154.8%
CHICAGO—State Lake, 2nd week	159.2%
CINCINNATI—RKO Palace	108.6%
CINCINNATI—RKO Shubert, MO, 1st week	130.0%
CLEVELAND—Loew's State	133.3%
INDIANAPOLIS—Loew's	145.4%
KANSAS CITY—Midland	163.0%
MINNEAPOLIS—State	125.0%
NEW YORK—Astor, 1st week	155.0%
NEW YORK—Astor, 2nd week	139.0%
NEW YORK—Astor, 3rd week	149.7%
NEW YORK—Astor, 4th week	133.6%
NEW YORK—Astor, 5th week	118.1%
NEW YORK—Astor, 6th week	133.6%
NEW YORK—Astor, 7th week	112.2%
NEW YORK—Astor, 8th week	118.1%
NEW YORK—Astor, 9th week	106.9%
NEW YORK—Astor, 10th week	112.5%
PHILADELPHIA—Stanley	191.8%
PITTSBURGH—Penn	110.1%
SAN FRANCISCO—Fox	126.5%
ST. LOUIS—Loew's State	156.2%

RIDING HIGH (Para.)

Intermediate Reports:

Total Gross Tabulated	\$397,500
Comparative Average Gross	284,500
Over-all Performance	139.7%

CHICAGO—Chicago, 1st week	126.6%
CHICAGO—Chicago, 2nd week	131.1%
CLEVELAND—Loew's State	102.5%
CLEVELAND—Loew's Stillman, MO, 1st week	131.5%
INDIANAPOLIS—Circle	101.8%
INDIANAPOLIS—Lyric, MO, 1st week	135.7%
KANSAS CITY—Newman	127.2%
LOS ANGELES—Paramount Hollywood	117.9%
LOS ANGELES—Paramount Downtown	140.9%
(DB) Henry Aldrich Haunts a House (Para.)	
MINNEAPOLIS—State	100.0%
MINNEAPOLIS—World, MO, 1st week	100.0%
NEW HAVEN—Paramount	98.5%
(DB) Submarine Alert (Para.)	
NEW YORK—Paramount	131.1%
(SA) Tommy Dorsey's Orchestra	
SAN FRANCISCO—Paramount	111.4%
(DB) Whispering Footsteps (Rep.)	
TORONTO—Imperial	155.5%

DESTINATION TOKYO (WB)

First Reports:

Total Gross Tabulated	\$185,300
Comparative Average Gross	109,700
Over-all Performance	168.9%

BALTIMORE—Stanley	130.1%
BUFFALO—Great Lakes	139.0%
INDIANAPOLIS—Indiana	125.2%
LOS ANGELES—Warner's Downtown	163.1%
LOS ANGELES—Warner's Hollywood	227.3%
LOS ANGELES—Warner's Wilmet	194.4%
PHILADELPHIA—Mastbaum	195.0%

THE GANG'S ALL HERE (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	\$322,900
Comparative Average Gross	239,400
Over-all Performance	134.8%

BALTIMORE—New	113.4%
CINCINNATI—RKO Capital, 1st week	130.0%
CINCINNATI—RKO Capital, 2nd week	107.6%
INDIANAPOLIS—Circle	120.0%
KANSAS CITY—Esquire	137.8%
KANSAS CITY—Uptown	166.6%
LOS ANGELES—Chinese	122.3%
LOS ANGELES—Loew's State	129.8%
LOS ANGELES—Uptown	103.0%
NEW HAVEN—Loew's Poli	105.3%
(DB) Ghost Ship (RKO)	
NEW YORK—Roxxy	150.9%
(SA) Jimmy Dorsey's Orchestra, Bill Robinson	
OHAMA—Paramount	189.8%
PHILADELPHIA—Fox	162.9%
SAN FRANCISCO—St. Francis	135.3%
(DB) Mystery of the 13th Guest (Mono.)	
ST. LOUIS—Fox, 1st week	123.4%
(DB) Adventure in Iraq (WB)	
ST. LOUIS—Fox, 2nd week	113.9%
(DB) Adventure in Iraq (WB)	
ST. LOUIS—Shubert, MO, 1st week	100.0%
(DB) Corvette K-225 (Univ.)	

HIGHER AND HIGHER (RKO)

First Reports:

Total Gross Tabulated	\$135,100
Comparative Average Gross	100,700
Over-all Performance	134.1%

BUFFALO—Twentieth Century	176.4%
CINCINNATI—RKO Palace	126.8%
CLEVELAND—Warner's Hippodrome, 1st week	114.2%
CLEVELAND—Warner's Hippodrome, 2nd week	111.4%
KANSAS CITY—Orpheum	180.0%
(DB) Gangway for Tomorrow (RKO)	
OMAHA—Brandeis	210.9%
(DB) Gangway for Tomorrow (RKO)	
SAN FRANCISCO—Golden Gate	112.2%

GOVERNMENT GIRL (RKO)

First Reports:

Total Gross Tabulated	\$136,600
Comparative Average Gross	116,600
Over-all Performance	117.1%

BALTIMORE—Hippodrome	119.0%
(SA) Vaudeville	
INDIANAPOLIS—Circle	81.8%
(DB) The Falcon and the Coeds (RKO)	
NEW HAVEN—Roger Sherman	98.4%
(DB) Victory Through Air Power (UA)	
OMAHA—Brandeis	183.6%
(DB) Rookies in Burma (RKO)	
PHILADELPHIA—Aldine, 1st week	140.7%
PHILADELPHIA—Aldine, 2nd week	152.4%
SAN FRANCISCO—Golden Gate, 1st week	112.2%
SAN FRANCISCO—Golden Gate, 2nd week	91.8%
ST. LOUIS—Missouri	150.6%
(DB) The Falcon and the Coeds (RKO)	

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: MANAGER FOR THEATRE CATERING to colored trade. WOMETCO THEATRES, Box 2440, Miami 31, Fla.

WANTED: COMBINATION OPERATOR AND assistant manager for theatre catering to colored trade. WOMETCO THEATRES, Box 2440, Miami 31, Fla.

THEATRES

450 SEAT THEATRE WITH COLORED BALCONY, located in suburb of Birmingham, Alabama. Modern equipment; including pop corn machine and safe. Draft call requires quick sale. \$6,750 cash. JACK CALLAWAY, Ensley, Ala. Phone 6-5762.

WANTED TO BUY

WANTED—PIPE ORGAN IN EXCELLENT condition, state complete details and information. A. HEFFERAN, H & M Theatres, Coopersville, Mich.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

1944 EDITION OF FAME READY SOON. EVERY exhibitor should have a copy. An annual audit of motion picture and radio personalities. Limited supply. Send \$1 today. QUIGLEY BOOKSHOP, Rockefeller Center, New York 20.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

Paramount Shifts Lewellen

W. C. Lewellen, Paramount southwestern district advertising representative, has been assigned to the studio to handle exploitation of important pictures.

NEW EQUIPMENT

COMPLETE NEW SOUND EQUIPMENT, rotary stabilizer, high fidelity, powerful amplifier, stage and monitor speakers, \$850. BODELSON, 10-38 Jackson Ave., Long Island City.

BOX OFFICE BOWL HEATERS, \$9.50; VICTORY carpet, all colors, \$2.49 sq. yrd.; pickup pans with handle, \$1.27; colored lamps, 15/25 watt, 20c; 40/60 watt, 23c; rechargeable flashlight batteries, \$2.20; collapsible 36" x 48" beaded screens, \$11.50; rectifier bulbs, 15 ampere Gordos, \$6.95; 6 ampere Westinghouse, \$3.95; Nodraft speaking tubes, \$5.75; Suprex carbon savers, 98c. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW PAIR LATEST TYPE HOLMES, 2000 FOOT magazines, constant speed 1740 rpm motors, amplifier, speaker. BOB JENNINGS, Brookfield Center, Conn.

USED EQUIPMENT

ROCKOLA 12 RECORD JUKE BOX WITH RECORDS, \$77.50; Peerless condenser lenses, \$3.95; reflectors, 50% discount; aluminum marquee letters, fit Adler, Wagner, etc., 9" standard, 95c; 9" deluxe, \$1.25; 12" deluxe, \$1.75; 16" deluxe, \$3.95; 30 ampere rectifiers with tubes, \$99.50. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

358 AMERICAN SEATING BALL BEARING 3/4" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, \$3.50 each; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

LARGE EXHAUST FAN 20-25 HORSEPOWER motor, suitable for theatre, auditorium or factory. Also Moller 3-manual pipe organ, excellent condition. MRS. MARY CHECK, 438 S. Brown St., Lewistown, Pa.

CLOSING AND SELLING COMPLETE THEATRE equipment, two machines, 225 seats, A1 condition, \$1,000. ART KELSO, Orland, Ind.

STUDIO EQUIPMENT

HOLLYWOOD 16MM. RECORDING CAMERA, double system; 400' magazine; synchronous motor; A.C. power pack; high fidelity volume indicator amplifier; dynamic microphone; Berndt-Maurer type Galvanometer; cables, etc. Worth \$1,500. Special, \$795. Bell & Howell 5 way sound printer, \$2,250. Reduction printers, from \$750. Send for Laboratory and Recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

Keyser Visits Cuba

G. R. Keyser, foreign advertising and publicity manager for Warner Brothers, left last Monday for a two-week trip to the company's branch office in Havana.

OBITUARIES

William J. Carroll, Exhibitor, Dies at 67

William J. Carroll, 67, theatre operator, and active in the industry for 30 years, died in Jackson, Mich., January 3. Mr. Carroll was one of the oldest exhibitors in Michigan.

Charles A. Sandblom

Charles A. Sandblom, 65, architect, who designed interiors for William Fox Theatres, died in New York January 8. Mr. Sandblom, who was born in Sweden, came to the United States and specialized in theatre architecture.

William J. Smith

William J. Smith, one time manager of Loew's Stillman and recently manager of the Ridge theatre, Cleveland, died on January 2. A son, Thomas, and a daughter, Alice, survive.

Mrs. Robert North

Mrs. Robert North, wife of the Republic producer, died in Hollywood January 8, following a long illness. Mrs. North leaves, besides her husband, a son and a daughter.

John L. Black

John L. Black, 81, musician and vaudeville entertainer, died at his home in Hamilton, Ohio, January 4. Mr. Black wrote the famous song, "Dardanella" and other popular tunes.

Reported Lost in Action

Russell Suchy, former doorman at Warners' Hippodrome, Cleveland, has been reported lost in the battle of Bougainville. He was 20 years old.

New York Truckers Are Seeking Equipment

Distributors and film carriers meeting Tuesday as a special sub-committee of the War Activities Committee, agreed to seek relief from a pressing shortage of film trucking equipment on the ground that the supplying of films to theatres is a locally essential activity. Assistance from the Office of Defense Transportation and Federal rationing authorities will be sought on the basis of the needs in each exchange area.

Reports prepared by Harry Grayson, carrier's attorney, showed that one of the 43 trucks in the New York fleet had run over 400,000 miles. Almost all of the equipment had several hundred thousand miles on the speedometer and the carriers reported that in view of the difficulties of repair and parts replacement a general breakdown was dangerously near.

Between 10 and 15 new trucks are urgently needed, it is reported. An appeal will be prepared to Federal authorities. At the Tuesday meeting were Henderson Richey, MGM; Fred Schwartz, Century Circuit; Irving Dollinger, New Jersey Allied; Robert Wolff and Ralph Pielow, representing the exchanges, and Morris Lane, president of the New York truckers association.

Pielow Named President of Film Board of Trade

Election of officers of the New York Film Board of Trade was held Wednesday at the home of Louis Nizer, general counsel and executive secretary. Those elected were Ralph Pielow, president, succeeding Henry Randel; Clarence Eiseman, first vice-president, succeeding Mr. Pielow; Jack Ellis, second vice-president, replacing Joe J. Lee; Ray Moon, treasurer, replacing Ben Abner. Robert J. Fannon was reelected secretary, and Joseph Felder replaced Leo Jacobi as sergeant-at-arms.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

SERVICE DATA

THE RELEASE CHART

Lifeboat

(Twentieth Century-Fox)

Personal Drama Adrift

Limiting his stage to the length and breadth of a lifeboat adrift on the Atlantic, Kenneth Macgowan has produced a film of unusual quality and frequent dramatic intensity. The principals are eight survivors of a torpedoed freighter and one from the U-boat which sent her down. These and the changing sea come to life as disaster, fear, thirst and death are built up swiftly under the careful direction of Alfred Hitchcock.

An excellent opening shows the last wail of the sinking ship, a trail of debris and finally a lone lifeboat carrying the luggage, typewriter and elegant person of an unperturbed international correspondent. Largely without her help, it is peopled by three crewmen, a volunteer nurse, a munitions manufacturer, a woman whose child has died in the water, a Negro steward and the submarine captain. Their reactions are confused, hysterical or phlegmatic, according to their backgrounds and temperament. Only the German—whose life is spared after the crew votes for his death, the civilians for "humanity" and the Negro doesn't vote at all—remains calm and purposeful.

It is he who amputates the leg of the injured sailor with a pocket knife, who steadies the boat in the storm and who finally takes command while the others, exhausted and without provisions, accept their lot as his prisoners. Only after the needless death of the sailor and the discovery that the German's superhuman strength is the result of secret supplies, do they rise against him and throw him over the side. They meet the supply ship toward which he was rowing in time to see her shelled and sunk.

Woven into this pattern are snatches of the life stories of the survivors, two romances and two deaths. There is an attempt to mirror the world's reaction to barbarous war in the conflict within the lifeboat. But the reactions of the individuals to their situation and each other provide the successful and often gripping dramatic interest.

The name of Hitchcock may be the biggest selling point for film audiences, although William Bendix is featured as the injured sailor, once again a rooter for the Dodgers. But the presence of Tallulah Bankhead will draw many who know her glamorous stage personality by experience or hearsay. Two screen newcomers, John Hodiak and Mary Anderson, show themselves to be unusually attractive and talented performers, while the veterans like Walter Slezak, Henry Hull and Hume Cronyn, give excellent portrayals. Canada Lee, also from the stage, plays the steward with a fine appreciation of the contrast made by the resourceful, God-fearing man, ignored by his companions and hating violence.

The original story by John Steinbeck and the screenplay by Jo Swerling do not quite succeed in making their point clear. Ending on the note

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

of "What can be done with the German people?" the film loses force. It succeeds in holding interest, however, and achieves some reality in part because of its experimental nature and more particularly by the excellence of its cast.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 28, 1944. Running time, 98 mins. PCA No. 9598. General audience classification.

Connie Porter	Tallulah Bankhead
Gus	William Bendix
The German	Walter Slezak
Alice	Mary Anderson
Kovac	John Hodiak
Ritterhouse	Henry Hull
Mrs. Higgins	Heather Angel
Stanley Garrett	Hume Cronyn
Joe	Canada Lee

Ali Baba and the 40 Thieves

(Universal)

Technicolored Escapism

"Ali Baba and the Forty Thieves" follows after Universal's "Arabian Nights" and "White Savage" in the format of fable-plus-fantasy with scarcely a variation as to style, quality or marketability. Sabu is absent from this number, replaced in a manner of speaking by Turhan Bey, but Maria Montez is again the damsel in distress and Jon Hall the hero who rescues her. Again the objective is to provide escapism and nothing more, and this is accomplished.

Again, too, the screen is filled with colorful settings in which brilliantly costumed actors disport themselves, struggle, suffer, escape, venture and dare, uttering lines of dialogue which, often as not, overtax both credulity and the skill of the performers. It is in this department that Edmund L. Hartman, who dredged up the plausible and actionful story from the depths of "A Thousand and One Nights," lets down his players and his customers, occasionally to the embarrassment of all concerned. But that's a report for the minority, a detail of small consequence to the majority whose eyes are kept too busy absorbing Technicolor and pulchritude to give attention to the evidence of their ears.

This third in the series, which is not specifically a series but rather a sequence of sub-jectively related units, was produced by Paul Malvern and directed by Arthur Lubin, both craftsmen bestowing upon the project the maximum professional concentration.

Apart from the principals, Andy Devine

stands out, getting more laughs than his lines justify by sheer force of personality, while Kurt Katch registers no less conspicuously. But on the other side of the balance sheet is the Mongol Khan, whose mishandling of speeches that would have taxed the artistry of a Barrymore made the preview audience laugh a couple of times when it wasn't supposed to.

Previewed at the Pantages theatre in Hollywood, where a Thursday night audience took the offering in the spirit in which it was tendered. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, January 14, 1944. Running time, 87 min. PCA No. 9665. General audience classification.

Amara	Maria Montez
Ali	Jon Hall
Jemail	Turhan Bey
Andy Devine	Scotty Beckett
Puglia	Kurt Katch
Moroni Olsen	Frank
Fortunio	Bunonova
Harry	Cording
Ramsay	Ames
Noel	Cravet
Crispin	Martin
Belle	Mitchell
Yvette	Duguay

None Shall Escape

(Columbia)

First Post-war Picture

First to cross the preview line with a picture purporting to depict the post-war world, Columbia proffers here the envisionment of a war-guilt trial such as is contemplated for individuals brought to account by the United Nations after peace has come. The scene is Warsaw, the accused is a Nazi officer responsible for much that happened in Poland, and the jury is made up of representatives of all the United Nations.

As producer, Samuel Bischoff, after using this setting as the device for depicting Nazi criminality with more candor and less reserve than has been done before, stops short of passing judgment and pronouncing sentence. He concludes the film with two stretches of wordage, in one of which the accused Nazi promises the tribunal that Nazism shall rise again and triumph. In the other, which follows immediately and had better not be lopped off in exhibition, the chief magistrate faces the camera and places the case in the audience's lap.

Witnesses who testify against the Nazi trace his record of bestiality from the close of World War One through the years of peace and World War Two, specifically covering rapes, murders, deceptions, acts of treason, assorted brutalities, committed in 1919, 1923, 1939 and thereafter. As written by Lester Cole, from a story by Alfred Neuman and Joseph Thaw, these flashbacks transcend previous presentations of similar material in frankness and forcefulness of treatment.

Andre De Toth directed steadily. Burth Kelly functioned as associate producer. Alexander Knox and Marsha Hunt head a balanced cast.

Interesting to the trade as the first try at depicting post-war events, the film does not finish what it starts. Meanwhile it dwells long on

sordid material which takes it out of the realm of suitability for juveniles.

Previewed at the Ambassador Hotel theatre to the press and members of the Friends of Poland Society, the film drew some applause at intervals during the screening. Reviewer's Rating: Fair.—W. R. W.

Release date, February 3, 1944. Running time, 85 mins. PCA No. 9641. Adult audience classification.
Maria PacierkowskaMarsha Hunt
Wilhelm GrimmAlexander Knox
Father WareckiHenry Travers
Karl GrimmErik Rolf
Richard Crane, Dorothy Morris, Richard Hale, Ruth Nelson, Kurt Kreuger, Shirley Mills, Elvin Field,

Charlie Chan in the Secret Service

(Monogram)
Series Renewed

Again presenting Sidney Toler as Earl Derr Biggers' Chinese criminologist, the series obtained by Monogram from Twentieth Century-Fox continues now without perceptible variation from style or standard. Showmen who exploit the attraction as the return of the favorite will be well within the facts.

In this adventure, written by George Callahan, Chan is brought into the case of a murdered inventor whose passing has occurred while his house is full of plausible guests who pass in review as logical suspects while Mantan Moreland provides comedy relief. The solution of the mystery occurs in due time, with satisfactory explanation, and there's just a touch of patriotic flavor in the background circumstances.

The production, by Philip N. Krasne and James S. Burkett, and direction by Phil Rosen measure up to the responsibilities snugly.

Previewed at the Orpheum theatre, Los Angeles, where the audience manifested by laughs in the right places its endorsement of the offering. Reviewer's Rating: Good.—W. R. W.

Release date, February 14, 1944. Running time, 65 min. PCA No. 9647. General audience classification.
ChanSidney Toler
InezGwen Kenyon
BirminghamMantan Moreland
Marianne Quon, Arthur Loft, Lelah Tyler, Benson Fong, Gene Stutenroth, Eddie Chandler.

Spider Woman

(Universal)

Sherlock Holmes Wins Again

Basil Rathbone as Sherlock Holmes, and Nigel Bruce as Dr. Watson push their expert portrayals to new heights in this number, best of the series, in part because the screenplay by Bertram Millhauser provides solid material with which to work and in part because Gale Sondergaard's performance as "the spider woman" of the title is of quality and merit matching theirs. Whether billed as the studio suggests, which is as above, or as "Sherlock Holmes and the Spider Woman," an optional title available to exhibitors whose audiences have been following the series with enthusiasm, the film stacks up as tops in its field.

The tale at bottom is an account of killings arranged to resemble suicides in order that the woman responsible for them may collect life insurance payments accruing from the deaths of her victims. As written by Millhauser and directed with skill and conviction by producer-director Roy William Neill, however, the story follows none of the worn grooves and stays within the confines of plausibility, if not logic, at all times.

The place is London, the period is now, but there is no way or reference to war in the film.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, January 21, 1944. Running time, 63 mins. PCA No. 7430. General audience classification.
Sherlock HolmesBasil Rathbone
Dr. WatsonNigel Bruce
Spider WomanGale Sondergaard
Dennis Howey, Vernon Downing, Alec Craig, Arthur Hohl, Mary Gordon.

20TH-FOX SCHEDULES BRITISH FILM

"Uncensored", a story of the underground movement in Belgium, which was filmed in England under the direction of Anthony Asquith, will be released in this country on January 21st by Twentieth Century-Fox. Eric Portman heads the cast which includes Phyllis Calvert, Frederick Culley, Raymond Lovell, Griffith Jones and Peter Glenville. The review in Motion Picture Herald, issue of August 1, 1942, said in part: "It is an exciting and inspiring theme, with the ultimate result making as much appeal on lines of melodramatic excitement as on patriotic fervor".

Westward Bound

(Monogram)

Land Grab Stymied

The Trail Blazers, Ken Maynard, Hoot Gibson and Bob Steele, ride once more to the rescue of oppressed ranchers in "Westward Bound," produced and directed by Robert Tansey. Through use of Gibson's roping skill, and a decided increase in riding tricks to step things up, Tansey delivers a formula plot Westerns with an upswing of action and comedy.

The trio arrives on the scene in Montana Territory just as an unscrupulous secretary to the land commissioner, a crooked banker, and their henchmen are about to drive the ranchers from the land. The crooks plot to seize the land before Montana is voted statehood. They trap the culprits when Maynard is made marshal of the town, but have to shoot and fight it out before bringing all of them to book, with Gibson using dynamite to round up the band. The script is by Elizabeth Beecher and Francis Kavanaugh from an original by the latter and Robert Emmet.

Reviewed at the Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, January 17, 1944. Running time, 59 mins. PCA No. 9729. General audience classification.
Ken Maynard, Hoot Gibson, Bob Steele, Betty Miles, John Bridges, Harry Woods, Karl Hackett, Weldon Heyburn, Hal Price, Roy Brent, Frank Ellis.

Raiders of the Border

(Monogram)

Rustlers Thwarted

Johnny Mack Brown, as U. S. Marshal Nevada, together with Raymond Hatton as Sandy, his officer pal, again ride to the rescue of oppressed ranchers suffering from depredations of cattle rustlers along the border.

The picture, produced by Scott R. Dunlap with John P. McCarthy directing from a script by Jess Bowers, has more punch to its riding scenes, chases and fights than some of the recent Westerns, but the plot follows formula.

When Nevada and Sandy discover rustlers have killed a trading post freight driver, Sandy takes his place. Operating the post is a girl, Ellen Hall, in love with a young rancher whose foreman she suspects. Nevada ties the foreman in with the rustlers, captures him, and he and Sandy take the rest of the gang prisoners. They leave the girl and her rancher sweetheart facing a brighter future.

Seen at Hitching Post theatre, Hollywood. Reviewer's Rating: Good.—J. C.

Release date, Jan. 31, 1944. Running time, 53 min. PCA No. 9780. General audience classification.
NevadaJohnny Mack Brown
SandyRaymond Hatton
Craig Woods, Ellen Hall, Bob Thompson, Raphael Bennett, Edmund Cobb, Ernie Adams, Dick Alexander.

Riders of the Deadline

(UA-Sherman)

Hopalong Cassidy

Some excellent scenic effects and the presence of William Boyd make this otherwise average Western passable for non-Western fans and acceptable for the avid followers of the doings of Hopalong Cassidy. It is short on humor and love interest and long on flying horses' hoofs and the usual Western conflicts involving villain and hero.

Mr. Boyd rides the ranges once again in the interest of law and order, this time as a Texas Ranger who makes an ostensible break with his outfit and his captain, whom he openly slaps in the face, and joins the villains' camp as a one-time Ranger in bad repute. This situation is an old one to cinemaland, and the results are invariably the same. Hopalong unmasks the "solid citizen"—in this case the town banker—behind the riders opposing law and order, a band engaged in the smuggling of guns into Mexico.

The ubiquitous mortgage is on hand for the villains to use as a tool against a girl and her brother. But Hopalong and his two pals, played by Andy Clyde and Jimmy Rogers, save the ranch for the girl after the brother has been murdered. Confessions of multiple perfidies come as usual with dying gasps.

The direction by Lesley Selander makes the most of the screenplay by Bennett Cohen.

Seen at the New York theatre, New York. Reviewer's Rating: Fair.—BERT HICKS.

Release date, December 3, 1943. Running time, 70 min. PCA No. 9502. General audience classification.
Hopalong CassidyWilliam Boyd
California CarlsonAndy Clyde
JimmyJimmy Rogers
Richard Crane, William Halligan, Frances Woodward, Tony Ward, Bob Mitchum, Jim Bannon, Hugh Prosser, Herb Rawlinson.

Death Rides the Plains

(PRC Pictures)

For Western Fans

The title could almost serve as a thumb-nail synopsis of this Western. A gang of desperadoes advertise a ranch for sale at bargain rates calling for cash. The prospective buyers ride the plains to what they erroneously believe to be a rendezvous with the seller, but invariably end up in a rendezvous with death. It is simply a racket macabre. The pistol shooting villains waylay the riders and lift their bank-rolls, but only after killing them.

But comes the victim who is left for dead when he is not dead, and enter the Lone Rider, masquerading as a bandit, who preserves the live specimen of perfidy on the plains, doctoring his wounds in an isolated cabin. Rocky Cameron is the Lone Rider, and Rocky, who is not really a Lone Rider, because he has as a constant companion Fuzzy Jones, sets out to protect would-be ranch buyers from the murderous thieves. He succeeds, but not without considerable difficulty. The victim has a daughter, Virginia, who suspects Rocky of being the villain. And then as the story enters its denouement Rocky and Fuzzy expose the guilty Ben Gowdey and his henchmen, and all those on the side of law and order and who still survive, live happily ever after.

In short it is a case of death riding the plains with the conventional ending. Fuzzy, played by Al St. John, provides some good slapstick humor. Above all, Ray Bennett in the role of Gowdey is to be commended for his work. He is an actor of exceptional abilities.

Sam Newfield directed, and Sigmund Neufeld produced.

Seen at the New York theatre. Reviewer's Rating: Fair.—B. H.

Release date, May 7, 1943. Running time, 55 mins. PCA No. 9250. General audience classification.
Rocky CameronBob Livingston
Fuzzy JonesAl (Fuzzy) St. John
Nica Doret, Ray Bennett, I. Stanford Jolley, George Chesebro, John Elliott, Kermit Maynard, Slim Whitaker, Karl Hackett.

ADVANCE SYNOPSSES

and information

ROAD TO UTOPIA

(Paramount)

PRODUCER: Paul Jones. **DIRECTOR:** Hal Walker. **PLAYERS:** Bing Crosby, Bob Hope, Dorothy Lamour, Hillary Brooke, Jack LaRue, Robert Barrat, Nestor Paiva.

COMEDY-DRAMA. This, reportedly the last of the "Road" pictures for Crosby, Hope and Lamour, deals with the story of a girl left a fabulous gold mine. Two confidence men obtain the map of the mine in Alaska. Crosby and Hope come by it through a series of misadventures, and she suspects they are the ones who stole it. Each of them has a half of the map, which they tore in half to be sure neither would double-cross the other. She makes a play for first one and then the other, finally marries Hope but cannot forget Crosby.

THE SEVENTH CROSS

(M-G-M)

PRODUCER: Pandro S. Berman. **DIRECTOR:** Fred Zinnemann. **PLAYERS:** Spencer Tracy, Signe Hasso, Hume Cronyn, Steve Geray, Herbert Rudley, Kurt Katch, Jessica Tandy.

WAR DRAMA. A story of the escape from a Nazi concentration camp, before Hitler's hordes marched on Poland, by seven anti-Nazi Germans. The chase of the seven through most of Europe by the Gestapo results in the capture of six, all of whom are put to death on crosses. The seventh cross awaits the capture of the seventh Nazi-hater. Assisted by a German girl with whom he had been in love in Germany's better days, he escapes into Holland, with the implication left in the story that they will meet again.

THE CURSE OF THE CAT PEOPLE

(RKO Radio)

PRODUCER: Val Lewton. **DIRECTOR:** Mark Robson. **PLAYERS:** Simone Simon, Kent Smith, Jane Randolph, Julia Dean, Ann Carter, Elizabeth Russell.

HORROR DRAMA. In "The Cat People," Kent Smith's wife, Simone Simon, who believed she might turn into a cat, is killed, and in this one he weds Jane Randolph, the secretary in the former picture, with whom he had fallen in love. They have a child remarkably like Simone who displays unusual fairy tale ideas. She receives a wishing ring from a deranged actress and wishes for a friend. The friend comes—Simone Simon's ghost—and she is happy until Simone learns she's drawing further away from her parents, so she disappears. The child becomes more normal, and the end has a surprise twist.

THE HORN BLOWS AT MIDNIGHT

(Warners)

PRODUCER: Mark Hellinger. **DIRECTOR:** Raoul Walsh. **PLAYERS:** Jack Benny, Alexis Smith, Reginald Gardiner, Guy Kibbee, Franklin Pangborn, Ethel Griffies, Allyn Joslyn, John Alexander, Isobel Elsom, Mike Mazurki.

FARCE: Jack Benny plays the part of an angel whom "The Big Man" sends down to earth on a special mission. From his place playing the trombone in a heavenly band he's assigned to see that the earth is destroyed because of its corruption. Several other fallen angels, who have preceded him on the same mission

try to dissuade him. When everything is set, he's to blow a blast upon his trombone at midnight and the earth will disintegrate. Alexis Smith plays his heavenly girl friend but Jack is the irrepressible inter-planetary playboy.

CHIP OFF THE OLD BLOCK

(Universal)

ASSOCIATE PRODUCER: Bernard Burton. **DIRECTOR:** Charles Lamont. **PLAYERS:** Donald O'Connor, Ann Blyth, Helen Broderick, Peggy Ryan, Walter Catlett, Arthur Treacher, Helen Vinson.

COMEDY WITH MUSIC. For two generations the seafaring men of the Corrigan family have been bad medicine for the actresses of the Marlowe family. Grandfather Corrigan jilted musical comedy star Glory Marlowe at the turn of the century. Later his son, Jud, had a hectic love affair with Glory the second, also an actress, and the wedding was called off. Finally Don Corrigan falls for Glory the third, with his courtship complicated by family opposition and other entanglements. He finally straightens it all out, puts Glory over on the stage, and besides winning his girl he brings his father and Glory's mother together again.

AT NIGHT WE DREAM

(Columbia)

PRODUCER: Lou Edelman. **DIRECTOR:** Charles Vidor. **PLAYERS:** Merle Oberon, Paul Muni, Cornel Wilde, Howard Freeman, Nina Foch, George Coulouris, George Macready, Ivan Triesault, Maurice Tauzin, Sig Arno, Dawn Bender, Joan Frank.

MUSICAL DRAMA. This is the story filmed in Technicolor of Frederic Chopin, his music teacher, Joseph Elsner, and Chopin's great love, Miss George Sand. It traces the life of Chopin from the 1830's when the Czar invaded Poland and the composer's part in the revolutionary group in that country. It hinges on the struggle of his teacher to persuade him to help his revolutionary friends and Miss Sand to keep him to herself. She takes Chopin away for a love interlude, but the teacher finally wins out when he shows how some of his former friends are being mistreated by the Russians. Chopin leaves his love and tours Europe giving concerts to raise money to aid the revolutionaries.

AND NOW TOMORROW

(Paramount)

PRODUCER: Fred Kohlmar. **DIRECTOR:** Irving Pichel. **PLAYERS:** Loretta Young, Alan Ladd, Susan Hayward, Barry Sullivan, Cecil Kellaway, Beulah Bondi, Grant Mitchell.

DRAMA. Two sisters in a New England town have been left the mill which supports the community. Loretta Young, engaged to Barry Sullivan, loses her hearing through illness. The other sister, Susan Hayward, returns from abroad and falls in love with Sullivan. Miss Young seeks medical aid to cure her deafness and is about to give up hope when a doctor in Canada puts her in touch with Alan Ladd, who is bitter against the mill owner family for wrongs done to his father. He finally agrees to help the girl with a new method of treating deafness he has devised, and cures her. During the treatments they fall in love with each other.

MEET ME IN ST. LOUIS

(M-G-M)

PRODUCER: Arthur Freed. **DIRECTOR:** Vincente Minnelli. **PLAYERS:** Judy Garland, Margaret O'Brien, Joan Carroll, Gloria de Haven, Mary Astor, Tom Drake, Leon Ames, Lucille Bremer, Tommy Batten, Hank Daniels, Harry Davenport, Hugh Marlowe, Robert Sully.

DRAMA WITH MUSIC. This is a nostalgic story of a St. Louis family back in the days of the centennial celebration marking the Louisiana Purchase, with the song "Meet Me in St. Louis" as the theme of the picture. It concerns the romance of the eldest daughter, Judy, and the boy next door, and her father's desire to go to New York, which she fears will wreck her romance.

OUTLAW'S ROUNDUP

(PRC)

PRODUCER: Alexander Stern. **DIRECTOR:** Harry Fraser. **PLAYERS:** Dave O'Brien, Jim Newill, Guy Wilkerson.

WESTERN DRAMA. In order to capture a band of cutthroats hiding in Devil's Gulch, the Texas Rangers plant a story of the escape from prison of their mysterious leader whom none of the gang had ever seen without a mask. Tex poses as the bandit leader and gains the confidence of the outlaws, but the bandit leader actually escapes, comes to Devil's Gulch and proves his identity. Tex is made prisoner, a cache of stolen gold is dug up, but just as the band prepares to kill Tex the Sheriff and Tex's pals ride to the rescue.

MAKE YOUR OWN BED

(Warners)

PRODUCER: Alex Gottlieb. **DIRECTOR:** Peter Godfrey. **PLAYERS:** Jack Carson, Jane Wyman, Irene Manning, Alan Hale, Faye Emerson, George Tobias, Ricardo Cortez, Robert Shayne, Kurt Katch, Monte Blue, Marjorie Hoshelle, Lynne Baggett.

COMEDY. A couple residing in the country are unable to obtain servants, due to the war and attendant manpower shortage, with most servants having taken jobs in defense industries. They decide to solve the problem by employing a couple of detectives to pose as butler and maid to solve a fabricated crime. Carson and Miss Wyman play the detectives, find some old love letters of their mistress and discover she is in a serious predicament, from which they extricate her.

MEN ON HER MIND

(PRC)

PRODUCER: Alfred Stern. **DIRECTOR:** Wallace Fox. **PLAYERS:** Mary Beth Hughes, Edward Norris, Alan Edwards, Ted North, Luis Alberni, Kay Linaker, Claire Rochelle.

DRAMA. Lily Durrell looks back upon her life after a successful radio debut. The film traces her struggles from childhood in an orphanage through a series of adventures and misadventures in which three different men fall in love with her. She is offered wealth and position on one hand and love of a struggling professor of music on the other. After thinking over the steps which have led to her success she decides on the latter and goes to him.

SHORT SUBJECTS CHART

index to reviews, synopses

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
ALL STAR COMEDIES (Average 17 Min.)			
4436	Here Comes Mr. Zerk....	7-23-43	1415
4468	Higher than a Kite.....	7-30-43	1472
1943-44			
5425	Shot in the Escape.....	8-6-43	1535
5401	I Can Hardly Wait.....	8-13-43	1535
5426	Farmer for a Day.....	8-20-43	1535
5427	Quack Service	9-3-43	1534
5409	Pitchin' In the Kitchen..	9-10-43	1543
5402	Dizzy Pilots	9-24-43	1576
5421	A Rookie's Cookie.....	10-8-43	1598
5428	Garden of Eatn'.....	10-22-43	1637
5429	You Dear Boy.....	11-4-43	1637
5403	Phony Express	11-18-43	1637
5430	He Was Only Feudin'....	12-3-43	1677
5410	Who's Hugh?	12-17-43	1697
5404	A Gem of a Jam.....	12-30-43	1697
5431	To Help Is Human.....	1-14-44	....
5432	Dr. Feel My Pulse.....	1-21-44	....
5405	Crash Goes the Hash.....	2-5-44	....
5433	Bachelor Daze	2-17-44	....
5434	His Tale Is Told.....	3-4-44	....
COLOR RHAPSODIES (Average 7 Minutes)			
4510	He Can't Make It Stick..	7-23-43	1415
4511	A Hunting We Wen't Go..	8-23-43	1472
1943-44			
5501	The Rocky Ruin to Ruin..	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder Mystery	1-20-44	....
PHANTASIES CARTOONS (Average 9 Min.)			
4710	The Fly in the Ointment..	7-23-43	1415
4711	Dizzy Newsreel	8-27-43	1472
1943-44			
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam.....	11-12-43	1637
5703	The Playful Pest.....	12-3-43	1677
5704	Polly Wants a Doctor....	1-6-44	....
5705	Magie Strength	2-4-44	....
5706	Lionel Lion	3-3-44	....
FOX & CROW (8 Minutes)			
5751	Room and Bored.....	9-30-43	1576
5752	Way Down Yonder in the Corn	11-25-43	1659
5753	The Dream Kids.....	2-25-44	....
FILM VODVIL (10 Minutes)			
5951	No. 1 Mousie Powell....	9-10-43	1597

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to July, 1943, see pages 1510, 1511 and 1512.

Prod. No.	Title	Rel. Date	P.D. Page
5952	No. 2 Cootie Williams....	10-8-43	1598
5953	No. 3 Featuring Zeb Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix....	1-7-44	....
COMMUNITY SING (Series 7) (9 Minutes)			
5651	No. 1 On a Wing and a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys..	8-27-43	1535
5653	No. 3 Patriotic Songs....	9-24-43	1543
5634	No. 4 Baby Smiles at Me..	10-22-43	1637
5655	No. 5 Whistlin' in Wyomin'	11-25-43	....
5656	No. 6 Pistol Packin' Mama	12-10-43	1697
5657	No. 7 Christmas Carols..	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718

PANORAMICS (Average 9 Minutes)			
5901	Birds on the Wing.....	8-26-43	1535
5902	Babies by Bannister.....	10-1-43	1576
5903	Camera Digest	1-14-44	....

SCREEN SNAPSHOTS (Series 22) (10 Minutes)			
5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	....
5857	No. 7	2-18-44	....

WORLD OF SPORTS (10 Minutes)			
4809	Sweeping Ours	7-29-43	1472
1943-44			
5801	Kings of Basketball.....	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions.....	10-29-43	1637
5804	Ten Pin Aces.....	11-26-43	1659
5805	Winged Targets	12-24-43	1718
5806	Follow Through	2-18-44	....
5807	Golden Gloves	3-17-44	....

LI'L ABNER			
5601	Amoozin' but Confoozin'..	1-28-44	....

M-G-M			
TWO REEL SPECIALS (Average 20 Minutes)			
A-403	Shoe Shine Boy.....	12-25-43	1718
FITZPATRICK TRAVELTALKS (Color) (9 Minutes)			
T-420	Scenic Oregon	6-26-43	1397
T-421	Glimpses of Mexico.....	8-21-43	1595
T-422	Over the Andes.....	9-25-43	1698

1943-44			
T-511	Thru the Colorado Rockies	10-23-43	1637

Prod. No.	Title	Rel. Date	P.D. Page
T-512	Grand Canyon—Pride of Creation	11-27-43	1677
T-513	Salt Lake Diversions....	12-25-43	1697
T-514	Day in Death Valley....	1-22-44	....

PETE SMITH SPECIALTIES (Average 9 Minutes)			
S-469	Seventh Column	7-31-43	1472
S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942..	9-25-43	1598
S-473	Tips on Trips.....	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697

1943-44			
S-551	Practical Joker	1-8-44	....

PASSING PARADE (Average 10 Minutes)			
K-485	Trifles That Win Wars..	7-17-43	1430
K-486	Forgotten Treasure	7-24-43	1460
K-487	Nursery Rhyme Mysteries..	7-31-43	1466
K-488	Storm	10-23-43	1598
K-489	To My Unborn Son.....	10-30-43	1637
K-490	This Is Tomorrow.....	11-27-43	1659

MINIATURES (10 Minutes)			
M-439	Journey to Yesterday...7-	17-43	1460
M-440	Ode to Victory.....	7-31-43	1512
1943-44			
M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four.....	12-25-43	1718
M-583	No News Is Good News..	12-18-43	1697

OUR GANG COMEDIES (Average 10 Minutes)			
C-496	Election Daze	7-31-43	1535
C-497	Little Miss Pinkerton...9-	18-43	1598
C-498	Three Smart Guys.....	10-23-43	1637

TECHNICOLOR CARTOONS (Average 8 Minutes)			
W-450	The Uninvited Pest....7-	17-43	1442
W-451	One Ham's Family.....	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
W-454	What's Buzzin' Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697

SPECIAL RELEASE			
X-460	These Are the Men.....	9-1-43	1496

PARAMOUNT			
UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)			
L2-6	No. 6	9-17-43	1576
1943-44			
L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	....

SUPERMAN COLOR CARTOONS (Average 9 Minutes)			
W2-5	Superman, Secret Agent..	7-30-43	1430

Prod. No.	Title	Rel. Date	P.D. Page
HEADLINERS (Average 10 Minutes)			
A2-10	Sing, Helen, Sing.....	8-6-43	1512
A2-11	Three Bears in a Boat..	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything...	9-24-43	1617

MADCAP MODELS (Color) (Average 7 Minutes)			
U2-6	The Truck That Flew....	8-6-43	1430
1943-44			
U3-1	Jasper Goes Fishing.....	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper.....	1-21-44	....

POPEYE THE SAILOR (Average 7 Minutes)			
E2-10	Happy Birthdaze	7-16-43	1535
E2-11	Wood Peckin'	8-6-43	1535
E2-12	Cartoons Ain't Human..	9-3-43	1543

1943-44			
E3-1	Her Honor the Mare....	11-26-43	1658
E3-2	Marry Go Round.....	12-31-43	....

POPULAR SCIENCE (Color) (10 Minutes)			
J2-6	No. 6	8-13-43	1506

1943-44			
J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677

SPEAKING OF ANIMALS (Average 9 Minutes)			
Y2-5	Speaking of Animals in the Garden	8-20-43	1543
Y2-6	Speaking of Animals in the Desert	9-24-43	1617

1943-44			
Y3-1	Tails of the Border.....	12-17-43	1677
Y3-2	In Winter Quarters.....	1-28-44	....

SPORTLIGHTS (Average 10 Minutes)			
R2-9	Where Cactus Grows.....	7-30-43	1430
R2-10	All Sails Set.....	9-10-43	1506

1943-44			
R3-1	Mermals on Parade.....	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun.....	12-24-43	1677
R3-4	Swimcapades	1-14-44	....

MUSICAL PARADE (20 Minutes)			
FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance....	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	....

LITTLE LULU			
D3-1	Eggs Don't Bounce.....	1-28-44	....
D3-2	Hullaba-lulu	2-25-44	....

NOVELTOON			
P3-1	No Mutton fer Nuttin'..	11-26-43	1677
P3-2	Hen Pecked Rooster.....	2-18-44	....

RKO			
DISNEY CARTOONS (Color) (7 Minutes)			
34,106	Victory Vehicles	7-30-43	1430
34,107	Reason and Emotion....	8-27-43	1535

Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo.....	10-15-43	1597
34,109	The Old Army Game.....	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718

SPORTSCOPE			
(Average 9 Minutes)			
34,310	Racing Royalty	7-21-43	1374
34,311	Cloud Chasers	6-18-43	1415
34,312	Champion Maker	7-16-43	1472
34,313	Barnyard Golf	8-13-43	1576

1943-44			
44,301	Field Trial Champions..	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes.....	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677

HEADLINER REVIVALS			
(Average 19 Minutes)			
43,201	Harris in the Spring....	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell.....	12-3-43	1677

EDGAR KENNEDY			
(Average 17 Min.)			
43,401	Not on My Account.....	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637

LEON ERROL			
(Average 17 Minutes)			
43,701	Seeing Nellie Home.....	9-3-43	1598
43,702	Cutie on Duty.....	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598

VICTORY SPECIALS			
34,204	Oil Is Blood.....	9-23-43	1617

FLICKER FLASH BACKS			
(Average 9 Minutes)			
44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1609
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718

THIS IS AMERICA			
(Average 19 Min.)			
33,110	Broadway Dim-Out	7-30-43	1472
33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight.....	10-1-43	1576
33,113	Children of Mars.....	10-21-43	1606
1943-44			
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero.....	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718

20TH CENTURY-FOX			
MOVIETONE ADVENTURES (Color)			
(Average 9 Minutes)			
4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade..	1-14-44	1718

(Black and White)			
4201	Sails Aloft	3-31-44	1659
MAGIC CARPET (Color)			
(9 Minutes)			
4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy.....	10-15-43	1543
4156	Kingdom of Treasure....	12-3-43	1658
4154	A Volcano Is Born.....	12-24-43	1718
4155	Realm of Royalty.....	2-4-44	1718
4153	Steamboat on the River..	3-10-44	1659

SPORTS REVIEWS			
(Average 9 Min.)			
4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War.....	10-29-43	1576

Prod. No.	Title	Rel. Date	P.D. Page
TERRYTOONS (Technicolor)			
(7 Minutes)			
4501	Mighty Mouse Rides Again	8-8-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt.....	9-17-43	1543
4504	Down with Cats.....	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lion and the Mouse.....	11-12-43	1637
4507	Yokel Duck Makes Good.	11-26-43	1659
4508	The Hopeful Donkey.....	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville...	1-7-44	1658
4511	Wreck of the Hesperus...	2-11-44	1658

MARCH OF TIME			
(Average 18 Minutes)			
V9-12	Bill Jack vs. Adolf Hitler.	7-16-43	1430
V9-13	And Then Japan.....	8-13-43	1472

1943-44			
V10-1	Airways to Peace.....	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis.....	11-5-43	1606
V10-4	Naval Log of Victory....	12-3-43	1658
V10-5	Upbeat in Music.....	12-31-43	1697

DRIBBLE PUSS PARADE			
(9 Minutes)			
4901	Fuss and Feathers.....	10-29-43	1617

AMERICA SPEAKS			
3852	Women in Blue.....	7-16-43	1535

UNITED ARTISTS			
WORLD IN ACTION			
(21 Minutes)			
....	War for Men's Minds....	8-13-43	1512
....	The Labor Front.....	11-19-43	1658
(12 Minutes)			
....	Raid Report	11-12-43	1718

UNIVERSAL			
COLOR CARTUNE			
(Average 7 Min.)			
724R	Ration Bored	7-26-43	1512

1943-44			
8137	Meatless Tuesday	12-20-43	1658

SWING SYMPHONIES			
(Average 7 Min.)			
7235	Pass the Biscuits Mirandy.	8-23-43	1512

1943-44			
8231	Boogie Woogie Man.....	9-27-43	1557
8332	Greatest Man in Siam....	.....	1718

PERSON—ODDITIES			
(Average 9 Min.)			
7382	Western Cowgirl	7-19-43	1472
7383	Cactus Artist	8-23-43	1472

1943-44			
8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen....	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator.	12-20-43	....
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	....
8376	The Barefoot Judge.....	2-28-44	....

VARIETY VIEWS			
(9 Minutes)			
7362	Any Chicken Today?....	7-26-43	1512
7363	Yukon Outpost	8-30-43	1512
8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Mister Chimp Kales	.....	1658
.....	Calu	11-29-43	1658

1943-44			
8354	Wings in Record Time..	12-27-43	1697
8355	Amazing Metropolis	1-17-44	....
8356	Magazine Model	1-24-44	....
8357	Animal Tricks	2-21-44	....

MUSICALS			
(Average 15 Min.)			
7131	Smoke Rings	7-26-43	1472
7132	South Sea Rhythms.....	8-25-43	1472

1943-44			
8121	Hit Tune Serenade.....	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues.....	1-26-44	1718
8126	Sweet Swing	2-23-44	....

VITAPHONE			
TECHNICOLOR SPECIALS			
(Average 19 Minutes)			
8005	Mountain Fighters	8-7-43	1460

1943-44			
9001	Women at War.....	10-2-43	1543
9002	Behind the Big Top.....	11-27-43	1658
9003	Task Force	12-11-43	1677

FEATURETTES			
(20 Minutes)			
9101	Voices That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718

SPORTS PARADE			
(Average 10 Minutes)			
8412	Snow Sports	7-24-43	1400
8413	Dude Ranch Buckaroos...	8-14-43	1543

1943-44			
9501	Tropical Sportland	10-9-43	1697
9502	Desert Playground	11-13-43	1698
9503	Into the Clouds.....	1-1-44	1718
9504	Baa Baa Blacksheep.....	1-22-44	....

MELODY MASTER BANDS			
(10 Minutes)			
8510	U. S. Service Bands....	7-24-43	1442

1943-44			
9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance..	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band..	1-29-44	....

LOONEY TUNES CARTOONS			
(Average 7 Minutes)			
8610	Scrap Happy Daffy.....	8-21-43	1535
8611	Porky Pig's Feet.....	7-17-43	1480
8612	Daffy the Commando.....	11-20-43	1658
8613	Puss 'N' Booty.....	12-11-43	1658

BLUE RIBBON MERRIE MELODIES			
(Average 7 Minutes)			
9301	A Feud There Was.....	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo.....	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours...	1-15-44	....

MERRIE MELODIES CARTOONS (Color)			
(Average 7 Minutes)			
8717	Tin Pan Alley Cats.....	7-17-43	1460
8718	Wackiki Wabbit	7-3-43	1460
8719	Hiss and Make Up.....	9-11-43	1460
8720	Corny Concerto	9-25-43	1535

Prod. No.	Title	Rel. Date	P.D. Page
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1607
8723	Inki and the Minah Bird.	11-13-43	1637
8724	An Itch in Time.....	12-4-43	1658
8725	Little Red Riding Rabbitt	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659

1943-44			
9701	Meatless Fly-Day.....	1-29-44	....
9702	Tom Turk & Daffy.....	2-12-44	....

SANTE FE TRAIL WESTERNS			
(Average 20 Minutes)			
9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West....	10-30-43	1598
9109	Gun to Gun.....	1-8-44	....

VITAPHONE VARIETIES			
(Average 9 Minutes)			
9401	Our Alaskan Frontier....	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat...	12-18-43	1718

OFFICIAL U. S. VICTORY FILMS			
(Distributed by Various Major Exchanges)			
Wings Up	1315		
Mission Accomplished	1329		
Message from Malta.....	1367		
War Town	1367		
Black Marketing	1535		
Glamour Girls of 1943.....	1557		
Last Will and Testament of Tom Smith	1576		
Day of Battle.....	1617		
Suggestion Box	1617		
Chief Nelly Reports to the Nation....	1659		
Brothers in Blood.....	1659		
Family Fued	1659		
Food and Magic.....	1659		
Destination: Island X.....	1697		

BRITISH MINISTRY OF INFORMATION			
Silent Village	1415		
In the Drink.....	1496		
These Are the Men.....	1496		
The Last Hazard.....	1496		
Common Cause	1534		
Women of Britain.....	1534		
I Was a Fireman.....	1677		

SHORT SUBJECTS

reviews and synopses

FLICKER FLASHBACKS, NO. 6 (RKO-Pathé)

Those who saw D. W. Griffith in "The Eagle's Nest" in an earlier issue of this series will be able to follow his career in a later opus, "At the Crossroads of Life." He is the smooth suitor of a young woman who has taken to the stage against the stern precepts of her father. The second feature is a William S. Hart thriller, "The Fugitive," in which Bill runs afoul of the law and meets an untimely end at the hands of the Indians.

Release date, January 21, 1944 8½ minutes

CHICKEN LITTLE (RKO)

Disney has taken the old story of the rumor that the sky had fallen and its spread through the barnyard, added a good dose of "Mein Kampf" and turned out a fable of very modern politics. Mr. Fox starts the rumor, choosing Chicken Little as the weakest link in the community, and winds up with a fine chicken dinner.

Release date, December 17, 1943 9 minutes

SHOE SHINE BOY (MGM)

This is a story with music, comedy and a bit of a heart throb. Melvin Bryant plays a boy trying to earn enough money to buy a \$2 trumpet. He lands a spot in a cafe with the help of Sam Levene and Walter Catlett, and makes good. When a generous contract is brought for his signature, he turns it down, explaining that he only wanted to practice to be a good bugler for Uncle Sam's Army.

Release date, December 25, 1943 15 minutes

THE KID IN UPPER 4 (MGM)

The "kid" is just a youngster in uniform on a train going to an unknown future and dreaming of a still familiar past. The camera goes back to his family, the young people with whom he grew up and the girl who's waiting for him. The central character is played by Tommy Batten.

Release date, December 25, 1943 10½ minutes

CAPTAIN AMERICA (Rep.)

The character of a crusading district attorney, who becomes the adventuring "Captain America" to gather evidence for his difficult cases, has been transplanted from the comic feature to the screen in Republic's latest serial. Dick Purcell plays the dual role, assisted by Lorna Gray, with Lionel Atwill, Charles Trowbridge, Russell Hicks, George J. Lewis and John Davidson in the supporting cast.

The case combines Eastern mystery and modern racket-busting, as an archaeologist sets out to kill the surviving members of his expedition by means of the poison known as "The Purple Death." He has also acquired the "Thunder Bolt," a death-dealing machine, and gains access to a Life Restoring machine. His identity is in doubt for some time, but evidence pointing to his guilt piles up with each episode until the District Attorney is convinced and closes in.

John English and Elmer Clifton directed the serial, with W. J. O'Sullivan listed as associate producer. Royal Cole, Ronald Davidson, Basil Dickey, Jesse Duffy, Harry Fraser, Grant Nelson and Joseph Poland all had a hand in the screenplay.

Release date, January 29, 1944 15 episodes

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1716-1717.

DANGER AREA

British Ministry of Information

This is a brief pictorial report of the production of new explosives for war in a British factory. It follows an order from the British Admiralty from its receipt, through the unceasing 24-hour schedule, to delivery. M-G-M is distributing the subject.

10 minutes

NEW ORLEANS BLUES (Univ.)

Musical (6125)

The music of Louis Prima's orchestra, the singing of Ray Eberle and a collection of torch ballads are the ingredients. Numbers include "All or Nothing at All," "Black Magic," "So, Good Night" and "Way Down Yonder in New Orleans."

Release date, January 26, 1944 15 minutes

GREATEST MAN IN SIAM (Univ.)

Swing Symphony (8232)

This is the fable of the wealthy king and his beautiful and marriageable daughter brought up to date. The winner of the maiden's affections is the hottest trumpet player in town.

Release date, not set 7 minutes

REALM OF ROYALTY (20th-Fox)

Magic Carpet (4155)

These are further pictures, filmed in Cinecolor, brought back by the Thaw expedition into India. The scenes are colorful ones of great riches in the palaces of the local rulers, and industry and poverty among the subjects. Lowell Thomas is again the commentator.

Release date, February 4, 1943 9 minutes

COMMUNITY SING, NO. 8 (Col.)

Songs of this war and last are combined in this feature as Don Baker at the organ and the Song Spinners lead the way in "Alouette," "It's a Long Way to Tipperary," "Let's Make a Job of It Now," "Bless 'Em All" and "I've Got Sixpence."

Release date, January 28, 1944 9 minutes

WINGED TARGETS (Col.)

World of Sports (4809)

Along the border between California and Oregon a camera crew stopped to catch the flight of birds migrating to Southern California. There are great numbers of ducks and geese, to whet the appetite of the hunter and provide photographic shots of great beauty.

Release date, December 24, 1943 10 minutes

A VOLCANO IS BORN (20th-Fox)

Magic Carpet (4154)

This is another view of Mexico dealing with its coastal people and their way of life. The climax of the reel is an unusual spectacle—the emergence of a volcano—filmed in Technicolor for the first time. Lowell Thomas reads the commentary.

Release date, December 24, 1943 9 minutes

OVER THE WALL (WB)

Featurette (9102)

The two-reel featurette, adapted from a story by Matt Taylor, tells of a penitentiary chaplain and an unrepentant criminal. The chaplain has never managed much of a talk with Benny, but he knows where to look when the man breaks jail. Both of them make their pretenses and the convict is returned and smuggled in. Dane Clark, Tom Tully, Clarence Muse and William B. Davidson are in the cast.

Release date, December 25, 1943 20 minutes

INTO THE CLOUDS (WB)

Sports Parade (9503)

The Quartermaster Corps tests equipment for the men of the Ski Patrol on Mount McKinley. Dog teams haul it up the mountain to the point where the cold becomes too intense. From there on the men proceed alone, testing nets and instruments, safety devices and lotions. Some climb to the top of the peak for a view of the surrounding country.

Release date, January 1, 1944 10 minutes

HUNTING THE DEVIL CAT (WB)

Vitaphone Varieties (9403)

Howard Hill goes after jaguar, cougar and black bear with his bow and arrow. The "devil cat" of the title is the jaguar who wins out over the other two. He is taken alive by lasso, and the bear is caught and caged. But there is a final demonstration of the Hill technique in the bagging of another jaguar single-handed with a few well-placed shots.

Release date, December 18, 1943 10 minutes

LEATHERNECKS ON PARADE (20th-Fox)

Movietone Adventures (4253)

This is a view of Marine "boot" training taken at the San Diego base in California. It follows the recruit through from his first timid days to his mastery of fighting techniques while the familiar Marine Hymn is played in the background.

Release date, January 14, 1944 9½ minutes

RAID REPORT (UA)

British Ministry of Information

The large part photography plays in determining the success of bombing raids is the timely subject of this short produced by the British Ministry of Information and distributed here by United Artists. The air assaults on Hamburg, Cologne and Genoa are reviewed and photographs matched with shots of the same territory before the raid.

Release date, November 12, 1943 12 minutes

NEW PRISONS—NEW MEN (RKO-Pathé)

This Is America

This series renews its interest in the cause of social welfare with a survey of the modern prison. Taking as its example the large and well-equipped Southern Michigan State Prison, it follows the rehabilitation work provided for two new inmates. The younger man receives academic and vocational training after aptitude tests have proven his ability to profit by them, and is finally paroled to take a place in society for which he has been adequately fitted. The farmer is taught modern agricultural methods while cultivating a state farm. Frederic Ullman, Jr., has produced another instructive short with a fairly wide appeal, although the nature of the subject precluded a more dramatic presentation.

Release date, January 14, 1944 17 minutes

SERVICE DATA

on features

Battle of Russia (20th-Fox)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Dec. 18, '43, p. 64.

Corvette K-225 (Univ.)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—106.1%
 Round Table Exploitation—Nov. 13, '43, p. 54;
 Dec. 11, '43, p. 50; Jan. 1, '44, p. 58.

Crazy House (Univ.)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance 107.8%
 Round Table Exploitation—Nov. 27, '43, p. 68;
 Dec. 11, '43, p. 50; Dec. 25, '43, p. 67.

The Cross of Lorraine (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class B
 Round Table Exploitation—Jan. 8, '44, p. 85.

The Desert Song (WB)

Audience Classification—General
 Legion of Decency Rating—Class B
 Round Table Exploitation—Jan. 1, '44, p. 60.

Destination, Tokyo (WB)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Round Table Exploitation—Dec. 4, '43, p. 56;
 Dec. 11, '43, p. 50.

The Fallen Sparrow (RKO)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Dec. 4, '43, p. 56.

Flesh and Fantasy (Univ.)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Nov. 20, '43, p. 62;
 Dec. 4, '43, p. 54; Dec. 18, '43, p. 60.

For Whom the Bell Tolls (Para.)

Audience Classification—General
 Legion of Decency Rating—Class B
 Picture Gross, Overall Performance—167.1%
 Round Table Exploitation—Sept. 25, '43, p. 54;
 Oct. 16, '43, p. 54; Dec. 11, '43, p. 51; Dec.
 18, '43, p. 63; Dec. 25, '43, p. 69.

The Gang's All Here (20th-Fox)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Dec. 18, '43, p. 63;
 Jan. 1, '44, p. 60.

Girl Crazy (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—119.5%
 Round Table Exploitation—Jan. 1, '44, p. 58.

Government Girl (RKO)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Dec. 18, '43, p. 63.

Guadalcanal Diary (20th-Fox)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—129.5%
 Round Table Exploitation—Nov. 14, '43, p. 54;
 Dec. 11, '43, p. 51; Dec. 18, '43, p. 62, 63.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1720.

Happy Land (20th-Fox)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Round Table Exploitation—Dec. 18, '43, p. 65;
 Dec. 25, '43, p. 69; Jan. 8, '44, p. 84.

The Heat's On (Col.)

Audience Classification—Adult
 Legion of Decency Rating—Class B
 Round Table Exploitation—Dec. 11, '43, p. 52.

I Dood It (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—107.2%
 Round Table Exploitation—Nov. 27, '43, p. 66.

In Old Oklahoma (Rep.)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Nov. 20, '43, p. 60,
 61; Dec. 4, '43, p. 54; Dec. 11, '43, p. 51;
 Dec. 25, '43, p. 69; Jan. 1, '44, p. 58, 59.

The Iron Major (RKO)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Round Table Exploitation—Nov. 20, '43, p. 62;
 Nov. 27, '43, p. 63, 68; Dec. 4, '43, p. 56.

Jack London (UA)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Dec. 11, '43, p. 52;
 Jan. 1, '44, p. 61; Jan. 8, '44, p. 82.

Johnny Come Lately (UA)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—104.5%
 Round Table Exploitation—Sept. 18, '43, p. 71;
 Oct. 9, '43, p. 48; Oct. 16, '43, p. 58; Nov. 6,
 '43, p. 79; Nov. 13, '43, p. 54, 56; Dec. 4, '43,
 p. 55, 56; Dec. 25, '43, p. 69.

Lassie Come Home (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—112.8%
 Round Table Exploitation—Nov. 20, '43, p. 58;
 Dec. 18, '43, p. 60, 64; Dec. 25, '43, p. 69.

My Kingdom for a Cook (Col.)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Sept. 11, '43, p. 46;
 Dec. 11, '43, p. 52; Dec. 18, '43, p. 62.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Northern Pursuit (WB)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—101%
 Round Table Exploitation—Nov. 6, '43, p. 79;
 Dec. 11, '43, p. 54; Dec. 25, '43, p. 68.

Old Acquaintance (WB)

Audience Classification—General
 Legion of Decency Rating—Class B
 Picture Gross, Overall Performance—115.8%

Phantom of the Opera (Univ.)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—127%
 Round Table Exploitation—Oct. 9, '43, p. 46;
 Oct. 30, '43, p. 64; Dec. 25, '43, p. 67.

Riding High (Para.)

Audience Classification—General
 Legion of Decency Rating—Class B
 Round Table Exploitation—Jan. 1, '44, p. 60.

Sahara (Col.)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—121.3%
 Round Table Exploitation—Oct. 23, '43, p. 57;
 Nov. 6, '43, p. 79; Nov. 13, '43, p. 52; Nov.
 20, '43, p. 59; Nov. 27, '43, p. 65, 66; Dec. 4,
 '43, p. 55; Dec. 11, '43, p. 51; Dec. 18, '43,
 p. 64; Dec. 25, '43, p. 67, 73.

Sweet Rosie O'Grady (20th-Fox)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—132.3%
 Round Table Exploitation—Oct. 9, '43, p. 48;
 Nov. 13, '43, p. 53, 56; Dec. 4, '43, p. 56;
 Dec. 11, '43, p. 51; Dec. 18, '43, p. 60; Jan.
 8, '44, p. 76.

Thank Your Lucky Stars (WB)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—122.2%
 Round Table Exploitation—Sept. 25, '43, p. 56;
 Dec. 11, '43, p. 53; Dec. 25, '43, p. 66.

Thousands Cheer (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Jan. 1, '44, p. 59.

True to Life (Para.)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Picture Gross, Overall Performance—105.1%
 Round Table Exploitation—Oct. 23, '43, p. 77.

Watch on the Rhine (WB)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Picture Gross, Overall Performance—119.5%
 Round Table Exploitation—Aug. 28, '43, p. 46;
 Dec. 18, '43, p. 60.

What a Woman (Col.)

Audience Classification—General
 Legion of Decency Rating—Class A-2
 Round Table Exploitation—Jan. 1, '44, p. 59.

Whistling in Brooklyn (M-G-M)

Audience Classification—General
 Legion of Decency Rating—Class A-1
 Round Table Exploitation—Dec. 4, '43, p. 56;
 Jan. 1, '44, p. 58.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1716-1717.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1707.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopses Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1, '43-44	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	....	Jon. Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	62m	Oct. 2, '43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	....
At Night We Dream	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	55m	July 24, '43	1559	....	....
•Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug., '43	114m	May 29, '43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1719
Beautiful but Broke	Col.	....	Joan Davis-Jane Frazee	Jan. 25, '44	....	....	....	1696	....
•Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17, '43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
•Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16, '43	58m	Jan. 1, '44	1695	1531	....
Black Hills Express	Rep.	362	Don Barry-Wally Verlor	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
•Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27, '43	58m	Sept. 4, '43	1522	1391	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
•Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11, '44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	....	....	....	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
•Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	52m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 28, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
•Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	54m	Nov. 13, '43	1626	1599	....
Career Girl	PRC	....	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	....	....	....	1676	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	....	....	....	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4, '43	58m	Sept. 4, '43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	54m	Jan. 8, '44	1706	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	69m	....	....	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Southern	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	....	Simone Simon-Kent Smith	Not Set	....	....	....	1715	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Date Page
						M. P. Herald Issue	Product Digest Page		
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	....
Dangerous Journey	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	....	....	....	1636	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	....	....
• Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	May 7, '43	55m	Jan. 15, '44	1714	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3, '43	57m	Dec. 18, '43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	94m	Dec. 18, '43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	1719
• Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept. 2, '43	99m	Aug. 21, '43	1496	1162	1617
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	....	....	1566	....
• Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26, '43	1385	1091	1575
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	....	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8, '43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	....
• DuBarry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug., '43	101m	May 8, '43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	....	....	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
• FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17, '43	1426	1362	....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6, '43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1, '43-44	94m	Aug. 21, '43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	....
• Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1, '43	59m	Dec. 18, '43	1674	1391	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	....	....	....	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1719
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	70m	Oct. 9, '43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1719
Four Jills in a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Not Set	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4, '44	77m	Nov. 2, '35	....	....	....
• Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6, '43	77m	Aug. 7, '43	1470	1375	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	....	....	....	1606	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	1719
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10, '44	....	....	....	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	1719
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	59m	Sept. 25, '43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1, '43-44	70m	Aug. 14, '43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6, '43	1614	1416	1719
Great Mr. Handel, The (color)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept. 9, '43	89m	Sept. 18, '43	1542	....	....
(British)	....	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Greenwich Village	20th-Fox	....	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1719
Guadalcanal Diary	20th-Fox	412	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	....
Gung Ho	Univ.	....	Dave O'Brien-Jim Newill	Jan. 3, '44	....	....	....	1635	....
Gunsmoke Mesa	PRC	453	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Guns of the Pecos (Reissue)	WB	335	Spencer Tracy-Irene Dunne	Feb., '44	120m	Dec. 25, '43	1686	1431	....
Guy Named Joe, A	MGM	416	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
Gypsy Wildcat	Univ.	....	....	....	....	....	....	....	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	1719
• Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug., '43	80m	Mar. 13, '43	1202	1191	....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	70m	Oct. 9, '43	1574	1545	....
• Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26, '43	78m	July 31, '43	1455	1339	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamar	Mar., '44	93m	Jan. 1, '44	1693	1555	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6, '43	1614	1566	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
• Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26, '43	1386	1104	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	....	....
• Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10, '43	64m	July 31, '43	1456	1391	....
• Hers to Hold	Univ.	7006	Deanna Durbin-Joseph Cotten	July 16, '43	94m	July 17, '43	1425	1375	1617
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Not Set	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Jan. 7, '44	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20, '43	71m	July 31, '43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11, '43	1665	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synops. Page	Service Data Page
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13, '43	1625	1555	....
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
• Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug., '43	85m	June 12, '43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15, '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13, '43	72m	Aug. 28, '43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1, '43-44	88m	Aug. 14, '43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
• Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug., '43	115m	Mar. 6, '43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Feb. 11, '44	....	....	....	1616	....
Incendiary Blonde	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
• In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1, '43	74m	Aug. 12, '39	1494	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19, '44	....	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24, '43	94m	Nov. 27, '43	1645	1554	1719
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	62m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16, '43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28, '44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
(formerly When Ladies Fly)	....	....	....	....	....	....	....	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7, '44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1, '43-44	86m	Aug. 21, '43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1719
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
• Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6, '43	58m	Aug. 21, '43	1496	1339	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1, '43-44	76m	Aug. 7, '43	1559	1277	1655
Lifeboat	20th-Fox	....	Tallulah Bankhead-William Bendix	Jan. 28, '44	96m	Jan. 15, '44	1713	1616	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	....
• Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28, '43	57m	....	....	1509	....
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	....	....	....	....
• Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6, '43	58m	June 19, '43	1373	1019	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	92m	Nov. 6, '43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Special	124m	Nov. 20, '43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	....	....	1676	....
Meet Me in St. Louis	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12, '44	....	....	....	1715	....
• Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17, '43	1426	1402	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28, '44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	48m	July 31, '43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	....	....	1696	....
• My Kingdom for a Cook	Col.	4010	Charles Coburn-Isobel Elsom	Aug. 31, '43	82m	Oct. 23, '43	1593	1391	1719
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23, '43	62m	Oct. 23, '43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5, '43	60m	Oct. 16, '43	1586	....	....

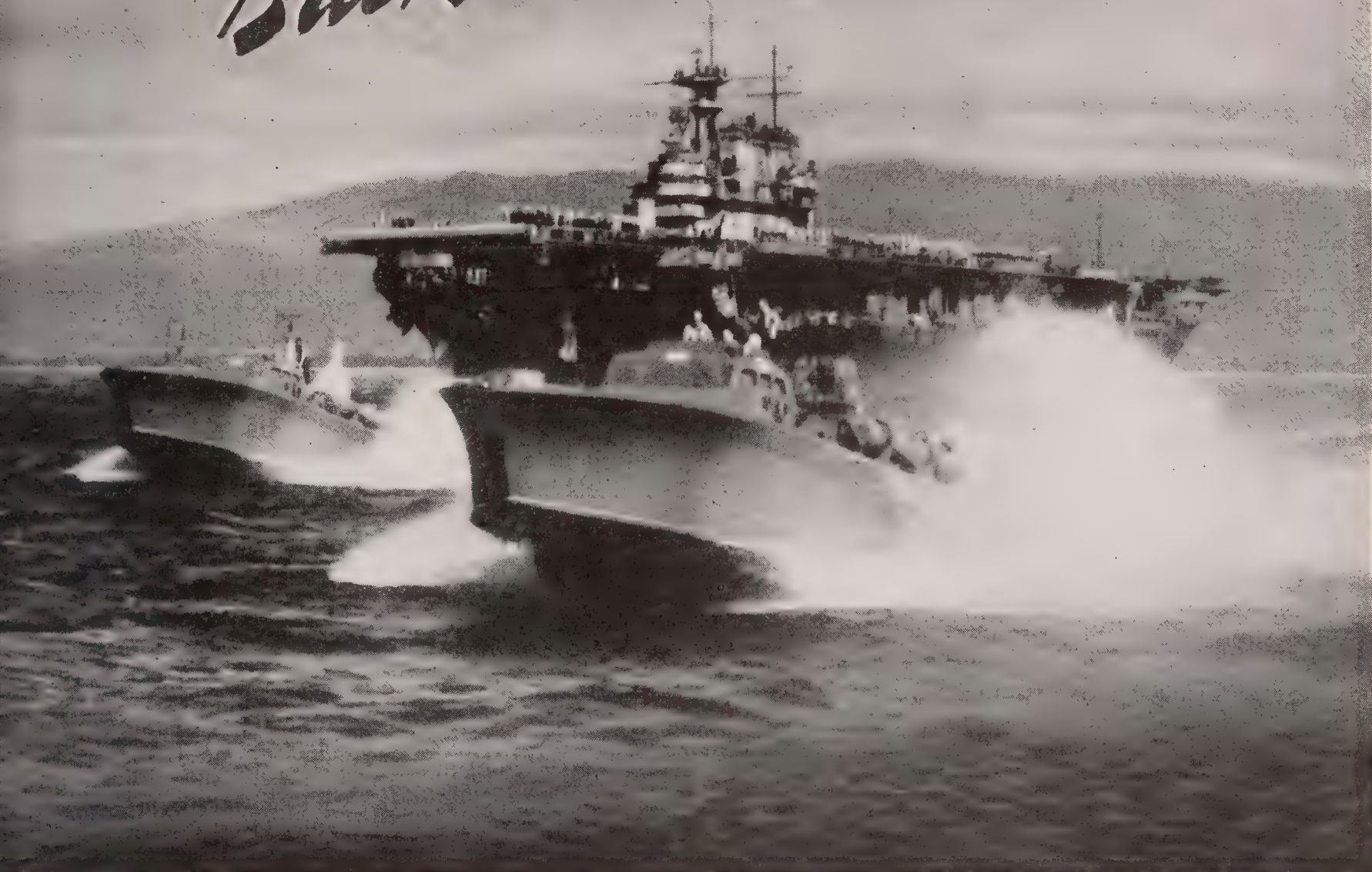
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
NABONGA	PRC	....	Buster Crabbe-Fifi Dorsay	Jan. 25, '44	....	.....	....	1634	....
(formerly Jungle Terror)									
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12, '43	61m	Oct. 30, '43	1605	1545	....
• Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19, '43	60m	Nov. 6, '43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17, '44	....	.....	....	1676	....
• Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27, '43	71m	Aug. 14, '43	1481	1431	....
None Shall Escape	Col.	....	Marsha Hunt-Alexander Knox	Feb. 3, '44	85m	Jan. 15, '44	1713	1695	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13, '43	93m	Oct. 23, '43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16, '43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13, '43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11, '43	80m	Mar. 18, '39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27, '43	110m	Nov. 6, '43	1613	1192	1719
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15, '43	60m	Jan. 15, '38	1574	....	....
• O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Gray	Dec. 31, '43	68m	Dec. 4, '43	1653	1636	....
One More Tomorrow	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
(formerly Animal Kingdom)									
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15, '43	55m	Oct. 2, '43	1566	1402	....
Outlaw's Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10, '44	....	.....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20, '43	55m	Oct. 23, '43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15, '43	85m	Oct. 9, '43	1573	1545	....
Passage to Marseille	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	.....	....	1616	....
• Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19, '43	71m	Oct. 23, '43	1595	1457	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
• Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17, '43	1426	1240	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28, '44	....	.....	....	1675	....
• Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27, '43	91m	Aug. 21, '43	1493	1192	1719
• Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug., '43	70m	Apr. 10, '43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15, '43	64m	Dec. 11, '43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2, '43	55m	.....	....	....	....
• Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug., '43	104m	May 1, '43	1289	962	1432
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5, '44	56m	Dec. 4, '43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23, '43	94m	Sept. 25, '43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	.....	....	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18, '44	65m	Jan. 8, '44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31, '44	53m	Jan. 15, '44	1714	....	....
Raiders of Sunset Pass	Rep.	352	John Paul Revere-Smiley Burnette	Dec. 20, '43	57m	Dec. 25, '43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26, '43	95m	Sept. 9, '39	1574	....	....
• Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug., '43	126m	Nov. 28, '42	1029	796	1280
Rationing	MGM	418	Wallace Beery-Marjorie Main	Feb., '44	....	.....	....	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26, '43	57m	Oct. 16, '43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11, '43	70m	.....	....	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17, '43	61m	Aug. 7, '43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3, '43	70m	Jan. 15, '44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6, '43	1613	1431	1719
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11, '43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	....	Gene Autry	Jan. 15, '44	....	.....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14, '43	97m	Oct. 2, '43	1565	1305	1719
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24, '44	....	.....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31, '43	1579	1057	1655
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15, '43	55m	Oct. 30, '43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walter-Donna Reed	Mar., '44	....	.....	....	1616	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1, '43-44	71m	Aug. 21, '43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17, '43	68m	Sept. 11, '43	1529	....	....
She's For Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10, '43	60m	Dec. 11, '43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	.....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4, '43	55m	Nov. 27, '43	1646	....	....
• Silver Spurs	Rep.	256	Roy Rogers	Aug. 12, '43	68m	July 24, '43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7, '44	62m	Jan. 1, '44	1694	1654	....
• Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3, '43	55m	Sept. 4, '43	1521	1391	....
• Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17, '43	1425	1162	1617
• Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5, '43	65m	Aug. 21, '43	1496	1391	....
• Smart Guy	Mono.	....	Rick Vallin-Wanda McKav	Dec. 17, '43	63m	Jan. 1, '44	1695	1599	....
• Someone to Remember	Rep.	225	Mabel Paige-John Craven	Aug. 21, '43	80m	Aug. 7, '43	1470	1276	....
• So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26, '43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1, '43-44	64m	Aug. 21, '43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5, '43	80m	Nov. 13, '43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	165m	Dec. 25, '43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Apr., '44	107m	Jan. 1, '44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20, '43	131m	Sept. 11, '43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24, '44	....	.....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2, '43	59m	Apr. 11, '36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3, '43	64m	Dec. 4, '43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
•Stage Door Canteen	UA		Stage and Screen Stars	Special	132m	May 15,'43	1313	1115	1617
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8,'44	1706	1616	....
Story of Dr. Wassell (color)	Para.		Gary Cooper-Laraine Day	Not Set				1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10,'43	72m	Sept. 4,'43	1522	....	....
•Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Sullivans, The	20th-Fox	....	Ann Baxter-Thomas Mitchell	Not Set				1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24,'44	64m	Dec. 18,'43	1674	1555	....
•Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29,'43	78m	Jan. 1,'44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1,'43	76m	Sept. 25,'43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.		Una Merkel-Donald Novis	Feb. 7,'44	....			1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13,'43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20,'44	....			1636	....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8,'43	1546	1191	1617
Swingtime Johnny	Univ.	....	Andrews Sisters-Harriet Hilliard	Feb. 4,'44	60m	Jan. 1,'44	1695	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set				1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11,'43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	101m	Jan. 1,'44	1693	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26,'43	56m	Nov. 27,'43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25,'43	127m	Aug. 21,'43	1559	1058	1719
That Nasty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6,'43	43m	June 12,'43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30,'43	75m	Dec. 18,'43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4,'43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Aug. 14,'43	114m	July 31,'43	1453	1276	1575
This Is the Life	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....			1416	....
(formerly Angela)									
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18,'43	1541	1079	1719
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....			1635	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14,'44	79m	Jan. 1,'44	1694	1457	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10,'43	58m	Sept. 25,'43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....			1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8,'44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17,'43	83m	Sept. 18,'43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1,'43-44	80m	Aug. 14,'43	1579	1457	....
•Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14,'43	63m			....	....
Triumph Over Pain	Para.	....	Joel McCrea-Betty Field	Not Set	....			912	....
(formerly Great Without Glory)									
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1,'43-44	94m	Aug. 14,'43	1578	1079	1719
•Tumbling Tumbleweeds (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1,'43	57m			....	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....			1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21,'44	83m	Aug. 1,'42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....			1636	....
•Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10,'43	65m	Oct. 9,'43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26,'43	99m	May 9,'36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	97m	Jan. 8,'44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22,'43	65m	Aug. 28,'43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....			1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7,'44	....			1695	....
VICTORY Through									
Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13,'43	65m	July 10,'43	1532	1375	1617
Vigilantes Ride, The	Col.	....	Russell Hayden-Shirley Patterson	Feb. 3,'44	....			1081	....
(formerly Deadline Guns)									
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10,'44	....			1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21,'44	....			1676	....
•WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19,'43	55m	July 31,'43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4,'43	114m	July 31,'43	1579	986	1719
Weekend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18,'44	....			1676	....
•West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug. 23,'43	....			1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17,'44	59m	Jan. 15,'44	1714	1599	....
•We've Never Been Licked	Univ.	7064	Richard Quine-Noah Beery, Jr.	July 30,'43	104m	Aug. 7,'43	1469	1115	1617
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31,'44	73m	Dec. 11,'43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28,'43	93m	Dec. 11,'43	1665	1635	1719
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17,'44	72m	Nov. 27,'43	1645	1606	....
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30,'43	....			1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2,'43	1565	1431	1719
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....			1586	....
Wilson	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....			1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17,'43	82m	Sept. 11,'43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31,'43	88m	Dec. 18,'43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10,'44	72m	Nov. 20,'43	1634	1554	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....			1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1,'43	58m	Mar. 13,'43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20,'43	1634	....	....
•Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug., '43	81m	Mar. 6,'43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31,'43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22,'43	64m	Oct. 9,'43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1707.

LET'S ALL

Back the Attack! ★



OFFICIAL U. S. NAVY PHOTO

A Band for Every Seat!



SHUTTERS AND LENSES

OPTICAL INSTRUMENTS

Ilex Optical Co. ★ Rochester, N. Y.

"Attention!"

THE FACILITIES OF
NATIONAL SCREEN SERVICE
ARE BEING DONATED TO
HELP the GOVERNMENT
in the

4TH WAR LOAN DRIVE

Contact your nearest N. S. S. Exchange where a
full line of accessories are available to help you
put over this drive.

"SELL A BOND FOR EVERY SEAT"



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

"AND WE WILL BE MARCHING IN THE MARCH OF DIMES TOO"

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Broadway Rhythm

The Fighting Seabees

The Crime Doctor's
Strangest Case

Swing Out the Blues

STATE DEPARTMENT

*Post-war plans provide for screen
as economic and political weapon*

INTERNAL REVENUE

*Federal agents start field check of
theatre records of taxes on tickets*

DEPARTMENT OF JUSTICE

*Clark demands more concessions on
cancellation, circuits, arbitration*

LIBRARY OF CONGRESS

*MacLeish seeks funds for national
film library as record of the times*

INTER-AMERICAN

*Plans under way to develop a per-
manent South American program*

TREASURY DEPARTMENT

*Bond for every seat campaign rolls
up record sales for opening days*

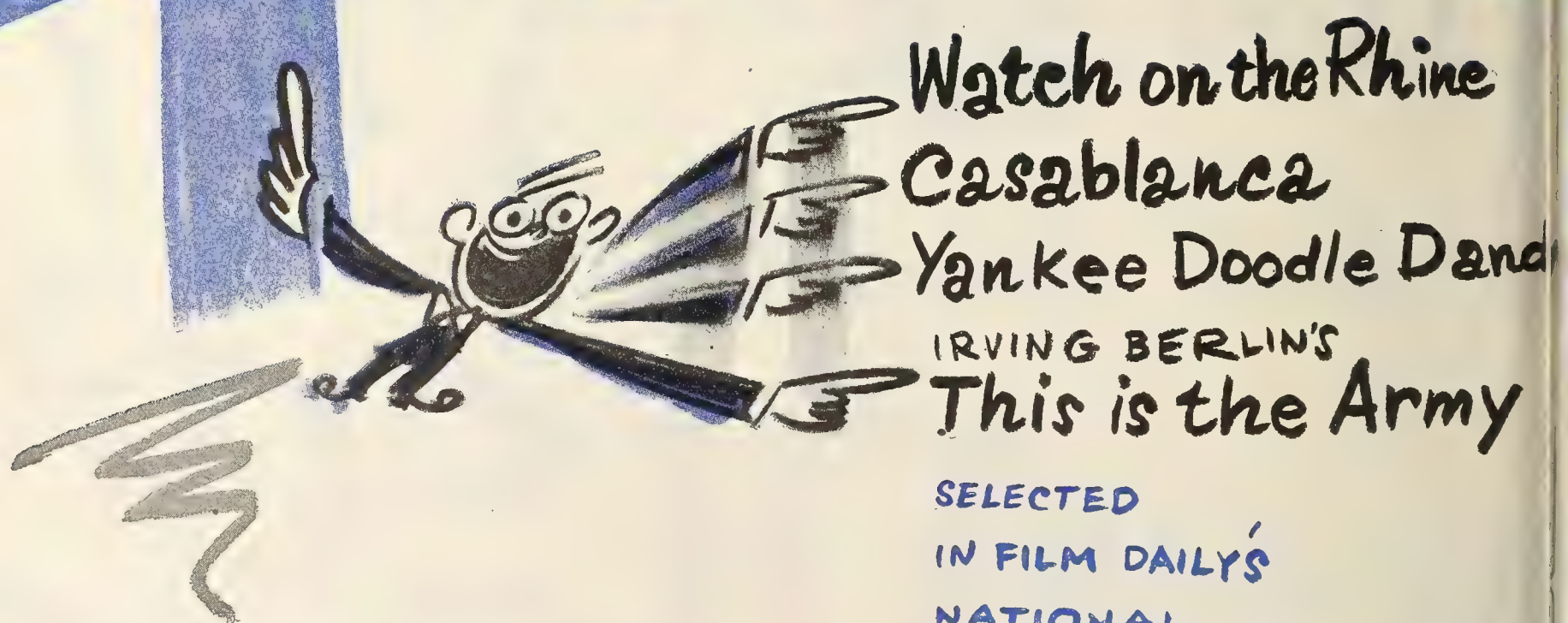


VOL. 154, NO. 4

JANUARY 22, 1944

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1944 by Quigley Publishing Company.

4 FOR 1



Watch on the Rhine
Casablanca
Yankee Doodle Dandy
IRVING BERLIN'S
This is the Army

SELECTED
IN FILM DAILY'S
NATIONAL
CRITICS POLL
OF THE
"10 BEST!"

AWARDS



AGAIN AND AGAIN THE MOST OF THE BEST!

We've got a list of "Bests" as long as your arm . . .
For Best Acting, for Best Producers, for Best
Directors, for Best Short Subjects . . . just about
the Best of everything!

FLASH! **THE LODGER**

BEATING THE SEASON'S
BIGGEST HITS IN DETROIT!
TOPPING 20th'S "GANG'S
ALL HERE" IN BALTIMORE!
RIPPING RECORDS AT
NEW YORK'S ROXY!

SMASH!

FROM

20th

CENTURY-FOX



MERLE

OBERON



GEORGE

SANDERS



LAIRD

CREGAR in

"THE LODGER"

with Sir Cedric Hardwicke • Sara Allgood

Aubrey Mather • Queenie Leonard • Doris Lloyd • David Clyde • Helena Pickard

Directed by JOHN BRAHM • Produced by ROBERT BASSLER • Screen Play by Barre Lyndon

From the Novel by Mrs. Marie Belloc Lowndes • Dance Director Kenny Williams

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 4

January 22, 1944

The Government Are—

THE movements in the changing pattern of relation between the motion picture and the Government are in a state of acceleration, the news pages of this issue attest. The ultimate shape of things to come is not yet to be defined, but it is to be very much a new shape.

The latest of all developments came at mid-week with the announcement from the Department of Internal Revenue of direct field check-up of box offices, right down to the ticket stubs. Along with that is to be remembered the passing consideration of a system requiring the use of tickets printed under Government license. That was getting fairly close to the handling of the liquor traffic with a stamp across the neck of every bottle.

Most imposing of the developments on the big map is the arrival of a state of negotiation and conversation between the Department of State and the organized industry. There appears to be in formation a sort of special sub-ministry of cinema in the department to deal with the American film as a product in world trade after the war, obviously recognizing the pictures as automatic propaganda for American causes and merchandise. The direction and approach have been indicated in the only official publicity release, which came from the Motion Picture Producers and Distributors of America after a New York meeting with State Department representatives, and a luncheon, at the Harvard Club. In the second of its two economical paragraphs it said:

"Mr. [Francis Colt] de Wolf emphasized to the picture executives their responsibility to exercise the greatest care in the fair picturization of all other nations and their institutions and the fair presentation of the United States and its people to the world."

It would be, and ever has been, the intent of this industry to always do just that. However, the incidents of drama and dramatic narration have even in time past created some international issues. It has often been observed, incidentally, that the only safe villain for the screen was an American with no religious ties and of undefinable ancestry. The availability of the Jap and the Nazi have at least temporarily relieved that situation.

ANYWAY, the utterance from Mr. de Wolf suggests that the State Department is having in mind, for the days of the peace and its economic issues, an order of requirement controlling the pictures for export somewhat as they are controlled now by censorship under the requirements of war. No picture for international trade may contain anything unpleasant to an ally in the war, today—and tomorrow it probably will be like that in behalf of the customers in the peace.

Pertaining to this aspect of the international relations of the screen, the American exhibitor probably need have little concern. For many years, in fact all through the feature era up

to this great war, he has presented product generally addressed at a world market. The principal obvious consequence was the importation of foreign talent for foreign sales effect. That is almost certain to be seen again, and perhaps in more exciting pattern.

THE international star movement is already under way, in a sort of reverse, in the deal by Mr. J. Arthur Rank with Mr. David Selznick for the services of Vivien Leigh who, despite her British origin, is a Hollywood personality, born of "Gone With the Wind". It is to be presumed that Mr. Rank wants Miss Leigh rather more for the purposes of his address to the American market than his home market.

We have, of course, as most always, the continuing processes of regulation by the Government through the Department of Justice, with Mr. Tom Clark of the Attorney General's corps this week again urging more concessions from the distributors in the new Consent Decree negotiations. That will be going on for a while yet.

Meanwhile, an interview this week with Mr. Archibald MacLeish, in charge of the Congressional Library, points up the Government movement, or movements, for a great Federal Film Library, to preserve and deal with films of both art and commerce, and government.

ALONG with this comes a new outline of programs and projects from the film division of the office of the Coordinator of Inter-American Affairs, addressed to lands below the Rio Grande. There appears a question about how far this program is to go under government auspices and, failing that, its continuance under special grants from the Rockefeller Foundation and maybe the Field Foundation, which seems to be in process of being approached. Interesting considerations arise from the fact that, while the Department of State is planning a film division, it is to be observed that the CIAA has been in some degree a sort of separate little State Department on its own in the Latin lands.

It is yet to be discovered whether or not the film adventures of the CIAA, at home and abroad, are to prove to have been explorations in behalf of a process of crystallizing an over-all national policy with reference to the motion picture. There has been much about the operations which has suggested a continuing process of experimentation over a wide range of material.

Lastly in the catalogue of relations comes that Fourth War Loan Drive in which this industry is so industriously engaged in advancing the sale of war bonds to the box office public, and the nation. That drive, just this week getting under way, is reporting in terms of large enthusiasm and prospect of conspicuous success.

All in all, the Government are much interested in motion pictures.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Reich Bombs Reich

A LONG line awaited the opening of the Radio City Music Hall Bond booth Tuesday. The first in the line stepped up and announced: "I want to help bomb the Reich." Asked his name, he replied: "Reich." He was Joseph Reich, 24, discharged from the Army with a Purple Heart, now an inspector for Western Electric. On Wednesday, Charles P. Skouras, who is heading the industry's participation in the Fourth War Loan, presented Mr. Reich with a sheepskin certificate commemorating his role in the drive, at the headquarters of the War Finance Committee in New York. Laraine Day, of Hollywood, was on hand with a kind word for Joseph Reich and some unkind words for the German Reich.

The Heat's On

HOT times are ahead for theatre operators and their patrons this summer, with the prospect that much of the air conditioning equipment in theatres may have to be shut down for lack of Freon gas.

The War Production Board was expected to issue an amendment on Thursday to its refrigerating gas conservation order extending until August 31 restrictions due to expire March 31. This will continue to prohibit delivery of any Freon to theatres. Delivery is permitted only to the military or maritime services, war plants, hospitals or other highly essential activities.

There is no prospect that the Freon shortage will be eased during the next nine months, WPB officials said. Construction of new plant facilities for the du Pont kinetic chemicals subsidiary, sole producer of Freon, has been delayed and demands from war plants, new ship construction and hospitals for the refrigerant have increased.

Few exhibitors have reserve supplies of Freon, refrigerating engineers reported, predicting that many theatres will join those who had to pull down the "Air Conditioned" signs last summer. Their advice to theatre men is to conserve Freon for super-hot days and wait until the war is over. There is no safe substitute for the non-toxic refrigerant, according to engineers.

Plattered Lunch Talk

RKO STUDIO workers had better watch their noon-hour chatter in the studio commissary if plans for a radio program now under consideration go through. Fred Wakeman, who handles the RKO account for Foote, Cone and Belding advertising agency, has proposed a daily 15-minute broadcast from the studio, to be sponsored by RKO.

RKO stars, directors, producers, writers and people about the studio would be interviewed over the luncheon table, according to the proposed plan. Music, chatter about forthcoming pictures and RKO personali-

SCREEN plans mutual aid program with State Department Page 14

CLARK again says no and distributors revise Consent Decree Page 17

MacLEISH asks national film library as record of times Page 18

INDUSTRY embarks on drive to sell a bond for every seat Page 23

CIAA plans Latin American cultural exchange on permanent basis Page 25

THREE-QUARTERS of product backlogs are escapist entertainment Page 26

INTERNAL Revenue Bureau begins check on theatre tickets Page 30

DELETIONS in films made by censors in four states show decrease Page 32

PRODUCERS sent 218 features overseas during the year 1943 Page 38

UNITED STATES to supply raw stock to Mexico this year Page 42

SERVICE DEPARTMENTS

Hollywood Scene Page 45

In the Newsreels Page 58

Late Review Page 43

Managers' Round Table Page 49

Obituaries Page 60

Picture Grosses Page 59

Shorts on Broadway Page 48

What the Picture Did for Me Page 46

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1725

Short Subjects Page 1726

Release Chart by Companies Page 1727

The Release Chart Page 1728

ties and general news of Hollywood would make up a 15-minute program five days a week. Institutional in nature, the program would supplement other radio campaigns for specific pictures.

An option has been taken on a 15-minute spot at 12:15 P.M., Pacific War Time, over the Mutual network for five broadcasts a week from the RKO lot. Test programs are being recorded this week in Hollywood by Mr. Wakeman. Ned Depinet, president of RKO Radio Pictures, and S. Barret McCormick, director of advertising and publicity, will make the final decision on the proposed program shortly.

Accent on Films

THE alien who establishes himself in this country and attends New York University's "classes in English for educated foreigners," is apt to lose poise when he crosses the Hudson River for points West and South. The Pennsylvania Germanisms, the West Virginia twangs, the slow, hard Midwestern tongue, the drawls of the South and Southwest—all these confuse and wrack the refugee, and ruin his perilous adjustment to America.

That's New York University's thought. So, it announces, it will use a group of films from its Educational Film Institute, to "help foreigners become accustomed to a wide variety of American accents."

The films will also be used to "stimulate discussion in the classroom and familiarize foreigners . . . with American social problems."

A Matter of Form

AN ARMY booklet devoted to the welfare and morale of soldiers and the dissemination of such matters of import as orientation and international relations has uncovered some hot coals brought to Newcastle. They are, says the War Department guide, the Hollywood forms divine as reproduced in Army newspapers. In a suggestion addressed to Army editors, it says:

"Within the continental limits of the United States, this general subject is already so handsomely exploited by civilian periodicals that for the military to enter the competition would be like carrying coals to Newcastle. This is not a military subject, although it is frequently a subject of the military."

Bottle-Neck

ZELMA E. MONAHAN, speaking for labor, informed the Cleveland Federation of Labor recently that she had heard that Dorothy Lamour, with or without a sarong, "was responsible for the loss of thousands of man hours when she went through war plants and stopped work." Miss Lamour, upon hearing she has been charged with being a bottleneck, exclaimed: "A hazard to war production, she calls me. Well, I like that! The next time Secretary Morgenthau asks me to go on another Bond-selling tour, I'm going." In Cleveland, Miss Monahan told a reporter she would apologize to Miss Lamour by letter.

Film Tastes

IT was Oscar Wilde who said that one man's poetry is another man's poison. The men of the armed forces who are at the front or have been in battle, are known to have a decided preference for film fare far removed from warfare, looking to pictures for escape and relaxation. As for the millions of G.I.'s in the training camps, according to box office figures at post theatres, preference leans heavily toward war pictures. Of the 10 box office champions at Army theatres during 1943, operated by the Army Motion Picture Service in this country, four are outright war pictures, and they are among the first five, while two others are of a military nature, although the plots are not based upon warfare.

The 10 favorites of the G.I.'s from January 1, 1943, through December 15 last, were: 1. "Guadalcanal Diary," Twentieth Century-Fox; 2. "Crash Dive," Twentieth Century-Fox; 3. "Destination Tokyo," Warner Brothers; 4. "Air Force," Warner Brothers; 5. "Sahara," Columbia; 6. "Arabian Nights," Universal; 7. "Desperadoes," Columbia; 8. "Happy Go Lucky," Paramount; 9. "This Is the Army," Warner Brothers; 10. "Hello, Frisco, Hello," Twentieth Century-Fox.

There were 20 runners-up mentioned, exactly half of which were either directly or indirectly concerned with the war.

For the last month of 1943, December, the following pictures were seen by the greatest number of G.I.'s:

1. "Destination Tokyo," Warner Brothers; 2. "The North Star," RKO; 3. "His Butler's Sister," Universal; 4. "Government Girl," RKO; 5. "Lost Angel," MGM.

Stranded

THE March of Time is wondering what to do for one stranded cameraman. He is James "Jimmy" Hodgson, long with the company, whose film, basis of the subject, "Sweden's Middle Road," was shipped from that country without trouble. Then the Germans began shooting down transport planes en route to England. Mr. Hodgson remains in Sweden.

Sight and Sound

TELEVISION and Frequency Modulation broadcasters met this week in their trade associations to discuss respective hopes of inheriting the post-war airwaves.

Nineteen television operators in Chicago Tuesday formed Television Broadcaster's Association, Inc., the industry's first trade organization. Voting members will include operators of television stations or holders of FCC construction permits or active applica-

tions for licenses. Non-voting affiliates will include manufacturers or other groups interested in visual broadcasting, perhaps including some film companies.

Allen B. DuMont was elected chairman of the organization committee. Other members are: O. B. Hanson, National Broadcasting Company; F. J. Bingley, Philco; E. A. Hayes, Hughes Tool Company; C. W. Mason of Earl C. Anthony, Inc.; C. W. Miner, Columbia Broadcasting System; Paul Raibourn, Television Productions, Inc., and Paramount, and Lewis A. Weiss, of the Don Lee Broadcasting System.

Also in the Association are Balaban & Katz, General Electric, General Television Corp., Inter-Mountain Broadcasting Corp., International Detrola, The Milwaukee Journal, Chicago Tribune, N. W. Ayer and Son, Bamberger Broadcasting Service, KFRE, Fresno, Calif., and Midland Broadcasting Company.

Frequency Modulation Broadcasters, Inc., will meet at the Hotel Commodore in New York on January 26 and 27 to discuss their problems and prospects. James Lawrence Fly, chairman, and E. K. Jett, chief engineer and a new commissioner of the Federal Communications Commission, were top-billed speakers. The FM Broadcasters trade associations reports a membership of 84 stations, with 40 of them operating on regular commercial schedules.

One of the newest recruits to FM is the New York Times, which has applied to the FCC for a permit to build a station after the war on 45,500 kilocycles to serve 8,250 square miles.

Theatre Listings

ASIDE from the news of the day, theatre listings along with church announcements and obituaries were about all that survived the drastic cut of the Pittsburgh *Post-Gazette* Sunday edition from 20 or more pages to 12. This new Saturday edition is expected to continue until newsprint restrictions can be eased.

Betty Again

THE *Evening Post*, New York tabloid, for a daily feature stops pedestrians and asks a question. Last Monday they asked three men and two women: "Who is your favorite actor? Actress?" The first man named Veronica Lake, and from "Ronnie" leaped to the classical with a vote for Maurice Evans. The first of the women named Alan Ladd and the winner of the MOTION PICTURE HERALD-Fame poll, Betty Grable. Next was another man, who could not get beyond Betty Grable to give a thought to a male actor. The second woman named Lou Costello and Betty Grable and the last, a man, named Ann Sheridan and Bing Crosby.

Success Story

COME September 30, the landlord of the Hudson theatre, which houses Broadway's perennial exhibit of genteel mass murder behind the footlights, "Arsenic and Old Lace," which Warner Brothers has adapted to the screen, will not be calling for the rent. Out of their profits, Howard Lindsay and Russell Crouse, the producers, in association with Elliot Nugent, actor; Leland Hayward, New York and Hollywood agent, and husband of Margaret Sullavan, and Joseph and Howard Cullman, tobacco brokers, have purchased the theatre for \$300,000. The present lessee of the Hudson is the Selection Theatres Corporation, whose lease expires September 30, when the new owners will take possession.

The Hudson theatre was opened 40 years ago, on October 19, 1903, with a production called "Cousin Kate," starring Ethel Barrymore. It seats 1,057 persons and has two balconies.

The Warner screen version, completed these many months, is awaiting a release date.

Extra-Mural

T. J. COURTNEY, manager of the Casino, Halifax, was told by his contractor that work on the Courtney home must be suspended because there were not enough workers. Mr. Courtney appealed to his staff at the Casino. They responded. Each morning, they helped nail boards, set pipes, construct the roof, paint the walls, mix the concrete, and so on. Our last report from the scene does not state whether Mr. Courtney has begun living in his house.

Condemned

BIR HAKEIM, French underground newspaper, was quoted in newspaper reports last week as saying that the underground had sentenced Danielle Darrieux, motion picture actress, to death. She was charged with collaborating with the Nazis. Her only Hollywood appearance before the cameras was in "Rage of Paris." Her greatest screen triumph was in the French picture, "Mayerling," opposite Charles Boyer. She is 26 years old and the wife of Porfirio Rubirosa, charge d'affaires of the San Salvador legation in Vichy, whom she married in 1941.

Old Man Lydon

JIMMY Lydon has reached his majority, and he has a contract—with Republic—to prove it. The studio appears to have earned Jimmy's respect by stipulating in the contract that the one-time Henry Aldrich of the screen will not be cast as a juvenile.

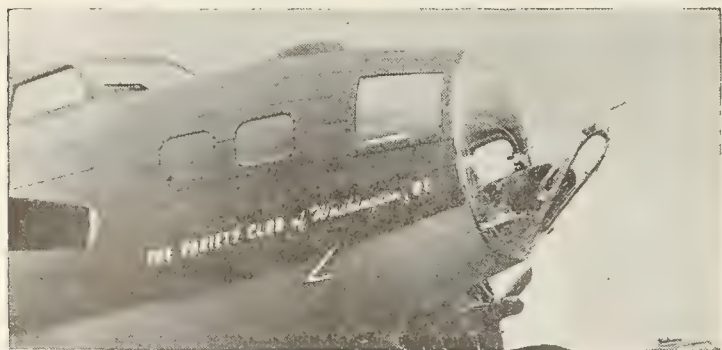
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; T. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28, William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W. 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Briski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61, C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bado, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1944 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK

the Camera reports:



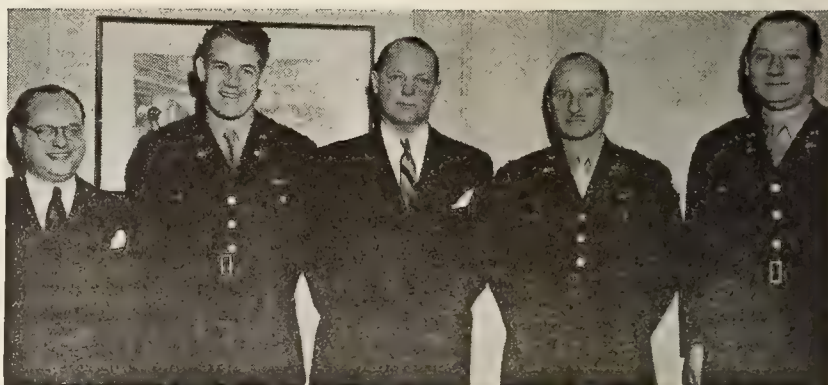
THE S.S. CAROLE LOMBARD, a Liberty Ship, was launched Saturday in Los Angeles Harbor, signalling the opening of the motion picture industry's participation in the Fourth War Loan. At the ceremony above are Captain Clark Gable, husband of the film star who lost her life while on a Bond-selling tour; Louis B. Mayer, Mrs. Walter Lang and Irene Dunne, who christened the ship.



DEDICATED to Washington's Variety Club because that organization sold so many Bonds, the Boeing Flying Fortress above is now in battle.



THE FIRST manager to send his entry in the "Honored Hundred" contest of the film industry's Fourth War Loan participation, was William K. Saxton, above, of Loew's Century, Baltimore. Mr. Saxton has been with the company more than 14 years. His was the first entry blank received, but it was and is being followed by thousands more as exhibitors rally to the nation's call.



THE GIFT 16 mm films from the motion picture industry to the Army overseas are being seen by more than 85 per cent of personnel not in active combat, Major John Hubbell, of the Army's overseas film service, told the film industry's Public Information Committee last week in New York. Above, David A. Lipton, Major Hubbell, Silas F. Seadler, Major Arthur Loew, Captain Seymour Mayer.



By Staff Photographer

"ONLY THE FOOD that kept them alive was more important to the Maltese than motion pictures," reports British Petty Officer Alexander Francis Smith, now in New York, and recently arrived from Malta. Mr. Smith, whose ship shuttled between the island and Alexandria, carrying supplies, has written a book, soon to be published in London: "Malta Ferry." Before the war, Mr. Smith was an actor, director, and motion picture critic in Australia and Great Britain.



THE BAYONETS and brutality seen above are to be found fully portrayed in Columbia's story of war and post-war justice, "None Shall Escape."



By Staff Photographer

ELECTION. Morris Sanders last week was elected president of the Motion Picture Associates, New York. In the picture above, Mr. Sanders poses with his 1944 fellow officers. Seated are Saul Trauner, treasurer; Mr. Saunders; Jack Ellis, first vice-president; Matthew Cahan, second vice-president. Standing are Charles Berliner, chaplain; Charles Penser, financial secretary; Harry Furst, sergeant-at-arms; Moe Fraum, recording secretary; and Seymour Schussel, trustee. The officers were installed Tuesday, at an Astor Hotel luncheon. See page 40.



MEETING. Captain W. S. LeFrancois, left, author of the story upon which Universal's "Gung Ho" is based, meets Commander William Brockman, Makin Island fighting companion, at a Boston luncheon given by the company.



By Staff Photographer

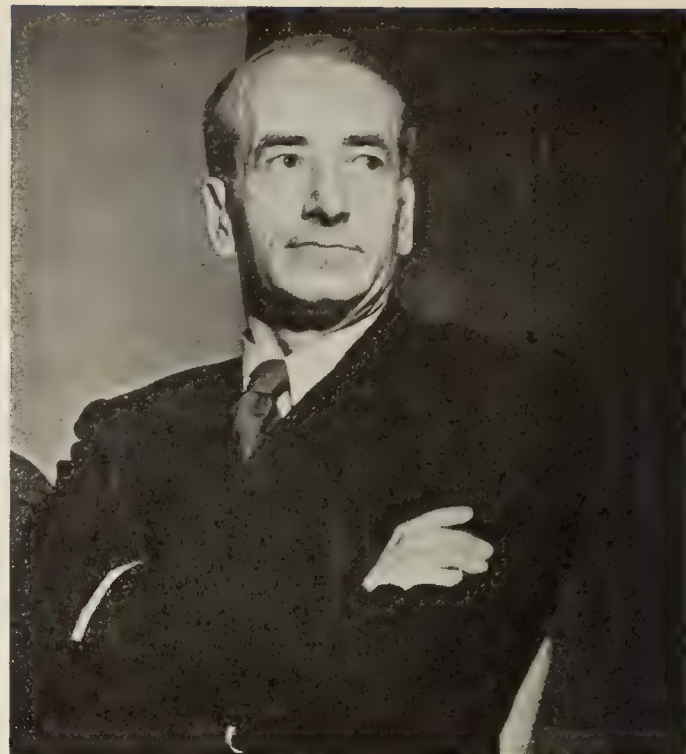
EXHIBITORS of New York turned out last week at luncheon to honor Paul Moss, license commissioner, and also hear an appeal for the New York Jewish Federation. Above, on the dais: Nate Spingold, Columbia; Leo Brecher, exhibitor; Mr. Moss; David Bernstein, Loew's; Samuel Rinzler, Randforce.



WINNER in the Herald Valentine's Day picture contest is Warners, with the scene above starring Joan Leslie. Just incidentally, the scene is from the picture, "Rhapsody in Blue", screen biography of George Gershwin.



DURING 1944, the Variety Club Tent 13, of Philadelphia, will have the above as officers. Seated, left to right, are James P. Clark, William MacAvoy, Clint Weyer, Frank L. McNamee, Jack Greenberg, Jack Beresin. Standing, in the same order, are Michael Felt, Jay Emanuel, William Clark, Ben Amsterdam, Earle W. Sweigert, Harry Blumberg, George Sobel, Alfred J. Davis, and Samuel Gross.



By Staff Photographer

VISITOR. James Hodson, writer of the commentary for "Desert Victory" and for the forthcoming "Africa Freed," is visiting this country. Above, he is pictured at a New York interview.



By Staff Photographer

PRODUCERS OF "Voice in the Wind" for United Artists' release. Rudolph Moner and Arthur Ripley, above, were in New York this week discussing selling plans with UA officials.



By Staff Photographer

INSTALLATION. Officers of New York's Film Board of Trade were installed last week, at the home of Louis Nizer, film attorney. Above, Henry Randel, left, outgoing president, congratulates Ralph Pielow, new incumbent. Watching are Mr. Nizer, Jack Ellis, second vice-president; Ray Moon, treasurer; Robert Fannon, secretary; and Clarence Eiseman, first vice-president.



CONVENTION in Brazil. Universal staged one in Rio de Janeiro last month, under foreign sales director Alfred Daff, and Brazil manager Al Szekler. At the table above, left to right, are C. G. Gemino, C. H. Streit, M. Schwab, L. Holzmann, F. de Medeiros, R. Gottschalk, E. Trucco, Maurice Silverstein, Mr. Szekler and Mr. Daff, Walda Calvert, A. Steinberg, E. de Figueiredo, D. Espi, I. Schmidt, J. Cardose, N. Costa, and J. Passos.



IN BOSTON, at Columbia's luncheon and screening of "None Shall Escape": (Left to right, near wall) S. Parris, Normandie theatre, Boston; W. Alperin, Lieberman circuit; J. Mathiew, Scenic, Magnet and Weldon theatres, New Hampshire; Walter Silverman, Edward Rosenbaum, Bob Greenblatt, and Tom O'Brien, of Columbia's Boston branch. In the foreground (left to right), M. Sharaf, Coolidge, Brookline; Joe Wolf, Columbia; William Lavery, Lafayette, Haverhill; Sid Zins, Columbia; Edward Reed, Strand, Providence; Herman Rifkin, Rifkin Theatres; and Archibald Silverman, Strand, Providence.

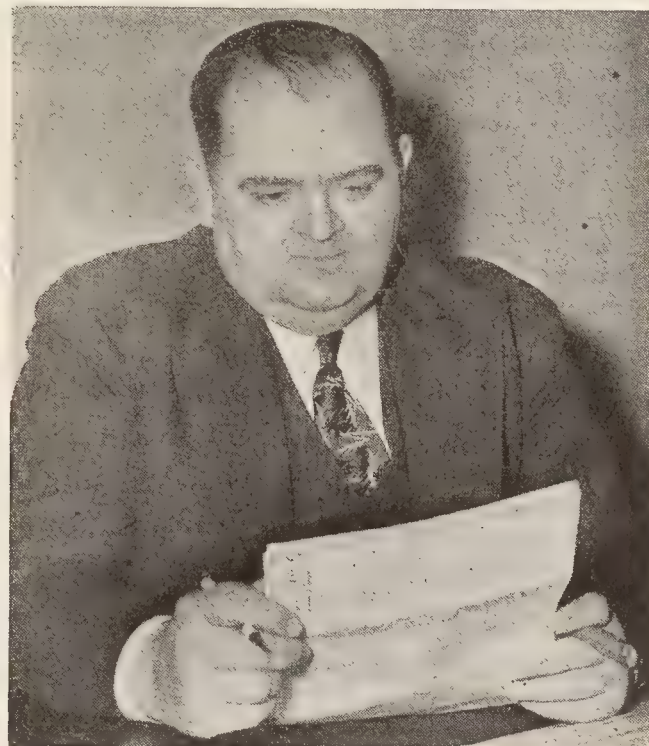


By Staff Photographer

AT THE OFFICERS' installation of the New York Exchange Union F-45: Arthur Weinberg, Warner office manager; Joseph Basson, IATSE representative; Jack Finkelstein, new president; James Brennan, IATSE vice-president, and Joseph Davis, Paramount.



ALLEN WILSON has been appointed vice-president in charge of Republic studio operations. He had been studio general manager. Mr. Wilson succeeds M. J. Siegel, production chief since 1937, who will take an MGM executive position February 15.



JOSEPH WALSH has been reelected president of the Motion Picture Salesmen's Club, of Washington, D. C., for his fifth consecutive term. He is with Columbia Pictures in Washington.



SCREEN PLANS MUTUAL AID WITH STATE DEPARTMENT

Government To Help Trade in Post-War Market; Use Films in Program

The State Department has set up special machinery to work with the motion picture industry to insure adequate Government assistance in the maintenance of the supremacy of American screen product in the post-war world market.

Reorganization of the Department into 12 new offices was announced on Saturday by Cordell Hull, Secretary of State. This will integrate the internal operations of the Department and enable the Government to guide and use American business in post-war international relations.

Pledged Close Cooperation Of Trade and Government

Representatives of the State Department met with the film industry's leaders for luncheon at the Harvard Club in New York last Thursday to discuss the new relationships between the Government and screen in foreign affairs. They pledged closer cooperation than had ever existed in the past and indicated clearly the Government's awareness of the important role which the screen holds in the promotion of international trade and understanding.

Film matters under the new arrangement will center in the Office of Transportation and Communications. The Office of Economic Affairs and the Office of Public Information, both new divisions, also will be concerned in lesser degree with motion pictures.

A division of telecommunications, within the Office of Transportation and Communications, will have the most direct contact with the screen. It will have responsibility for the initiation and coordination of policy and action in matters pertaining to international aspects of films, radio, telegraph and cable and the development of international policies for the Government, and industries within these fields.

Office of Economic Affairs To Have Hand in Films

Francis Colt de Wolf is chief of the telecommunications division. In addition to supervising division policy and consulting with industry representatives he will act as liaison for the Department with the Federal Communications Commission, War and Navy Departments, Office of Censorship and other departments and agencies concerned.

Another branch of the department which may have a hand in motion picture matters is the Office of Economic Affairs, in which a division of commercial policy will have responsibility for the initiation and coordination of policy and action in all matters pertaining to the protection and promotion of American commercial interests in foreign countries; the formulation, negotiation and administration of commercial treaties, reciprocal trade agreements, and other com-

mercial agreements; the tariff, general trade and international commercial policy of the United States, and liaison with other departments and agencies interested in such matters.

The Division of Cultural Relations has been abolished and its duties transferred to a new Office of Public Information which, among other things, will handle department relations with newsreels, radio and press.

A motion picture and radio division of the office will have responsibility for liaison between the department and other agencies, particularly the Office of War Information, the Coordinator of Inter-American Affairs, War Department and Office of Censorship, in matters involved in the dissemination abroad, through motion pictures and radio, of information regarding the war effort. It will develop and execute cultural programs through those media.

John M. Begg has been designated assistant chief of the division and temporarily as acting chief. He previously handled film contacts in the Cultural Relations division.

Will Work Closely with Commerce Department

A new committee on post-war programs has been set up to assist the Secretary in the formulation of post-war foreign policies and the execution of such policies by means of appropriate international arrangements. This committee probably will have much to do with the development of programs for the film industry's protection abroad after the war, under its general authority to formulate the policies which are to be followed by the department.

The reorganization is designed to put the department in a position where it can begin its post-war work as soon as countries now under Axis domination are liberated, and agencies to deal with the problems of the liberated countries are provided for in the new setup.

In the field of motion pictures, the Department is expected to work closely with the motion picture unit of the Department of Commerce, of which Nathan D. Golden is chief. Mr. Golden's office already has listed some of the major problems which the American film industry probably will face abroad after the war, in the solution of which the State Department is expected to take a hand.

Government Aware of Part To Be Played by Screen

Mr. Golden's report was published in MOTION PICTURE HERALD October 23.

Mr. de Wolf and George R. Canty, who is expected to act as film contact under him in the division of telecommunications, explained State Department plans to company presidents and foreign managers at the Harvard Club luncheon. They pledged closer cooperation in Washington and an increasing awareness by Department men in foreign posts of the importance of the motion picture.

Mr. Canty is a former European represen-

tative for Universal and served as a Department of Commerce representative in Germany. Mr. de Wolf formerly was attached to the division of international communications.

The Government is aware that the screen is one of the most effective representatives abroad of American democratic ideals and industry, the officials told the film men. The Government is cognizant of the fact that films face the keenest competition in history from British, Russian and Latin American film producers, as well as reviving screen industries in countries which are now held by the enemy. It is aware that competing foreign film industries frequently receive direct government assistance and subsidy, Department representatives told industry executives.

Assure Industry of More "Concrete" Aid

Assistance from the Government to the motion picture industry will be much more concrete than at any time in the past, the State Department agents said, according to executives who were at the meeting. Special training will be given to members of foreign missions and there will be close consultation with the organized industry. The Department has been studying the cultural, political and economic importance of motion pictures, and is ready to make extensive use of the medium.

Among the executives at the luncheon were Will H. Hays, Spyros Skouras, Joseph Hazen, N. Peter Rathvon, John J. O'Connor, Alfred Daff, John Hicks, David Weltner, Nathan Spingold, Joseph Hummel, J. Robert Rubin, Morton Spring, Fayette Allport, European manager, and Carl E. Milliken, secretary and foreign manager of the MPPDA.

MPPDA Reports on Meeting with Officials

Mr. Milliken issued the following report on the luncheon:

"At the Harvard Club today motion picture executives lunched with Mr. Francis Colt de Wolf and Mr. George R. Canty of the State Department. They discussed the importance of freedom of expression everywhere in the world. This is regarded as one of the basic factors in the maintenance of future peace.

"Mr. de Wolf emphasized to the picture executives their responsibility to exercise the greatest care in the fair picturization of all other nations and their institutions and the fair presentation of the United States and its people to the world."

Buddy Decorated For Wounds

Lewis Buddy, before the war director of Paramount News in Europe, and now civilian director of the newsreel photographers' pool, has been decorated with the Order of the Purple Heart for wounds received in the Naples post office explosion last October, it is reported from Allied headquarters in Algiers.

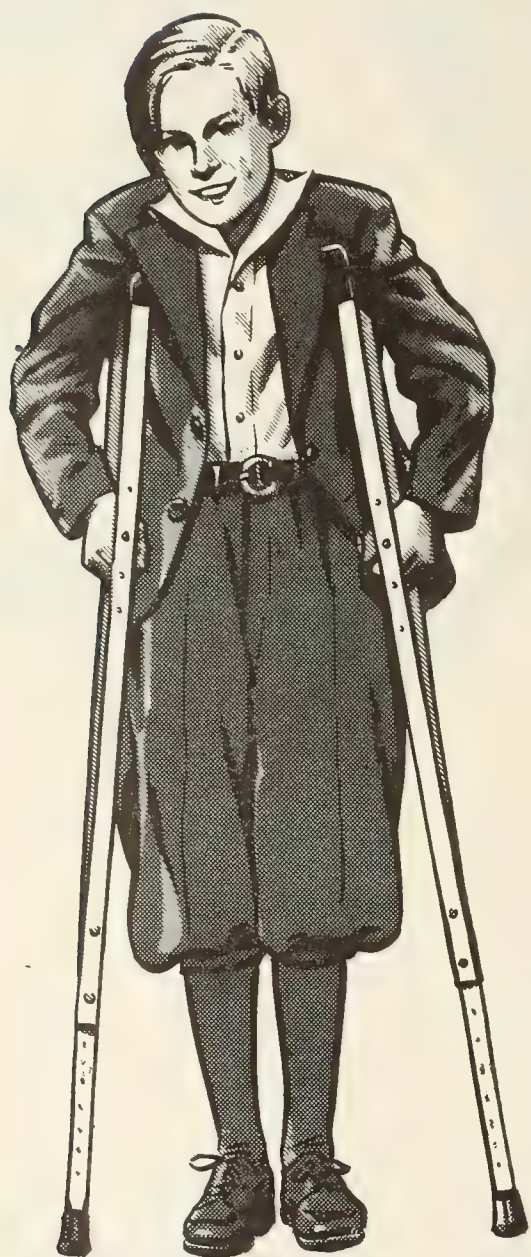
"And I'm aiming
to be one of the
HONORED HUNDRED!"



WITH THIS FIGHTING SHIELD

16,000 American exhibitors pledge their heart and hand to do a job worthy of our lads on the fighting fronts. A Bond for every theatre seat in the nation is our way of saying "Thanks" to boys who are ready to die for the land we love. Day and night we're in this fight! With everything we've got, we back the attack!

YOU ARE HELPING
TO MAKE A
DREAM
COME TRUE!



FORWARD MARCH OF DIMES!

The Drive Is On!

Let the smile on this boy's face be your inspiration. This year's needs are greater than ever, and happily the stirring Greer Garson trailer is the best yet! Be sure to use it. It speaks tenderly from the heart. When all the wonderful industry drives are entered on the records let it be said that we remembered our stricken young.

CLARK SAYS NO AGAIN AND MAJORS RE-WORK DECREE

Finds Circuit, Arbitration, and Cancellation Rights Are Inadequate

Tom C. Clark, Assistant Attorney General, looked at proposals for a new Consent Decree in Washington on Monday, then sent the distributors home again.

He told them that their offer was inadequate in a number of respects.

He offered one more opportunity to revise.

After reading the neatly printed document submitted by a committee of top officials from the five consenting companies he spent three hours discussing the points on which he felt the offer did not come up to Department of Justice expectations.

The three provisions to which Mr. Clark principally objected were the sections involving the knotty problems of cancellation, treatment of affiliated theatres, and arbitrations. These have been the center of most of the discussion and delay in the past three months.

Will Have to Meet Exhibitor Objections

Mr. Clark pointed out that the companies still had not approached the problems from the standpoint of exhibitor objections submitted to the Government and relayed earlier to the distributors. It was made clear that the Government still expected major concessions.

The distributors and their lawyers returned to New York to work over the modifications which the Government attorney indicated would be necessary before he was ready to accept it or to discuss it with exhibitor representatives.

Neither side would grant that the door had been slammed on further successful negotiation. But it appeared likely to consume still more time.

In one of the longest conferences held since meetings last fall in New York—three and one-half hours—Mr. Clark and the company officials went over the proposals which were not acceptable to the department. He pointed out the lines along which they must be re-written.

Majors To Submit Amended Draft This Week

This was the first recent meeting at which all companies were represented by top officials. Those attending included Spyros Skouras and John F. Caskey of Twentieth Century-Fox; N. Peter Hathvon, Leslie Thompson and Ralstone Irvine of RKO; J. Robert Rubin, Loew's; Barney Balaban, Paramount, and Joseph Hazen and Howard Levinson of Warner Brothers.

Following the meeting, Mr. Clark said the companies had promised to send an amended draft of the proposals to the Department at the end of the week. But, he added, there will be no more meetings with the majors.

The next step, he said, will be to submit to the exhibitors whatever the distributors

U. S. Delays Schine Case Trial Pending Decree Settlement

Prosecution of the Government's divorce suit against the Schine Circuit will be suspended until the Department of Justice has worked out a general policy on theatre affiliation with the five companies who are party to the Consent Decree.

The Government will make no move to bring the Schine case to trial in Federal District Court at Buffalo next May 24, when the current two-year moratorium expires, officials indicated in Washington on Tuesday. The Department of Justice and circuit representatives agreed in recent conversations that action in the Schine case should follow the lines of policy decided upon in connection with theatre ownership by the distributors.

A consent decree, based upon the ultimate decision on affiliated theatre divorce, may be reached between the Schine circuit and the Department of Justice as

a result of the recent agreement, it was indicated.

Department lawyers are understood to agree with representations made last week by J. Myer Schine, president of the circuit, that it would be unfair to force the company to dispose of theatres if the major circuits were not bound to the same action. The Schines sold six theatres in accord with the moratorium agreement, but informed the Government in July that it could not find buyers for 10 other houses.

Tom C. Clark, Assistant Attorney General, has several times said that he believes theatre divorce should be settled with a policy applicable throughout the industry. Affiliation is one of the key questions in Consent Decree talks now in progress.

The Schine case was one of the field actions filed at the time anti-trust suits were started against the major distributors.

send in. If the exhibitors make a good case against any particular point, the Department will ask the companies to make the necessary changes.

There were a number of points of more or less importance on which the Department and the distributors differed, Mr. Clark said, but only three or four on which the whole decree negotiations depended.

Objects to Pro-rated Cancellation Plan

The question of cancellations, long the sore spot with the exhibitors, had not been adequately dealt with, he indicated. Distributor proposals of substantially the same cancellation rights which were offered, and rejected, a year ago in the United Motion Picture Industry selling plan were termed completely inadequate. Mr. Clark is said to feel that flat percentages of cancellation should be offered to all exhibitors, not pro-rated in proportion to film rentals.

Nor had the companies submitted sufficient guarantees that independents would be dealt with in terms which would be comparable to those offered their affiliated theatres, it was reported. The Government is said to be insisting on free competitive bargaining between independents and affiliated theatres.

The principal arbitration issue is the Government suggestion that appeal boards be set up locally. Distributors have insisted on the retention of the central appeal board at New York.

With the submission of the revised draft, barring changes in plans necessitated by failure of the distributors to write the provisions along the lines indicated by Mr.

Clark, the companies are expected to step out of the picture for two or three weeks, while the exhibitors go over the draft. That they will find many provisions which are not fully acceptable is expected, and considerable time probably will be required for the exhibitors and Mr. Clark to thrash out such matters.

New protest on the forcing of percentage pictures as a monopolistic practice was made this week to Mr. Clark by F. W. Huss, Jr., president of the Greater Cincinnati Independent Exhibitors League, and Willis Vance, chairman of the Indignant Exhibitors Forum, in a joint telegram appealing for protection of the independent exhibitor.

Lucas & Jenkins Trust Suit Set for January 24

Trial was set for next Monday in Federal court, Atlanta, on the \$218,000 damage suit filed by Fred Weis, operator of the Savannah theatre, Savannah, against Lucas & Jenkins and the eight major companies. Mr. Weis charged he purchased a piece of property to build a theatre and that the southern circuit bought a lot in the same block and built a theatre. He also charged the circuit with tying up all pictures so that he was forced to abandon his project.

The exhibitor further alleged that Lucas & Jenkins, through its buying power, had made it impossible for the Savannah theatre to get sufficient product in order to operate. The plaintiff claimed that defendant distributors had a large number of films that were not shown in Savannah but that he was unable to book them for his theatre.

MacLeish Asks Film Library for Nation

Congress Librarian Sees Need of Preservation as Record of Times

Archibald MacLeish, Librarian of Congress, wants to form a great national film library. The artistic and commercial classics of the screen, as well as many typical run-of-mine films should be preserved in Government vaults at Washington as a record of the times, he believes.

A collection of films, formed from copyright copies filed with the Library of Congress, would be of inestimable historic value, according to Mr. MacLeish.

The film industry could insure the early establishment of such a national library by a relatively modest financial contribution, the librarian said. But Mr. MacLeish observed that industry executives had been cool to suggestions that they support such a collection. He said that it would be of great service to the industry itself and pointed out that producers frequently were unable to locate prints of outstanding pictures released only 10 or 15 years ago.

Considers Present Film Program Inadequate

Mr. MacLeish discussed the need for a public film library while he was in New York last Thursday for conferences with the National Broadcasting Company. He is writing a series of radio programs on the literature and history of the Americas for the network's Inter-American University series.

Although the Library of Congress already has started on a limited program of film acquisition, Mr. MacLeish made it clear that he considered present arrangements inadequate.

Last year the Library acquired 104 films. These included 23 Hollywood features, 17 short subjects and a selection of newsreels and documentary releases. The pictures were selected for the Government by the Museum of Modern Art Film Library in New York. Prints, turned over by distributors after the completion of distribution, are stored in the Museum's film vaults at New York until the Library of Congress can obtain storage facilities in Washington.

Three-Year Rockefeller Fund Expires Next Year

Films are recommended to the Library by a Museum review committee consisting of Barbara Symmes and Barbara Denning, film analysts; Norbert Lusk, former editor of *Picture Play*, and Philip Hartung, film critic.

The current program is financed by a special grant from the Rockefeller Foundation. Amounting to \$25,000, the three-year fund expires next year.

A national film library could be adequately operated for \$50,000 a year, according to Mr. MacLeish. He said he planned to ask initially for a Congressional grant of



Staff Photographer

ARCHIBALD MAC LEISH

\$20,000 a year to start the work. Additional support from the industry, or some foundation would enable the Library to classify its existing collection of films and to record on film the file of paper positive prints of pictures made prior to 1912. A large collection of these copyright records were discovered last Spring in the basement of the Library.

Lack of film storage vaults in the two Library of Congress buildings in Washington has been a drawback to the plans, Mr. MacLeish admitted. He has urged the construction after the war of a special film building with vaults, viewing equipment, projection rooms and laboratory facilities. The Library intends to ask Congress for an appropriation for this purpose.

National Archives Sole Unit with Facilities

The National Archives currently is the only institution in Washington with adequate film storage facilities. The Archives, Mr. MacLeish said, has its own film collection, but he declared it did not match the Library's in scope or age and expressed the conviction that the national film collection should be vested in the Library.

"But that is for someone higher up to decide," he said, asserting that the "imperative need is to insure that such a collection is established."

Hollywood producers, led by Walter Wanger, president of the Academy of Motion Picture Arts and Science, have endorsed the formation of the library of film classics, Mr. MacLeish added, and several had pledged personal financial support.

Also, Spyros Skouras, president of Twentieth Century-Fox, has shown much interest in the collection of pictures by the Library of Congress, Mr. MacLeish said. The Fox executive, he added, had pledged assistance in the transfer of the pre-1912 paper film records.

March of Dimes Drive Joined by IA, Stage Units

The executive committee of the March of Dimes drive, January 24 through 30, headed by Nicholas M. Schenck, has announced an additional consolidating of forces including plans for exhibitors and commitments of participation by the legitimate theatre in New York headed by Lee Shubert, and the International Alliance of Theatrical Stage Employees.

This Friday morning exhibitors of the New York metropolitan area were to gather in the Belvedere Room of the Hotel Astor as guests of the executive committee, to discuss plans and view a special demonstration of the Sister Kenny method of treating infantile paralysis.

Thursday's newsreel releases are showing a shot of Mary Pickford and Mrs. Franklin D. Roosevelt, wife of the President, in front of Loew's Capitol theatre in Washington, opening the Dimes drive. Mrs. Roosevelt, on Monday, devoted most of her syndicated column, "My Day," to comment on the industry's campaign in behalf of the infantile paralysis fight.

Last Friday the committee received a wire from Charles Skouras pledging the 266 theatres of Fox West Coast in northern and southern California "to make forthcoming March of Dimes campaign great success. You can depend upon us to take audience collections and do a good job."

The committee also received a letter the same day from Richard Walsh, international president of the IATSE, in reply to a plea from C. C. Moskowitz of the drive committee suggesting that overtime caused by the running of the appeal trailer and the collections be waived. Said Mr. Walsh's letter: "Our organization will go along as usual."

Herman Robbins, chairman of the film committee of the drive, has reported that 10,900 appeal trailers, in which Greer Garson stars, have been shipped to National Screen exchanges throughout the nation, with every territory receiving its supply the first of this week. He announced that exhibitors who delayed in sending in their pledges, might obtain the trailer direct from their National Screen exchanges.

Jones Reelected Barker Of Columbus Club

Newly-elected 1944 officers of the Columbus, Ohio, Variety Club are headed by Bobby Jones, reelected chief barker for a second term. Other officers: James Hale, first assistant; Russell A. Bovim, second assistant; Jacob F. Luft, treasurer and Fred P. Oestreicher, secretary. Members of the board of directors include Don Burrows, Jack Needham, William Pullin, Jr., Ben Almond, George Anagnost, and Lou Holleb. William Pullin, Sr., was chosen national canvassman with Mr. Luft and Mr. Almond as national convention delegates and Mr. Holleb and Mr. Anagnost as alternates.

To Present Italian Films

The Park theatre, New York, has been renamed the Cine Verdi-Park theatre, and is scheduled to present first run Italian pictures, opening with "Hanno Rapito Un Uomo" ("We Captured a Man") and "La Vita Teresa Confalonieri" ("The Life of Teresa Confalonieri"), with English titles.

New Policy for Playhouse

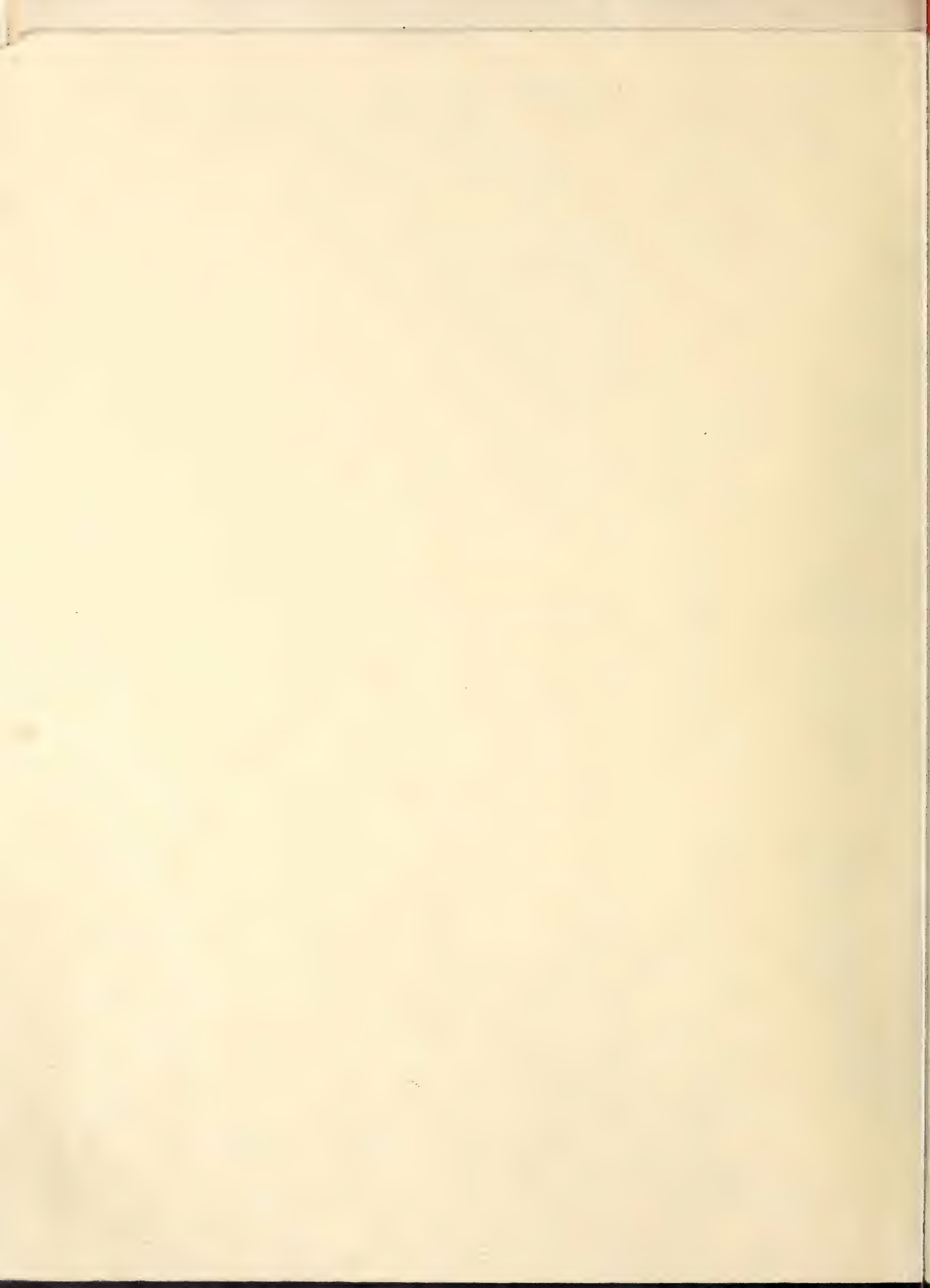
The 55th Street Playhouse in New York has adopted a new policy of revival pictures, including foreign and American films. The first picture under the new policy was "The Cross of Lorraine."

"Lifeboat
is riding
in with the
record



BREAKERS!"

—Showmen's Trade Review



Alfred Hitchcock's

LIFEBOAT

by
**JOHN
STEINBECK**

starring

TALLULAH BANKHEAD

William BENDIX **Walter SLEZAK** **Mary ANDERSON** **John HODIAK** **Henry HULL** **Heather ANGEL** **Hume CRONYN** **Canada LEE**

Directed by ALFRED HITCHCOCK Produced by KENNETH MACGOWAN Screen Play by Jo Swerling

ASTOR

A 20th CENTURY-FOX TRIUMPH

BROADWAY

*The
Trademark
is-*

20

CENTURY-FOX

THE
SIGN OF
A HIT!



PRINTED
IN
U.S.A.

Motion Picture Herald, Jan. 22nd, 1944

INDUSTRY ON WAY TO SELL BOND FOR EVERY SEAT

Campaign Launched with Broadcast by Military Leaders, Morgenthau

The legion of industry War Bond sellers, spurred by the broadcast words of Henry Morgenthau, Jr., Secretary of the Treasury, General Dwight D. Eisenhower and Admiral Chester C. Nimitz, translated their well-laid plans into action last Tuesday, the opening day of the Fourth War Loan drive, throwing all their showmanship resources into a national effort to raise \$14,000,000,000 before February 16, with emphasis on sales to individuals.

Secretary Morgenthau, General Eisenhower and Admiral Nimitz made the opening of the drive official in nationwide broadcasts Monday night, the General declaring:

"The Fourth War Loan is a challenge to every American; a spontaneous outpouring of dollars now assures fighting men of their weapons and equipment." He said that every American soldier "depends on you at home," and reminded his listeners that "We will be fighting on bloody fields. Remember that when you invest your dollars in War Bonds."

Asks Governors' Cooperation In Citing Winners

Prior to the opening of the drive Secretary Morgenthau and Charles P. Skouras, the industry's national chairman, addressed letters to the governors of the 48 states asking their cooperation in officially citing their state winners in the Honored Hundred contest for exhibitors, with special ceremonies following the contest.

From War Activities Committee headquarters on Tuesday came the announcement that 1,227 Bond premieres had been scheduled up to opening day, as compared to a Third War Loan total of 1,473.

In New York at noon Tuesday Times Square was the scene of an immense opening day rally highlighted by the unveiling of the industry's Fourth War Loan symbol. Heading the participants in the rally were industry leaders, officials of the War Finance Committee of New York and war veterans, flanking such screen, stage and radio luminaries as Jeanette MacDonald, Brian Donlevy, Lloyd Nolan, Laird Cregar, Laraine Day, Tommy Dorsey, Jimmy Dorsey, Kathryn Grayson, Rags Ragland and Bill Robinson. A United States Army band provided the music, and representatives of most of the branches of the military services, including Waves, Wacs, Spars and Marines, were present.

Flyer Released Suggesting "Uncle Sam's Day"

To check misunderstandings regarding distribution of pictures for "Free Movie Day" and premieres, Ned E. Depinet, chairman of the distributors' committee, in a pre-campaign statement, warned that there would be no deviation from the original agreement by distributors, emphasizing that "under no circumstances can more than one 'Free Movie Day' in any one theatre, be held anywhere," spiking any

ANNOUNCE NEW RULES FOR CONTEST

Charles P. Skouras, the industry's national chairman, has announced that all Bond sales from January 1 through February 29 will be included in the search for the winners of the Honored Hundred contest. Previously, the rules required that the sales be consummated within the dates of the Fourth War Loan campaign. Robert Selig, in charge of the contest, has requested that exhibitors rush their entry blanks to War Loan campaign headquarters in New York, and that all circuit managers sign individual entry blanks so there will be complete theatre-by-theatre representation. Extra blanks were included with a brochure mailed to exhibitors last week.

plans for "Free Movie Week" or "Free Movie Month."

In advance of opening day the War Activities Committee released a flyer for exhibitors suggesting an "Uncle Sam's Day," which, states the flyer, is "the old Santa Claus-Christmas stunt which department stores have been using so successfully for many years—all dressed up in a new suit of Red, White and Blue!" It offers the idea of ballyhooing the personal appearance of Uncle Sam who would appear in theatres dressed in the customary attire. The flyer is signed by Mr. Skouras.

Loew's theatres in New York and out of town are concentrating on a special campaign they are titling: "Cover Your Man With a Bond. Ten Bonds for Every Local Boy in the Service." It is an outgrowth of an idea originating with the War Savings Staff and Theatre Committee in White Plains during the Third War Loan. The plan calls for volunteers to sell 10 \$25 Bonds in the name of local men and women in the services. The man or woman in the service for whom the Bonds are purchased is notified by the theatre that \$250 in Bonds has been bought in his name, which also has been placed on a special honor roll display in the theatre lobby. On the first day, Loew's estimated their theatres sold 3,000 Bonds or nearly 10 per cent of the circuit seats.

Several Theatres Announce Unusual Early Totals

The "Honored Bondsmen of the Day" series, introduced by WAC in connection with the Honored Hundred contest, has found Henry Suchman of the Ritz theatre in Staten Island, N. Y., announcing that up to last Saturday activities out of the Ritz theatre have resulted in \$100,000 being pledged. Leola Davis has been honored for the Bond booth and display in the foyer of the Boulevard in Los Angeles. Louis Charninsky in Dallas has reported that 1,052 Bonds await only his premiere for the signing. Randolph Miller of the Strand theatre, New Britain, Conn., received mention for his over-all approach to the campaign.

Richard Feldman of Keith's theatre in Syracuse has received mention for having dressed

his entire theatre in what is described as a "Bond motif." Bene Stein of the Rockne theatre, Chicago, reports the theatre is using a canopy surrounding it completely advertising the War Loan and that the cashier sells Stamps and Bonds enabling people to buy without entering the theatre. At H. J. Royster's theatres in Portland, Ore., speakers are on the stage every night, and names of Bond buyers are listed on a special scroll.

In a merger of talent, all Broadway picture houses have united in a plan to present an all-star "Bond a Seat" show at the Roxy theatre at midnight February 11, going into the early morning of Lincoln's Birthday. The goal for the special performance is a Bond for every seat, which will mean the sale of 6,000 Bonds. No film is to be presented with the stage show.

Elaborate Plans Afoot In San Francisco Drive

In San Francisco the downtown theatres have scheduled special programs and premieres, with the subsequent and neighborhood houses planning what is referred to as "country stores," special music and extra performances, with a Bond of any denomination providing admission to a special show. The RKO Golden Gate theatre opened the special events with an all-vaudeville midnight show Monday, with acts from legitimate houses augmenting the theatre's regular bill. The Orpheum has a Bond premiere scheduled for January 26, and the Paramount for February 2. The Warfield will have another all-vaudeville midnight show February 8. The 5,000-seat Fox will have a special Army show in conjunction with its premiere February 14.

The Golden Gate special show Monday night was presented with the full cooperation of the Theatrical Federation of San Francisco, including stage hands, operators, actors, musicians, ushers and usherettes.

St. Louis theatres ushered in the drive with a free performance for Bond buyers, and will close the drive February 15 with a special free performance to Bond purchasers at 9 P.M. The theatres are also financing a full page advertisement in the daily newspapers urging support of the drive, and each Monday are using their directory ads in the papers to make special appeals for the purchase of Bonds. Five special Bond premieres have been scheduled, with the Fox theatre presenting the first, this Saturday at midnight.

Salesmen with Loan Kits Get More Gasoline

In the Cleveland area exchange salesmen have been granted extra rations of gasoline to call on all exhibitors with the NSS War Loan kits, and to obtain their pledges for premieres and "Free Movie Days," as well as to offer any personal cooperation. In northern Ohio there have been 14 premieres set to date. Cleveland will hold two downtown premieres, one at Loew's State January 28, the other at Warners' Hippodrome February 4. Toledo will hold six premieres, four of them downtown and two in suburban houses. Four premieres have been scheduled for Akron, two in Youngstown.

In Boston last week all plans for the drive were concluded at a meeting of exhibitors at the Hotel Statler, with Mr. Skouras, F. H. Ricketson, Jr., and B. V. Sturdivant, campaign heads, among those present. Other meetings in key New England cities, set at the Boston conference, followed, and the general campaign chart for the area was decided upon.

Arkansas opened the drive stimulated by a

(Continued on following page, column 1)

Trade Presses Bond Sales as Drive Opens

(Continued from preceding page)

weekend proclamation from Governor Homer M. Adkins to M. S. McCord, the industry's state chairman, in which he commended to the people of the state the patriotic effort of the industry. In Little Rock and throughout the state theatre men sponsored display ads in newspapers.

In Southern California exhibitors are using mobile units in a house-to-house Bond canvass. Eighty-six of the units, automobiles bannered and fitted up in great detail, started their rounds on Tuesday, and will cover every home in Greater Los Angeles from San Pedro to Van Nuys.

On Wednesday in Idaho the cities of Boise, Twin Falls, Nampa, Caldwell, Idaho Falls and dozens of other towns held a "Free Movie Day." Some 40 Bond premieres have been scheduled for from February 1 to the last of the month.

Denver observed opening day by making it "Free Movie Day," with two free tickets being given with every Bond purchased.

In Tampa, Fla., the city has donated an entire block outside the courthouse for the duration of the drive, wherein will be presented entertainment by visiting Hollywood stars and war veterans. The city will also stage a premiere and a "Free Movie Day."

Traveling Caravan Is Visiting Connecticut

In Connecticut all-servicemen's reviews were staged on the opening of the drive in New Haven, New London and Hartford, with \$1,000 Bonds for admission and sellouts everywhere, according to a report from Harry F. Shaw, state chairman. The shows are being planned for other first run theatres in these and other cities in the state. A traveling caravan including Charles Bickford, Jo Carroll Dennison, Miss America of 1942, and a group of war veterans, visited Stamford, Norwalk and Bridgeport on Tuesday, New Haven on Wednesday, and New London on Thursday. February 8 has been designated "Free Movie Day."

In New York a gargantuan seating chart reaching three to five stories high, has been promised for Times Square, to serve as a symbol and a Bondmeter. The WOR Television Party over the Dumont Station W2XWV held a Bond auction Tuesday night.

At a special preview of "In Our Time," Warner film, on the Statue of Liberty boat at Bedloe's Island, it was announced that 24 groups of foreign origin had pledged themselves to buy more than \$100,000,000 in Bonds.

San Francisco Population Up 200,000 in 2 Years

Partial answer to the business boom enjoyed by theatres in San Francisco is provided by the latest report of the Chamber of Commerce on the wartime flow of population, which shows that upwards of 200,000 new residents are in the San Francisco area since Pearl Harbor, that population within the city limits is up nearly 150,000 in the last two years, and that business for the city as a whole was up more than 25 per cent in 1943 over 1942.

Mahan Buys Theatre Building

Roger Mahan, former manager of the Warner exchange in Waterbury, Conn., now operating the Plaza, has purchased the building housing the 747-seat Carroll in Waterbury. The Carroll for the past 10 years has been under lease to Nick Mascoli. The lease is up in June of 1944.

Hollywood Stars Are Named Bondbardiars for Drive

Twenty stars of Hollywood are touring the nation as Bondbardiars, salesmen for the Fourth War Loan drive. They made their first appearances on opening day, Tuesday, in the company of war veterans. The players are working in teams of two in each of the cities designated. The routes set for the Bond Battalion by the U. S. Treasury Department follows:

1ST SERVICE COMMAND—New England States.

Stars: Charles Bickford, Jo Carroll Dennison.
January 18: Stamford, Norwalk, Bridgeport, Conn.; 20: New London, Conn.; 21: Providence, R. I.; 23: Pawtucket, R. I., Worcester, Mass.; 24: Holyoke, Springfield, Mass.; 25: Lowell, Lawrence, Mass.; 26: Manchester, Concord, N. H.; 27: Portland, Augusta, Maine; 28: Enroute; 29: Montpelier, Vt.; 30: Burlington, Rutland, Vermont.

2ND SERVICE COMMAND—New York, New Jersey, Delaware.

Stars: Albert Dekker, Helen Walker.
Jan. 18: Mt. Vernon-Poughkeepsie, N. Y.; 19: Albany-Troy, N. Y.; 20: Schenectady, N. Y.; 21: Utica, N. Y.; 22: Syracuse, N. Y.; 23: Rochester, N. Y.; 24: Buffalo, N. Y.; 25: Corning-Elmira, N. Y.; 26: Endicott-Binghamton, N. Y.; 27: Paterson, N. J.; 28: New Brunswick, N. J.; 29: Trenton, N. J.; 30: Wilmington, Dela.

3RD SERVICE COMMAND—Pennsylvania, Maryland, Virginia.

Stars: Edgar Buchanan, Leslie Brooks.
Jan. 18: Erie, Pa.; 19: New Castle-Beaver Falls, Pa.; 20: Johnstown, Pa.; 21: Altoona, Pa.; 22: Scranton, Pa.; 23: Wilkes-Barre, Pa.; 24: Easton, Bethlehem, Pa.; 25: Allentown, Pa.; 26: Reading, Pa.; 27: Harrisburg, Pa.; 28: York-Lancaster; 29: Enroute; 30: Portsmouth-Newport News, Va.

4TH SERVICE COMMAND—North Carolina, So. Carolina, Georgia, Florida, Alabama, Tennessee, Mississippi.

Stars: Lon Chaney, Jr., Ann Savage.
Jan. 18: Memphis, Tenn.; 19: Nashville, Tenn.; 20: Chattanooga, Tenn.; 21: Knoxville, Tenn.; 22: Asheville, N. C.; 23 & 24: Greensboro-Winston-Salem, N. C.-Durham-Raleigh, N. C.; 25: Charlotte, N. C.; 26: Augusta, Ga.; 27: Savannah, Ga.-Charleston, S. C.; 28: Jacksonville, Fla.; 29: Atlanta, Ga.; 30: Montgomery, Ala.; 31: Mobile, Ala.; 31: Mobile, Ala.; Feb. 1: Birmingham, Ala.; 2: Meridian, Miss.-Jackson Miss.

5TH SERVICE COMMAND—Ohio, W. Virginia, Indiana, Kentucky.

Stars: Charles Ruggles, Elaine Shepard.
Jan. 18: Akron, Ohio; 19: Youngstown, Ohio; 20: Canton, Ohio; 21: Wheeling, W. Va.; 22: Columbus, Ohio; 23: Springfield-Dayton, Ohio; 24: Huntington-Charleston, W. Va.; 25: Lexington-Frankfort, Ky.; 26: Louisville, Ky.; 27: Evansville, Ind.; 28: Terre Haute, Ind.; 29: Elkhart-South Bend, Ind.; 30: Fort Wayne-Lima, Ohio, Ind.; 31: Toledo, Ohio.

6TH SERVICE COMMAND—Illinois, Michigan, Wisconsin.

Stars: Porter Hall, Lois Andrews.
Jan. 18: Springfield-Decatur, Ill.; 19: Peoria-Rock Island-Moline, Ill.; 20: Joliet-Aurora, Ill.; 21: Rockford, Ill., Beloit and Jamesville, Wisc.; 22: Madison, Wisc.; 23: Waukesha-Beaver Dam, Wisc.; 24: Fond du Lac-Oshkosh, Wisc.; Jan. 25: Appleton-Green Bay, Wisc.; 26: Racine-Kenosha, Wisc.; 27: Kalamazoo, Mich.; 28: Grand Rapids, Mich.; 29: Bay City-Saginaw, Mich.; 30: Flint, Mich.; 31: Lansing, Mich.; Feb. 1: Jackson-Battle Creek, Mich.

7TH SERVICE COMMAND—Missouri, Kansas, Iowa, Nebraska, Minnesota, North Dakota, South Dakota, Wyoming, Colorado.

Stars: Paul Kelly, Marjorie Wordworth.
Jan. 18: Laramie-Cheyenne, Wyo.; 19: Ft. Collins-Boulder, Colo.; 20: Colorado Springs, Colo.; 21: Pueblo-Trinidad, Colo.; 22: Garden City-Dodge City, Kans.; 23: Hutchinson, Kans.; 24: Wichita, Kans.; 25: Topeka, Kans.; 26: St. Joseph-Mo.; 27: Sedalia-Jefferson City, Mo.; 28: Des Moines, Ia.; 29: Davenport-Cedar Rapids, Ia.; 30: Omaha-Neb.; 31: Lincoln, Neb.

8TH SERVICE COMMAND—Texas, Oklahoma, New Mexico, Arkansas, Louisiana.

Stars: Raymond Walburn, Lynn Merrick.
Jan. 18: Albuquerque, N. M.; 19: Santa Fe, N. M.; 20: Amarillo, Tex.; 21: Oklahoma City, Okla.; 22: Tulsa, Okla.; 23: Muskogee, Okla.; 24: Little Rock, Ark.; 25: Texarkana, Ark.; 26: Shreveport, La.; 27: Alexandria, La.
Dates to Come: Baton Rouge, New Orleans, Beaumont, Port Arthur, Houston, Galveston, San Antonio, Austin, El Paso.

9TH SERVICE COMMAND—Washington, Oregon, Idaho, Montana, Utah, Nevada, Northern California.

Stars: Edgar Kennedy, Ramsey Aimes.
Jan. 18: Visalia-Merced, Cal.; 19: Modesto-Stockton, Cal.; 20: Sacramento (tentative), Cal.; 21: Reno-Carson City, Nev.; 22: Eugene, Ore.-Salem, Ore.; 24: Hoquiam-Olympia, Wash.; 25: Tacoma, Wash.; 26: Spokane, Wash.; 28: Helena, Mont.; 29: Lewistown-Billings, Mont.; 30: Bozeman-Tungsten, Mont.; Feb. 2: Salt Lake City, Utah; 3: Provo, Utah; 5: Las Vegas-Boulder, Neva.

10TH SERVICE COMMAND—Southern California, Arizona.

Stars: Charles Winninger, Fay Bainter.
Jan. 18: Ontario-Riverside, Cal.; 19: San Bernardino-Palm Springs, Cal.; 21: Phoenix, Ariz.; 22: Tucson, Ariz.; 24: Yuma, Ariz.; 25: Calexico, Cal.; 26: San Diego, Cal.; 27: Long Beach, Calif.; 28: San Pedro, Wilmington, Cal.; 29: Redondo-Hermosa Beach, Cal.; 30: Ocean Park-Venice, Cal.; 31: Alhambra-East Los Angeles, Cal.; Feb. 1: Monrovia-Pasadena, Cal.; 2: San Fernando-Burbank, Cal.

McFaul Company Buys Theatre, Buildings in Buffalo

The purchase of Shea's Buffalo and Hippodrome theatres, a restaurant and 12 stores by Buffalo Theatres, Inc., at a cost of \$2,000,000, was announced last weekend by Vincent R. McFaul, president. The buildings, with a frontage measuring approximately 1,000 feet, were purchased by Buffalo Theatres, whose stock is owned by Mr. McFaul, Paramount and Loew's, Inc., from the McNaughton Realty Company.

Two Youths Convicted Of Theatre Vandalism

In the drive against vandalism in the theatres, Donald Bonstein, manager of the Fulton theatre, Lancaster, Pa., brought charges against two youths, who were sentenced on malicious mischief charges resulting from the cutting of seats at the theatre. One of the boys, charged with larceny as well, received a two and one-half to five-year sentence in the penitentiary. The other one was given a suspended sentence.

CIAA PLANNING PERMANENT LATIN AMERICAN PROGRAM

Rockefeller and Alstock See Need to Continue Cultural Exchange

Executives of the motion picture division of the Coordinator of Inter-American Affairs are planning now to continue after the war their program of cultural exchange with the Latin American republics via the screen—either under Government auspices, or by philanthropic endowment.

Nelson Rockefeller, the coordinator; Francis Alstock, director of the CIAA film program, and the Government officials who have been in charge of production, distribution and editing of the 16mm non-theatrical films are convinced that the work must go on. They view the exchange of films about industry, arts and life in the United States and other Latin American nations as an essential ingredient in a permanent Good Neighbor relationship.

Commercial importance is attached also to the Coordinator's film program. Its sponsors argue that the Government subsidized export of non-theatrical films is building up new interest in Hollywood product in hitherto undeveloped areas of the South and Central American market.

Mr. Alstock last week cited increases in the CIAA attendance reports as evidence that the 16mm program would aid theatrical film producers in this country and in the rapidly developing Latin American studios. He predicted a tremendous post-war theatre construction program there.

A total of 17,781,279 persons have seen 159 titles shipped to Latin America by the CIAA, according to Mr. Alstock. There have been 36,234 screenings with the approximately 13,000 prints now in Latin America booked for an average of 4,500 programs a month. Additionally 50 medical, dental or engineering subjects have been sent to professional groups.

Non-Profit Corporation Might Take Over

In the United States 10,859,091 persons have attended 67,586 non-theatrical exhibitions of 54 subjects about Latin America. The CIAA has released 8,771 16mm prints to university, library and commercial film repositories.

Were the Government to decide to drop the CIAA film activities Mr. Alstock and his staff are planning to carry on screen relations with Latin America through a private, non-profit corporation organized in New York. Mr. Rockefeller has approved the project and it is now under consideration by the State Department.

Hemisphere Films, Inc., formed by the Museum of Modern Art two years ago when it signed a contract to edit and review pictures for the CIAA, is the medium which probably would be selected for this work. A number of the Museum trustees, John Abbott, director of the Film Library; Mr. Alstock, Mr. Rockefeller and officials of

several film companies have been interested in Hemisphere Films.

Although the company has existed "only on paper" for two years, according to Frances Hawkins, secretary of the Museum, it was re-chartered last month. Reorganization of Hemisphere Films and preparations for its entry into the Inter-American picture field have been under the guidance of Mr. Abbott, director of the Museum of Modern Art Film Library, and Mr. Alstock. Stephen C. Clark, chairman of the Library's board of trustees, heads the board of the company, and the directorates of both groups are drawn from the same lists of film executives and patrons of the cinema arts.

Preliminary Budget Now Is in Preparation

Hemisphere Films has been reported seeking financial backing through Mr. Rockefeller from the Rockefeller Foundation, established by his grandfather, John D. Rockefeller. According to a Foundation spokesman no grant has been approved as yet, although it has been under consideration.

There also was a report in New York this week that Hemisphere Films might seek financial support from Marshall Field, publisher of the *Chicago Sun*, and *PM* in New York. The Field Foundation, recently established by Mr. Field, has not been approached directly, however. This report coincided with a visit to Chicago by Mr. Abbott.

The Hemisphere Films project was discussed, and reportedly approved, at a meeting of the Museum trustees last week. Wallace K. Harrison, assistant to Mr. Rockefeller, has conferred on it with Mr. Alstock and plans are understood to have been completed for Mr. Alstock and key members of the CIAA production and distribution staff to continue their work at Hemisphere Films in the event that the Coordinator's film program is curtailed by Congress.

A preliminary budget is now in preparation at the CIAA offices in Washington for the 1944 fiscal year, which begins July 1. It is expected to ask between \$2,500,000 and \$3,000,000.

Mr. Alstock was in New York last week for the meeting of the Museum board and to discuss the Hemisphere Films, Inc., organization.

Special Production Work for Latin America Under Way

Despite any post-war planning, the CIAA program is continuing at an accelerated pace, Mr. Alstock said, noting that the production division had almost 200 subjects in preparation. These include about 75 industry short subjects, government films from the Army, Navy and Marines and Office of War Information, special documentary production and more than 50 technical pictures selected by the American College of Surgeons and the American Dental Association.

Special production has been under way for the CIAA in Latin America by Julien Bryan, Herbert Knapp, Alvin Gordon, Sul-

livan Richardson and Willard Van Dyke. They will make pictures about Latin America for exhibition in the United States. Additionally half a dozen subjects are being edited from footage taken in Brazil by Office of Strategic Services cameramen under the direction of Commander John Ford. William Murray, cameraman for the Rubber Development Corporation, also has provided Brazilian material.

Subjects shipped to Latin America during December and January included the following titles:

Six Music Masterpiece reels: "We Fly for China" (produced by Robert Lord), "Latin American Cadets," "Soldier Steve-dores" (U. S. Army), "Home on the Range" (Department of Agriculture), "Right of Way" (OWI), "Farmers at War" (OWI), "There Shall Be Freedom," "U. S. Army Band," "Advanced Baseball Technique," "Basketball" (RKO), three medical films, and a picture from the U. S. Bureau of Mines.

Currently Operating 128 16mm. Projectors

Also copies of Walt Disney's "Winged Scourge," "Grain that Built the Hemisphere," "South of the Border," "Winged Scourge," "Education for Death," and "Der Fuehrer's Face," from the Disney program of educational production for the CIAA.

"Campus Frontiers," "Carry the Fight" (OWI), "Handing It Back" (Navy), "Mission Accomplished," "Mexico Builds a Democracy," and "Child Health Care" were also sent southward. "Spirit of Nobel," with additions showing Argentina's winner of the Nobel Peace Prize in 1936, Carlos S. Lamos, was also shipped.

Mr. Alstock says that the CIAA currently is operating 128 16mm projectors in Latin America and showing its pictures through 76 mobile units.

Honor Moss at Industry Charity Luncheon

About 450 theatre owners and exhibitors honored Paul Moss, New York Commissioner of Licenses, at a luncheon given by the Theatre Owners and Allied Fields Committee of the amusement division of the merged New York and Brooklyn Federations of Jewish Charities last Wednesday at the Hotel Astor, New York. Commissioner Moss was presented a scroll by Harry Brandt, member of the exhibitors committee. Among the members of the industry present were David Weinstock, Leo Brecher, Sam Rinzler and Nathan B. Spingold.

The current drive of the Theatre Owners and Allied Fields Committee will continue until every member of the motion picture industry has had an opportunity to participate, announced Mr. Weinstock and Mr. Brecher.

Seated on the dais were David Bernstein, co-chairman with Major Albert Warner of the amusement division; Malcolm Kingsberg, vice-chairman; Milton C. Weisman, Max Cohen, Edward Levine, George Borthwick, Herman Robbins, E. L. Alperson, Joseph Bernhard, Mr. Spingold, Lou J. Bracker, Julius Joelson and Spyros Skouras.

THREE-FOURTHS OF STUDIO BACKLOGS ARE ESCAPIST

Films Can Be Released at Any Time; 214 Offered from August to April

Three-quarters of Hollywood's abnormally large backlogs are escapist films which can be released at any time this season or next no matter what political or military developments ensue. Current production schedules are top-heavy with musicals in Technicolor and black-and-white, comedies, mystery-spy stories, romances and dramas with a minimum of war-backgrounds and studded with star and production values.

At the start of the second half of the 1943-44 season, 11 companies have released or are scheduled to release between now and April, 214 features, almost 50 per cent of the 438 pictures announced for the season and have completed or in work about 150 films, 75 per cent of them properties whose subject matter makes it possible to release them at any time, depending on market conditions.

Each Studio Has Several In War Film Class

Each studio has at least two or three pictures which definitely fall into the war film category, although Twentieth Century-Fox leads with eight features in that group, just half of the 16 films completed or in production which will be earmarked for the balance of this season or for the beginning of 1944-45.

The drop in war films has kept pace with exhibitor reports during the past year that the public has had enough of them. In consequence, many studios which had scheduled war features for release this season abandoned or postponed the films and replaced them with musicals or light comedies. In addition, Hollywood, with its weather eye on the future, has turned for more serious topics to stories emphasizing post-war themes of significance at home and abroad.

Analysis Shows Escapist Pictures Dominant

According to reports, producers, in agreement with officials of the Office of War Information, have been eliminating from background scenes shots of uniformed men and women. This is a complete reversal of OWI suggestions of a year ago, when studios were requested to develop war consciousness by the injection of such background shots.

Analysis of major company schedules shows a preponderance of escapist films which can be presented at any interval, no matter what course the war may take or when the peace may come. Films completed or in production are listed by companies as follows:

COLUMBIA

Release record up to and including February 17, 19 films. Completed and ready for release, nine Westerns. Also "Cover Girl," Technicolor musical starring Rita Hayworth; "None Shall Escape," post-war theme; "Once Upon a Time," and "At Night We Dream," romantic drama co-starring Paul Muni and Merle Oberon.

Other non-war subjects: "The Ghost That Walks Alone," "Jam Session," "Sailor's Holiday." Two war films: "Address Unknown," with Paul Lukas and Mady Christians; and "Two-Man Submarine."

MGM

Release record up to and including April, 24 features. Completed or in work: "America," with Brian Donlevy and Ann Richards; "Meet the People," musical; "Mr. Co-Ed," Technicolor comedy with music, starring Red Skelton; "Gaslight," mystery drama with Charles Boyer, Ingrid Bergman and Joseph Cotten; "Canterville Ghost," starring Charles Laughton; "Andy Hardy's Blonde Trouble," "Three Men in White"; "Kismet," fantasy co-starring Ronald Colman and Marlene Dietrich; "Dragon Seed," starring Katharine Hepburn; "Meet Me in St. Louis," starring Judy Garland, and "Marriage Is a Private Affair," starring Lana Turner.

War films: "White Cliffs," based on the Alice Duer Miller book, about wartime England; "Seventh Cross," story about the underground in Germany, starring Spencer Tracy and Signe Hasso; "Two Sisters and a Sailor," comedy featuring Jimmy Durante and Van Johnson.

MONOGRAM

Released or scheduled for release up to March 7, 16 films. Completed: "Block Busters" and "Johnny Doesn't Live Here."

PARAMOUNT

Sixteen features, including two specials, released to date. Among the 25 films completed or in production: "And the Angels Sing," musical with Fred MacMurray, Dorothy Lamour, Betty Hutton; "Triumph Over Pain," with Joel McCrea and Betty Field; "Frenchman's Creek," starring Joan Fontaine and Arturo de Cordova; "Going My Way," musical starring Bing Crosby; "Our Hearts Were Young and Gay," "Road to Utopia," comedy co-starring Bob Hope and Bing Crosby; "And Now Tomorrow," romantic drama starring Loretta Young and Alan Ladd.

War films or stories with war backgrounds: "Hour Before Dawn," starring Veronica Lake and Franchot Tone; "Ministry of Fear," spy story with Ray Milland and Marjorie Reynolds; "Story of Dr. Wassell," the Cecil B. DeMille production co-starring Gary Cooper and Lorraine Day; "Till We Meet Again," with Ray Milland, Barbara Britton.

PRC PICTURES

Release record up to and including January 25, 15. In production, "Lady in the Death House" and "Buster Crabbe No. 4."

RKO RADIO

Sixteen films released to date, including one special. Completed or in work: "Show Business," musical starring Eddie Cantor; "Up in Arms," Samuel Goldwyn Technicolor musical starring Danny Kaye; "The Curse of the Cat People"; "Gildersleeve's Ghost," "The Falcon Out West" and "Are These Our Children?"

War films or stories with war backgrounds: "Days of Glory," "Dangerous Journey," "Danger in Damascus," "Marine Raiders" and "Seven Days Ashore."

REPUBLIC

Release record up to and including January 15, 22 films including Westerns. Completed or in work: "Casanova in Burlesque," "Three Little Sisters," "The Lady and the Monster," formerly "The Monster's Castle"; "My Best

Gal," "Rosie the Riveter," "Man from Frisco." Also five Westerns. "The Fighting Seabees" is the only completed film with a war theme.

TWENTIETH CENTURY-FOX

Released up to and including January 21, 18 features. Escapist films completed or in work: "Jane Eyre," co-starring Joan Fontaine and Orson Welles; "Roger Touhy, Last of the Gangsters"; "The Song of Bernadette," starring Jennifer Jones; "Buffalo Bill," with Joel McCrea and Maureen O'Hara; "Pin Up Girl," Technicolor musical starring Betty Grable; "Home in Indiana," Technicolor outdoor picture; "Greenwich Village," Technicolor musical; "Wilson," biography of Woodrow Wilson, and "Bermuda Mystery."

War films or stories with war backgrounds: "Tampico," starring Edward G. Robinson; "The Sullivans," "Eve of St. Mark," "The Purple Heart," "Four Jills in a Jeep," "I Married a Soldier" and "Ladies of Washington."

UNITED ARTISTS

Eighteen films released up to and including April 7. Completed or in work, for which release dates have not yet been set: "Since You Went Away," Selznick production; "Sensations of 1944," (Stone); "Strange Confessions," an Angelus production; "Texas Masquerade" and "Thundering Hoofs."

UNIVERSAL

Release record up to and including February 25, 31 films including Westerns. Escapist films completed or in work: "The Mummy's Ghost," "Ladies Courageous," "This Is the Life," "Gypsy Wildcat," "Patrick the Great," "Her Primitive Man," "Cobra Woman," "Slightly Terrific," "Weird Woman," "The Merry Monohans," "Has Anybody Here Seen Kelly," "Christmas Holiday" and "Three Cheers for the Boys." Also two Westerns, "Moonlight in the Cactus" and "Oklahoma Raiders."

WARNER BROS.

Released up to and including January 29, 19 pictures. Escapist films completed or in work: "Adventures of Mark Twain," the Jesse L. Lasky production starring Fredric March; "Arsenic and Old Lace," co-starring Cary Grant and Priscilla Lane, completed more than a year ago and probably to be held for release until next season; "Crime by Night"; "Devotion," story about the Bronte sisters, with Olivia de Havilland, Ida Lupino, Nancy Coleman, Paul Henreid and Sydney Greenstreet; "Saratoga Trunk," period picture based on the Edna Ferber novel; "In Our Time," with Ida Lupino and Paul Henreid; "Shine On, Harvest Moon," with Ann Sheridan and Dennis Morgan; "Rhapsody in Blue," biography of George Gershwin with Robert Alda and Joan Leslie.

Also: "Mr. Skeffington," domestic drama with Bette Davis, Claude Rains and Walter Abel; "The Horn Blows at Midnight," fantasy-comedy with Jack Benny and Alexis Smith; "One More Tomorrow," romantic drama with Ann Sheridan, Alexis Smith and Dennis Morgan; "Between Two Worlds," remake of "Outward Bound," with John Garfield, Paul Henreid; "My Reputation," drama co-starring Barbara Stanwyck and George Brent; "Mask for Dimitrios," mystery drama; "Make Your Own Bed," comedy; "Cinderella Jones," comedy co-starring Joan Leslie and Robert Alda; "Janie," "The Last Ride" and "Conflict."

Pictures with war backgrounds: "Passage to Marseille," starring Humphrey Bogart and Michele Morgan; "Uncertain Glory," with Errol Flynn and Paul Lukas.



"Howdy Judy!
Our picture
'GIRL CRAZY'
is setting new
hold-over
records! It's a
topper in
M-G-M's 12
TOPPERS!"

"Yippee Mickey! And M-G-M is
keeping up the fast pace with
its new Group VITAMIN 12!"

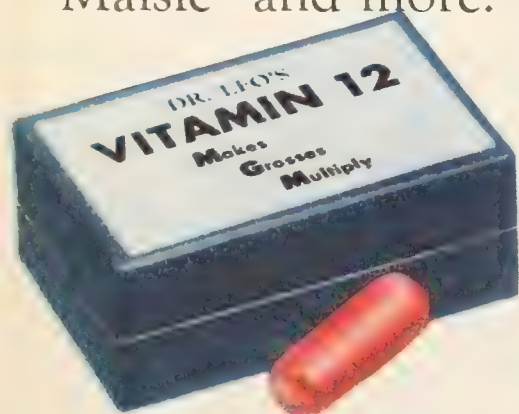


**MICKEY
ROONEY**
**JUDY
GARLAND**
M-G-M'S
"GIRL CRAZY"
with
TOMMY DORSEY
AND HIS ORCHESTRA

Gil Stratton • Robert E. Strickland • "Rags" Ragland • June Allyson Nancy Walker • Guy Kibbee • Screen Play by Fred F. Finklehoffe Based Upon Musical Play "Girl Crazy" by Guy Bolton and Jack McGowan • Music by George Gershwin Lyrics by Ira Gershwin Directed by NORMAN TAUROG • Produced by ARTHUR FREED

LEO'S LUCKY NUMBER!

M-G-M's new Group VITAMIN 12 is continuing the box-office happiness of such 12 TOPPERS successes as: "Salute To The Marines," "Best Foot Forward," "Lassie Come Home," "I Dood It," "Girl Crazy," "Swingshift Maisie" and more.



M-G-M's "VITAMIN 12" Off to a Flying Start!

"MADAME CURIE"—Sensational at Music Hall! "A GUY NAMED JOE"—Breaks Capitol, N. Y. Records! "THOUSANDS CHEER"—200 dates launched it BIG! "CRY 'HAVOC'" —8-Week Astor Theatre, Broadway Hit!—And that's just the beautiful beginning!



BLAME IT ON "A GUY NAMED JOE"

Up front in this magazine we announced that "Song of Russia" would have its World Premiere at the Capitol, N. Y., January 27th following 5 weeks of "A Guy Named Joe."

At press time, yielding to public demand, we must postpone "Song of Russia" until February 3rd, holding "A Guy Named Joe" for a sixth week!

It's a good lesson for us! We keep telling *you* to hold extra time wide open for the great M-G-M hits in our new group "Vitamin 12." Is our face red!

M-G-M presents Spencer Tracy • Irene Dunne in Victor Fleming's Production of "A Guy Named Joe" with Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams • Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by Victor Fleming • Produced by Everett Riskin

U. S. Starts Check on Theatre Tax Records

Internal Revenue Agents In Field to Examine Books on Ticket Sales

Notices were mailed this week to Wisconsin exhibitors by the Milwaukee field office of the Department of Internal Revenue warning that a periodic check was going to be made "on admissions to your place of business."

In Washington it was indicated that the warning was the beginning of a national scrutiny, to be conducted by territories, of admission tax payments.

The checkups will be made by deputy collectors' offices in the field following general instructions by the Internal Revenue Department calling for a tightening of collection procedure in the theatre field.

Regional Treasury Official Outlines Inspection Plan

It was not indicated whether or not the move was in any way related to an Internal Revenue proposal now that theatres be required to use tickets produced by Government licensed printers. The plan, at first considered for inclusion in the tax bill now before Congress, was rejected Wednesday and now can come up for consideration only in the next revenue bill.

The Wisconsin deputy collector's letter to exhibitors read in part:

"In the near future, a periodic check is going to be made relative to the admissions to your place of business.

"In order to make a complete check, it will be necessary for you to keep the stubs of your tickets and also cashiers' reports disclosing opening and closing numbers of the tickets used.

"Regulations quoted: 'All persons required to collect and account for tax admissions must keep for possible inspection by revenue officers the portions of the tickets taken up by them, or, in the case of a cabaret or similar place, the waiters' checks, for a period of not less than six months.'

"An appointment will be made in sufficient time in order that you can have all records available."

Bill Would Have Set Licensing System

The proposal rejected Wednesday called for the licensing of ticket manufacturers, under which they would be required to report full details of all sales made to theatres.

Under such a system, the bureau would know how many tickets a theatre operator obtained, and would be able to check his activities by balancing the tickets he had on hand against those he had purchased.

The only regulations now imposed on tickets is that they must show certain specified information, such as admission price and tax and carry a number.

A decision by the bureau to license printers, however, would not solve the distributors' difficulties, since it is against the law to furnish individual tax information to a private party.

There was no indication whether the sug-

gestion for licensing was a result of a belief in the bureau that there is widespread evasion of the admission tax or whether it was another of the schemes which are always under consideration by the government to make tax collecting air-tight.

Senate Rejects Move to Halt Admission Fee

President Roosevelt last week twice asked for higher taxes from a Congress which already had demonstrated unmistakably that it believed the bottom of the tax barrel already was being scraped.

His urging for at least the \$10,500,000,000 in new taxes sought by the Treasury was seen in Washington as having little effect on Congressional sentiment. This was evidenced by the action of the Senate in going ahead, within an hour of receiving his first message, with consideration of the pending tax bill which will raise only about one-fifth the sum requested by the Treasury.

Meanwhile, by voice vote, the Senate Tuesday rejected Senator Mead's effort to prevent an increase in admission taxes. After the action on the New York Senator's proposal, the group adopted an amendment offered by Senator George, Georgia, chairman of the Senate Finance Committee. This amendment changes the committee's proposal of a tax of one cent for each five cents "or fraction thereof" to one cent for each five cents "or major fraction thereof."

The Senate at midweek was still to act on amendments proposed by Senators Revercomb and Wilson. The first proposed a tax of one cent on each ten; the second, exemption from the increased tax, for theatres in communities of less than 10,000.

The plea for higher taxes, in which the Treasury proposal for tripling the present levy on admissions was seen as nullified in part by the Treasury's own figures, was presented in the annual budget.

Some Economies Planned In U. S. Film Operation

Estimates made just prior to submission of the budget show that instead of the \$163,500,000 which the Treasury last year represented to House and Senate tax committees would be derived from the admission tax, it is now expected that \$179,200,000 will be collected during the current fiscal year, and \$183,400,000 during the fiscal year 1945. The latter figure, it was indicated, would be much higher except for the indications that manpower and liquor shortages will seriously affect the cabaret business.

The budget figures were based on present tax levels, with no consideration of changes in the measure now pending in Congress, from which anywhere from \$160,000,000 to \$185,000,000 additional would be collected on admissions during the fiscal year which begins July 1, next.

Total Federal expenditures during the coming fiscal year were set in the budget at \$99,760,000,000, of which \$93,000,000 would be for war purposes. Against this, at current rates of tax, total revenues of \$40,760,000,000 are foreseen, leaving a deficit of \$59,000,000,000 for the year, which would bring the public debt to a total of \$258,000,000,000 by June 30, 1945.

Some economies, none of any great moment, are indicated in the motion picture expenditures of the Federal Government during the next 18 months. No estimates were submitted for the most important expenditures—those of the War and Navy Departments, the Office of War In-

formation, War Production Board, Office of Price Administration, Coordinator of Inter-American Affairs and other war agencies. These, it was explained, were withheld because of the possibility of important changes in the war situation and will be sent to the Capitol next spring.

The motion picture section of the Department of Commerce will receive about the same amount of money as it now is spending. The State Department will require the same amount as this year, \$25,700, for its educational motion picture program, and the Department of Agriculture item of \$59,500 is the same as this year for the dissemination of agricultural information by films.

Somewhat less activity is anticipated in the anti-trust division of the Department of Justice, where a \$200,000 cut is contemplated from the \$1,600,000 appropriated for the current year.

Halving the fund for visual aids for war training, the Office of Education is slated to get only \$1,000,000 for that work. Increased accessions resulting from the war necessitates an increase from \$892,000 to \$1,091,000 for the National Archives.

Urges Publicity On War Work

The industry was advised to "stop hiding its light under a bushel" and to publicize its many wartime services, by Frank C. Walker, Postmaster General and former president of Comerford Theatres, Inc., who spoke at an exhibitor luncheon meeting in Washington Tuesday. Metro-Goldwyn-Mayer was host to more than 200 exhibitors and Government officials at the Hotel Statler.

Mr. Walker expressed pride at his former associations with an industry which has established an outstanding record of sacrifice and war service without cost to the nation.

William F. Rodgers, vice-president and general sales manager of MGM, praised exhibitors for their participation in War Activities Committee work and pledged his company's aid to insure the continued operation of small town theatres despite war obstacles. He paid tribute to the assistance of Lowell Mellett, former OWI film director, who was a guest at the luncheon.

Mr. Rodgers told the exhibitors that any theatre which failed to sell a bond for every seat in the Fourth War Loan would hurt the entire industry's record.

Others who attended were: Frank Hornig, president of the MPTO of Maryland; A. Julian Brylawski, president of the ITO of the District of Columbia; John J. Payette, zone manager, Warner Theatres; Abram F. Myers, Allied States Association general counsel; Stanton Griffis, chief of the OWI film bureau; Ted Gamble, War Finance director; District Commissioner J. Russell Young and Carter Barron, Loew's Theatres' eastern division manager.

Marchesi Brothers Lose Clearance Complaint

The clearance demand of the Marchesi Brothers, operating the Geneseo theatre, in Geneseo, Ill., was dismissed last week by John S. Lord, arbitrator who heard this 25th case in the Chicago tribunal. MGM, Paramount 20th Century-Fox, RKO, and the Publix Great States Theatres were involved. Mr. Lord divided costs.

Mr. Lord ruled that the Peerless theatre in Kewanee, Ill., 25 miles away, held priority of run but no clearance inasmuch as the Geneseo followed immediately.

Finding that competition existed between the two theatres, Mr. Lord held that he was without power to change the priority of run, adding that in his opinion the Peerless was entitled to the protection which this priority offered.

WARNER BROS.' TRADE SHOWINGS OF

IDA LUPINO • PAUL HENREID

in

"IN OUR TIME"

CITY	PLACE OF SHOWING	ADDRESS	DAY and DATE	TIME
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 1/31	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	Mon. 1/31	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 1/31	2:00 P.M.
Buffalo	Paramount Sc. Room	465 Franklin St.	Mon. 1/31	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	Mon. 1/31	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	Mon. 1/31	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 1/31	7:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 1/31	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 1/31	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	Mon. 1/31	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 1/31	1:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 1/31	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	Mon. 1/31	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	Mon. 1/31	1:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	Mon. 1/31	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	Mon. 1/31	10:30 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 1/31	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Mon. 1/31	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 1/31	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Mon. 1/31	2:00 P.M.
New York	Home Office	321 W. 44th St.	Mon. 1/31	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 1/31 *	2:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 1/31	1:30 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 1/31	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	Mon. 1/31	2:30 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	Mon. 1/31	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	Mon. 1/31	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 1/31	1:30 P.M.
Seattle	Jewel Box. Sc. Rm.	2318 Second Ave.	Mon. 1/31	2:00 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 1/31	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	Mon. 1/31	10:30 A.M.

Censor Deletions in Four States Drop

Boards Say Entertainment Films Better, but Watch War Pictures Closely

Annual reports by the censors in four of the seven states maintaining motion picture censor boards, and from one city commission, show a decrease in the number of cuts in regular entertainment features. The screen watchers, however, report that they have had to give added attention to war features and documentaries to guard against scenes of brutality which might offend public taste.

When the United States entered the war, change in censorship procedure occurred as this country became a belligerent instead of a neutral, according to Joseph F. Healy, head of Chicago's censor board. Before Pearl Harbor, one of the big problems was the propaganda film which purported to arouse American audiences for or against the European warring nations. U. S. neutrality at that time, therefore, dictated elimination of scenes deemed too brutal, too biased or of consciously directed propaganda, he said. These same scenes, however, became acceptable when America entered the war.

Chicago Censors Reviewed 5,000,000 Feet of Film

Approximately 5,000,000 feet of film, representing 1,135 pictures, were reviewed by the Chicago censors last year. Two films were rejected and 19 were designated "for adults only." Only 114 cuts were ordered, "an all-time low," according to Mr. Healy.

Although only seven states operate censor boards, mainly through state departments of education, censorship organizations function in such cities as Boston, Chicago, Washington, Seattle, Denver, Des Moines, Kansas City, Milwaukee and Atlanta, either through police or welfare departments of the city or through special committees appointed by the mayors.

Irwin Esmond, director of the motion picture division of the Department of Education of New York State, expressed the opinion that one of the most significant changes in censorship operation resulting from the war was the reduction of foreign film imports, which automatically reduced the number of eliminations customarily ordered in French, Italian, Russian or other European pictures, on the basis of "immorality."

Job Made Easier by Drop In Foreign Imports

"Our job has been made more easy," he said, "since the war brought less foreign films to this country. Hitherto, there were many scenes we had to eliminate and this was quite understandable, since the ideas, manners and customs of people abroad differ very much from our own and it was inevitable that certain scenes which passed in Europe could not be accepted here."

In his annual report issued for the fiscal

ARGENTINE CENSORS AFFECT 40 FILMS

Argentina's censorship of American films has affected approximately 40 features which have been banned because of their anti-Axis nature or withheld from distribution there by American distributors who would not submit to the deletions demanded by Argentina's military censors. According to home office foreign department managers, the censorship situation in Argentina has become increasingly difficult since the United States entered the war. Two Paramount films, "So Proudly We Hail" and "Five Graves to Cairo", were ordered cut in the interests of neutrality, but the company has refused to make the deletions. Other distributors are said to have joined Paramount in presenting a unified stand against the current censorship.

year July 1, 1941, to June 30, 1942, Mr. Esmond pointed out that the number of eliminations was less than in previous years, due not only to the decreased number of pictures but also to the desire on the part of most producers to conform to the statutory provisions.

"It can be truthfully said," he added, "that the number of instances where there seems to have been a conscious intent on the part of the producers to insert in their pictures salacious scenes or dialogue has been rapidly diminishing."

The report noted, however, "a tendency on the part of a few distributors and also a few theatres to exploit certain pictures improperly by means of advertising. This is not a general tendency but applies only to a limited minority."

Kenneth Ray, state director of education for Ohio, in his biennial report on censorship activities last December, said that the war had brought relaxation of film censorship in that state and pointed out that approximately 75 per cent of the films reviewed in 1943 pertained to the war.

He recommended that it was necessary because of the war, "to be unusually cautious and discriminatory in deciding what is acceptable and at times it has seemed desirable to permit showing of scenes which might not have been approved in peace times."

Mr. Ray's report for the month of November, 1943, also indicated the gradual decline in censor cuts of Hollywood product. A total of 129 films or 398 reels were reviewed in that month, from which eliminations were ordered in 14 films. In the previous month, there were 13 cuts ordered from 414 reels reviewed, while in Novem-

ber, 1942, cuts in 39 reels of 542 reels reviewed were ordered.

According to Mrs. Edna R. Carroll, chairman of the state board of film censors in Pennsylvania, only 25 per cent of the features viewed in 1943 were war themes, but the board, "anticipating that war psychology might have a bad effect on films," carefully scrutinized them all and found:

"Authentic war plots presented in fiction, well cast and directed, like all good motion pictures, were not difficult to censor. Documentary narratives and war pictures filmed on location were unusually fine and on rare occasions presented some routine eliminations."

Buffalo Jurors Recommended Code to End Horror Scenes

"War themes used for exploitation and propaganda purposes, did give us specific problems," Mrs. Carroll said. "Producers and distributors of such films presumed to present them for purposes of patriotism. This, I violently dispute, but my criticism could be perverted by publicity at a time when nations' hatreds destroy their usual balance of good judgment."

Concerning Hollywood features in general, Mrs. Carroll said, "We have not found the tendency to lurid presentation of problems created by the war."

Recommendation was made in Buffalo last month by the Erie County Grand Jurors Association for a motion picture code to eliminate pictures containing scenes of extreme cruelty and horror on the ground that such films contribute to juvenile delinquency. Similar objections were raised against certain radio programs.

Commenting generally on the improved moral content of motion pictures, the Maryland state censor board in its annual report for 1943 noted that "in our highly regulated society today, restrictions have become commonplace and resentment toward intelligent censorship is fast disappearing. Through the suggestions of censor boards and censor organizations, such as the National Board of Review, the Hays organizations, the National Legion of Decency and others, all of which deserve the greatest commendation, the industry admits that it has enjoyed increased profits since its products have become acceptable to ever increasing groups."

Pays Tribute to Industry For War Effort Work

Only 131 cuts were ordered by the Maryland censors in 1943, from a total of 1,529 films reviewed, including 423 features. This represented a decrease in cuts of previous years.

The report stressed that although Hollywood war features "obviously are unlikely to contain material to which statutory objections can justly be made," many scenes had been noted "showing the cruelty and brutality of the enemy to which we would have taken exception in normal times. Nevertheless, being cognizant of the necessity of conditioning a civilian population to war, we have not ordered eliminations in many such instances."

Tribute to the industry was paid by the board for "its effective contribution to the war effort" and generally for its "excellent productions featuring the exploits of our armed forces in their campaigns on land, sea and air. The morale of the entire country has been sustained and nourished by these presentations," the board said.



Unforgettable

Ginger Rogers

as America's "*Chin-Up Girl*" in
the screen's great love story for 1944!

Tender Comrade

with

Robert Ryan
Ruth Hussey

Patricia Collinge
Mady Christians
Kim Hunter
Jane Darwell
Richard Martin

Produced by
DAVID HEMPSTEAD
Directed by
EDWARD DMYTRYK
Story and Screenplay by Dalton Trumbo



"SMASH!"

"Ginger Rogers in emotional yarn geared for smash box office."
— *Variety*

"SURE-FIRE!"

"Packs box-office kick . . . sure fire . . . Ginger Rogers at her best."
— *Film Daily*

"FINEST!"

"Finest appearance Ginger Rogers has ever made . . . Will attain record-breaking box office success."
— *Hollywood Reporter*

"TOPLINE!"

"Due for topline biz in all bookings and rates holdovers for solid box-office."
— *Hollywood Variety*

"BEST!"

"Ginger Rogers has one of her best roles . . . Holds widespread appeal . . . excellently performed."
— *Motion Picture Daily*

"TRIUMPH!"

"Comedy and pathos . . . a triumph for the star, and satisfaction for her countless admirers."
— *Motion Picture Herald*

"YEAR'S BEST!"

"The woman's picture of the year . . . Touching love story ranks with the best."
— *The Exhibitor*

"EXCELLENT!"

"A field day for women . . . destined for excellent box-office career."
— *Showmen's Trade Review*

**NATIONALLY
ADVERTISED** by the
"Showman's Company" in
*LIFE, LOOK, LIBERTY,
WOMAN'S HOME COM-
PANION* and *FAN Mag-
azines* with a

**TOTAL
CIRCULATION
OF**

21,777,509!



Ginger Rogers

.. the 'Chin-Up' Girl

**Tender
Comrade**



New Distributing Unit to Meet in St. Louis Soon

A meeting of the organizers of the Exhibitors Distributing Corporation, who expect to have the new producing-distributing organization functioning before autumn, will be held soon, it was announced in St. Louis last week by Harry C. Arthur, Jr., vice-president and general manager of Fanchon & Marco and one of the leading spirits in the new enterprise. The corporation, which will be modeled along the lines of the old First National Company, has applied for a Delaware charter.

Declaring that premature publicity on the corporation's plans might be injurious, Mr. Arthur has declined to discuss progress, except to say that he and his associates already have established exhibitor franchise representation in 14 exchange centers. These centers are understood to represent approximately 55 per cent of the film rental returns and gross revenue of the country.

Fanchon & Marco now controls the franchises of the new corporation in the St. Louis and Los Angeles territories and is negotiating for a third key center. The election of officers will be one of the matters on the agenda at the meeting to be held soon. He explains, however, that under no circumstances will he accept the presidency. In addition to being vice-president and general manager of Fanchon & Marco, he is president of the Fanchon & Marco Service Corporation, the management organization for the 60 Fanchon & Marco theatres throughout the country, and a director of the St. Louis Amusement Company.

It is planned that the new corporation will include leading theatre operators and circuits under the franchise system used by the old First National Company. While official confirmation is not obtainable, it is understood that included in the large circuits interested in the new corporation are several which are now affiliated with some of the leading producer-distributors.

The idea for an exhibitor-distributor company is said to have been suggested by individual producers and stars in Hollywood, who sounded out several large circuit operators, including Mr. Arthur, who accepted the leadership in promoting the project.

Among those who are said to be interested is S. H. Fabian, who operates a circuit in Brooklyn, Staten Island, New Jersey and New York State. He is expected to obtain the franchise of the new organization for the New York and Albany territories.

20th-Fox Auditors Hold Home Office Meeting

The annual three-day conference of 20th Century-Fox traveling auditors was held at the home office this week. It was supervised by Comptroller W. J. Eadie, Nat Brower and Maurice Goodman. Discussions centered around branch operations and maintenance of reports and records between exchanges and home office.

Home office department heads who discussed phases of operation were Jack Sichelman, Harry Fenster, Harry Mersay, Morris Caplan, Edward Hollander, Joseph Goldstein, J. H. Lang, C. A. Hill, William Keefe, William Clark and George Roberts. Company executives present included Spyros Skouras, Tom Connors, William J. Kupper, W. C. Gehring, A. W. Smith, Jr., L. J. Schlaifer and Sydney Towell.

Others present were R. L. Long, Mack Schmalzback, William Gunzelman, J. J. O'Leary, A. C. Wilson, T. J. Cleary, G. F. Cooper, Robert Hildreth, Leo Lichtenstein, Ben Wolff, Ernest Pelson, William Werner, Luke Stegar, Frank Carrol and William Lafin.



Staff Photographer

DAVID H. COPLAN

Coplan Replaces Carr for U.A.

David H. Coplan, United Artists managing director in Canada, this week was appointed to replace E. T. "Teddy" Carr as managing director in Great Britain. Mr. Coplan, in New York Tuesday, was to leave shortly for his new post in London.

He entered the industry in 1917, with the Metro Film Service, Ltd., at St. John, N. B. He since has served with Columbia in Detroit and Montreal. In 1942, he joined UA in the Canadian post.

The company announced this week that Mr. Coplan would remain in London "until a permanent managing director for Great Britain is appointed."

Mr. Carr resigned last week.

Schwartz Reelected Head Of Cleveland Exhibitors

Ernest Schwartz was reelected president of the Cleveland Motion Picture Exhibitors Association by acclamation to serve his 11th term at the annual meeting held January 13. All previous officers were reelected as follows: vice-president, Albert E. Ptak, for the eighth term; treasurer, James E. Scoville, for the second term, and George W. Erdmann, secretary for the 18th year. All board members also were reelected. They are Meyer Fine, Henry Greenberger, John D. Kalafat, James E. Scoville and P. E. Essick.

At the business meeting which followed election of officers, it was unanimously voted to designate the week of February 6 as Free Movie Week at all independent theatres.

John Lokar, secretary to Mayor Frank J. Lausche, who attended the luncheon preceding the business meeting, thanked the members in behalf of the mayor "for the magnificent job you are doing in the war effort." "If the Navy E were presented to movie people," Mr. Lokar said, "the Cleveland theatre owners should get one." Common Pleas Judge Samuel Silbert also was a luncheon guest.

Exhibitors Plan Dinner

Eastern Pennsylvania Allied, in connection with its sixth annual meeting in Philadelphia January 25, will sponsor a restricted industry dinner for independent exhibitors only in the evening at the Hotel Warwick.

Rank Plans Use Of Television; Talks UA Deal

Television, which figures prominently in the post-war plans of J. Arthur Rank, British producer-distributor, was the subject of discussion between Mr. Rank and officials of the National Broadcasting Company, according to a report from London this week. The talks centered on the use of visual broadcasting by the Rank organization for previews of British films, as part of the Rank campaign designed to familiarize American audiences with his product.

Last week it was reported that Mr. Rank and Arthur W. Kelly, United Artists executive who is now in London, had had several conversations pertaining to television as well as to a UA-Rank post-war partnership in films. Mr. Kelly recently resigned his post as vice-president in charge of foreign distribution for UA to take charge of the company's "international television interests."

E. T. Carr also resigned as managing director for UA in England. He was expected to take a post with the Rank enterprises. Mr. Carr said in London this week that there had been several conferences among Mr. Rank, Mr. Kelly and himself on proposals for the British producer to acquire a financial interest in the American distributing company.

Meanwhile, in Hollywood over the weekend, David O. Selznick announced completion of arrangements for loaning Vivien Leigh to Mr. Rank for a star role in Gabriel Pascal's Technicolor production of the George Bernard Shaw play, "Caesar and Cleopatra." General Films Distributors, Ltd., of the Rank organization, will distribute the film.

Miss Leigh, whose last picture in the U. S. was "That Hamilton Woman," released in 1941 by United Artists, was granted a leave by Mr. Selznick more than a year ago so that she could return to England with her husband, Laurence Olivier. At the time of her departure from the U. S., Miss Leigh said she intended to remain in her native country for the duration of the war.

Negotiations were said to be under way for Miss Leigh to appear in two additional films under the Rank banner. This is in line with the British film magnate's announced intention of obtaining popular Hollywood stars for pictures to be made in England which will figure in his post-war world market plans.

Barrington Gain, financial representative of Mr. Rank who has been in New York for several weeks, and Dr. Alexander Galperson, representing Two Cities Films, Ltd., left Friday for Hollywood. Mr. Gain is expected to line up Hollywood acting, writing and producing talent for the Rank organization.

Name Parr President of Carolina Exhibitors

George Parr of Lancaster, S. C., was named president of the Theatre Owners of North and South Carolina at a meeting in Charlotte Monday. A. F. Sams, Jr., of Statesville, N. C., and Boyd Brown of Winnsboro, S. C., were reelected vice-presidents, and Mrs. Pauline Griffith of Charlotte, secretary-treasurer. Directors from North Carolina are Roy Rowe, O. T. Kirby, H. Howell, George Carpenter, Frank Beddingfield, E. L. Hearne, Thomas Little, H. F. Kincey, J. Miller and Lyle Wilson. South Carolina directors are H. R. Berry, J. Long and Ben Strozier.

Heads Omaha Variety Club

The new head of Omaha's Variety Club will be Isaac Rubin, Paramount salesman. Other officers recently elected include: Jess McBride, first assistant chief barker; Harold Johnson, second assistant chief barker; Mayer Stern, dough guy, and Gene Blazier, property master.

Studios Sent 218 Films Overseas in 1943

WAC Report Shows Many Offered Months Before U. S. Release Dates

Hollywood's gift films in 16mm to the armed forces overseas in 1943 totaled 218 features, comprising 6,142 prints of pictures produced last year or in the final quarter of 1942, according to the annual report on the industry's contribution, released this week by Francis S. Harmon, executive vice-chairman of the War Activities Committee.

Columbia contributed 21 features and 643 prints; MGM, 40, with 1,124 prints; Monogram, one film for which 29 prints were provided; Paramount, 19 features and 503 prints; PRC, one film and 29 prints; RKO Radio, 29 features, 798 prints; Republic, 12 pictures, 317 prints; Twentieth Century-Fox, 21 films, 620 prints; United Artists, 17 films, 455 prints; Universal, 34 films, 1,037 prints; Warner Bros., 23 pictures, 577 prints.

Most Released Month Ahead Of Regular Schedule

The majority of the films were released to the Army one and two months in advance of regular release to theatres in the U. S. Warners' "Arsenic and Old Lace," which has not yet been shown in American theatres, was released to the Army last March and 22 prints of the picture were made available for overseas showings to service men. "Jane Eyre," the Twentieth Century-Fox production, which also has not been seen by American audiences, was given to the Army last April and 38 prints were made and shipped overseas. "Swing Fever," MGM, which is scheduled for release in April, was released last month and "Madame Curie," another MGM film, which has a general release date for February, also was made available to service men overseas in December.

Deliveries are being made at the rate of 56 prints per feature.

Since the beginning of the war, the WAC report shows, the industry gift films totals 9,507 programs, of which 8,255 were current film. The remaining 1,252 were prints of outstanding films of former years, specifically requested by the War Department for showing on transports. With more and more service men going overseas, deliveries are now at a rate of 191 prints weekly, with 250 a week the goal of the industry, representing a tremendous increase over the four prints weekly given to the Army originally.

Delivered Prints of 176 Features in 1943

In his report, Mr. Harmon pointed out that the industry delivered 5,089 prints of 176 features produced during 1943 for release in 1943-44, and 920 prints of 42 films made in 1942 and delivered during the first quarter of 1943. In addition, there had been delivered 133 prints of three features not yet generally released. During 1942, 272 different current features were delivered, all

produced in 1942 or the closing months of 1941, for a total of 1,436 prints.

To date, 13,027 short subjects have been delivered as part of the 9,507 programs contributed by the industry. These programs, in 16mm, contain a feature, one or two shorts and a specially edited newsreel and average a total of 100 minutes' running time. Special Service officers of the War Department select the titles from Hollywood's entire output of current features, choosing those deemed most entertaining and popular, the report further explained.

In December, the titles selected included "Jane Eyre," "Arsenic and Old Lace," "Swing Fever," "Madame Curie," none of which has been generally released in the U. S.; "The Heat's On," "Higher and Higher," "So's Your Uncle," "Man from Down Under," "The Gang's All Here," "Whistling in Brooklyn," "In Old Oklahoma" and "True to Life."

Approximately 19 Army exchanges have been set up throughout the world to handle distribution of the industry's gift films.

Chicago Union to Elect Feb. 3

A new leadership is scheduled in the Chicago projectionists union, Local 110, following the recent ousting of all officers for alleged conspiracy with the "Boys from Chicago," recently convicted in New York of extorting money from motion picture companies.

Members have nominated several candidates, including five for president.

Placed in the field to head the union, with elections set for February 3, were Peter Bridges, Glenn Sweeney, George LeRoy, James Gorman and Smith King. Other nominations included Herman Posnier, Frank Galuzzo, Dallas Kephart, John Mulvaney, Everett Ryan and Edward Halliday for vice-president; Ora Bebb, Charles Hall and Clarence Jalas for secretary-treasurer; Herman Goldberg, Roy McCracken, Hugo Krause, Joe Britsk, Gene Atkinson and Harry Regan for business agent.

In New York last week, Federal Judge John Bright denied in Federal Court the motion by Louis Kaufman, former business agent for the Newark IATSE local, 244, for delay in payment of the \$10,000 fine imposed when he was convicted with the Chicago men and given a seven-year sentence.

Earthquake Closes All Argentine Houses

Theatres and all places of amusement in Argentina have been ordered closed because of the earthquake that wrecked San Juan last weekend. No information regarding damage to industry property or injury to personnel was given.

Fall River Theatres Safe

Following an inspection by state and municipal officials in Fall River, Mass., all public buildings and theatres have been declared safe and conforming to public safety rules of the state. The inspection was made because of last year's Coconut Grove fire.

Newsprint Cut Seen in 1944

The War Production Board last week informed American publishers that the Government's stockpile had dwindled to a few thousand tons and that by the time the first quarter needs had been met the surplus would total less than 18,000 tons, and by the end of the second quarter, 10,000 tons.

A WPB spokesman, following a closed meeting with the newspaper industry advisory committee in Washington late last week, said that the newsprint tonnage totals announced would have to suffice for all tonnage granted to publishers on "hardship" appeals, estimated at 8,000 or 9,000 tons a quarter, and for any emergencies which might arise.

The first quarter of the year is expected to provide but 17,953 tons of newsprint for special appeals and emergencies. During the second quarter the surplus will come to only 10,602 tons, the WPB said. A spokesman for the newspaper industry said that newspapers normally use more paper in the second and fourth quarters than in the other two.

Broidy Sees Big Gross on 2 Films

Monogram will gross more on two of this season's productions than it did on the entire program of 48 films two years ago, according to Samuel Broidy, vice-president and general sales manager. The pictures are "Where Are Your Children?", which opened in Detroit November 28, and "Women in Bondage," which opened in Milwaukee, December 9.

"These films furnish ample vindication of Monogram's new policy of advancing into the field of 'A' productions when subject matter justifies increased budgets. The two stories were recognized as timely newspaper headlines, with unlimited possibilities of exploitation, warranting the assembling of top-flight casts," Mr. Broidy said.

Many of the bookings, he said, "took us into outlets no Monogram picture had ever played before. The company has been able to select first run bookings on the basis of what each theatre is prepared to promise in the matter of promotion and exploitation, and to arrange such bookings on a percentage basis in all important situations," added Mr. Broidy.

Deny Appeal of Plagiarism Suit Dismissal Verdict

The U. S. Circuit Court of Appeals last week denied Vincent McConnor, author of a play, "The Murder Issue," an appeal from a dismissal of his plagiarism suit against George S. Kaufman and Moss Hart, authors of the comedy, "The Man Who Came to Dinner." Attorneys for Mr. Kaufman and Mr. Hart, and other defendants were awarded additional counsel fees of \$1,107.

Other defendants were Warner Brothers Pictures, Inc., producers of the film version of the play; the estate of Sam H. Harris, producers of the play on Broadway, and Random House, book publishers.

The plagiarism action was dismissed last year by New York Federal Judge Clarence G. Galston, after a short trial. The court had awarded attorneys for successfully defending their clients \$5,198 counsel fees.

Warners Buy Story

"Monsieur Lambertier," written by Louis Verneuil, has been purchased by Warner Brothers as a co-starring vehicle for Barbara Stanwyck and Paul Henreid, with Henry Blanke as producer.

Romance of the Seven Seas!

John
WAYNE

Susan
HAYWARD



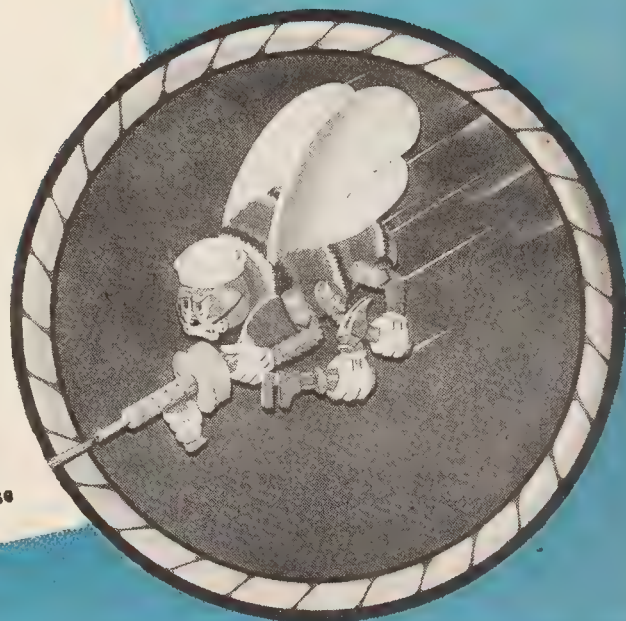
THE **FIGHTING SEABEES**

DENNIS O'KEEFE

and
WILLIAM FRAWLEY • LEONID KINSKEY
J. M. KERRIGAN • GRANT WITHERS

EDWARD LUDWIG, Director • Second Unit Directed by **HOWARD LYDECKER**
Screenplay by Borden Chase & Aeneas Mac Kenzie • Original Story by Borden Chase

A *Republic*
PICTURE



"What to do with Germany," Nizer asks and answers

THE motion picture has come unto a large place in the world scene of today of the war and tomorrow of the peace, as the news pages of this issue of MOTION PICTURE HERALD indicate. It is therefore with a special fitness that there should arrive on the scene right now a work entitled "What to Do With Germany," by a distinguished member of the American institution of the motion picture, Louis Nizer. This book is on its way to official publication as of January 31. One hardly needs to say in these pages that Mr. Nizer is an attorney and counsellor of special note in this industry.

Importantly, and as denoted in this work, Mr. Nizer is a socially minded and diligent citizen of the commonwealth. It has been notable through the years of his coming up into high estate in this industry that he has ever been conscious of the larger purposes of the law of the land, conscious, too, of the living, flowing character of the law which grows beyond statute and formalization to keep in step with an evolving civilization.

To put it bluntly, Louis Nizer is among those few men, who while tending carefully to the concerns of his particular profession has also been able to ask in the much larger sense: "What the hell is it all about?" He may not have quite all the answers but he does have all the questions.

In this job about the inevitable final question which must confront the Allies one day—maybe soon—he is the first to step out forthrightly with a consideration of the tenable answers.

One may not here even attempt to review those pungent and poignant elements of a volume so packed with the essences of scholarly research. In Mr. Nizer's two hundred-and-thirteen pages there is compressed, without pressure, graphically, even

entertainingly, a deal of the history of the European world and its arts. There is artistry in it. It could be read by anyone, even if he were so remote that his heart was not in the issues—and whose is not?

It is clear that Louis Nizer has lived with the problems for long and has achieved patience and understanding, and has the while, in the face of world-despair, never lost hope in Man. When you have read his book, whether you ever heard of him before or not, you will put it down calling him "friend." His opportunities and provocations for becoming vitriolic and vindictive were many, but he does not. He could in this book have become a very special sort of a special pleader. He does not. He pleads for humanity and civilization.

For our industry of the motion picture, since Mr. Nizer is so much a representative, this is especially fortunate. This industry faces world problems, even as he does. The decisions and answers must be equally well poised.

This is not a book review, in the formal sense. One might have quite a time with some of Mr. Nizer's proposals in detail, and doubtless some reviewers will. One might question, for instance, the final practicality of arrangements for the execution of 5,000 persons and the trial of 150,000 more, by the Allies, desirable as that might be. But one must agree with his objective of making arrangements so that the mad tribesmen of Germany should never again put the world into convulsions of strife. He seems to suggest that the remedy is to keep Germany under occupation and surveillance for ten or twenty years, or maybe longer. One would think much longer. They have been, as Mr. Nizer records, more than a thousand years getting that way. One might think it would take about that long to cure them of it. He



LOUIS NIZER

would remove the leaders and re-educate them. We shall have to wait and see. Everything else has been tried, in a fashion.

It is of importance to record the impact which Mr. Nizer's work has made upon persons who have been privileged to examine it before publication. They are among the greats of literature and other fields: Somerset Maugham, Louis Bromfield, Fannie Hurst, Sigrid Undset, James W. Gerard, Captain Eddie Rickenbacker, Dr. William A. Neilson, and Henry Bernstein. They are not those to give their word lightly, and they speak well of the job. Mr. Nizer's royalties go to peace and charitable movements.

—Terry Ramsaye

(*What to Do With Germany*, by Louis Nizer. Ziff-Davis Publishing Company. 213 pages, with ample bibliography. Cloth. \$2.50).

M. P. Associates Mark 25th Year

The 25th anniversary of the Motion Picture Associates of New York, fraternal and benevolent organization, was marked Tuesday noon at the Astor Hotel, at a special luncheon which brought out approximately 600 from the local industry, and combined an officers' installation with reminders of the film industry's participation in the Fourth War Loan, the March of Dimes, Red Cross, and other causes.

Pointing up that participation, as guest speakers, were Charles P. Skouras, industry chairman for the Fourth War Loan; Louis Nizer, attorney; Arlene Francis, star of "The Doughgirls," and Harry Brandt.

James J. Walker was toastmaster, introducing Jack Ellis, retiring president. Mr. Ellis commended William F. Rodgers, MGM general sales manager, for enlisting 300 new members. Morris Sanders, new president, spoke briefly.

Officers installed were Mr. Sanders; Mr. Ellis, as first vice-president; Matthew Cahan, second vice-president; Saul Trauner, treasurer; Morris Fraum, recording secretary; Charles Penser, financial secretary; Harry Furst, sergeant-at-arms; and Seymour Schussel and Leo Abrams, trustees. (Photo on page 11.)

Predict Many County Fairs in Pennsylvania

Profits made by county fairs in Pennsylvania last year will encourage a large number of exhibitions in 1944, the Pennsylvania State Association of County Fairs predicted. Charles W. Swoyer, of Reading, Pa., association secretary, put aggregate profits of 41 events in 1943 at more than \$55,000 and said, "People still want county fairs. Of the 41 fairs operated in Pennsylvania during 1943, only 18 were conducted at a loss. It was a good year despite wartime restrictions." Total 1943 attendance was placed at 1,006,865, compared with 1,571,000 the year before, when 60 shows were staged and total profits reached \$29,000.

Epstein Heads Philadelphia Club's Legion Post

The Philadelphia Variety Club's American Legion Post, 713, has elected Isadore Epstein, general manager of Atlantic Theatres, Inc., commander; J. A. Kraker, district manager of Ross Federal Service, vice-commander; Joseph Engel, Republic branch manager, vice-commander; Max Levin, adjutant; Leo B. Beresin, finance officer, and John W. Flynn, Warner circuit district manager, chaplain.

The Variety Club itself, having cancelled its annual banquet for the duration, will again

launch a Heart Fund charity drive with \$15,000 set as the goal to enable the club to carry on its many charitable obligations. Jack Beresin again was elected chairman of the fund. So far this year, the club has contributed \$5,800 to charity, and the ladies' auxiliary \$3,500.

Philadelphia Theatre Transfers Announced

Additional real estate transactions in the Philadelphia area have been announced. Isadore Hirst, operator of the Forepaugh's and the New Garden theatres, gained control of Warners' Auditorium theatre and now operates all the film theatres on Eighth Street between Race and Vine in what is known as the tenderloin section of the city.

The Ambassador theatre, key neighborhood house in West Philadelphia, was purchased by James F. Hickey for \$125,000, the house assessed at \$73,400. The theatre was sold by the Land Title & Trust Co. to Irvin A. Winegrab, with Mr. Hickey taking title in a later deed.

In Reading, Pa., Harry J. Schad, operator of the Astor and Strand theatres, sold the San Toy theatre, long dark, an ornate neighborhood theatre, to the Neversink Dyeing Company. The theatre will be converted into a warehouse, and with the sale of the theatre, there remains now only 10 film houses in the city.

F A M E

*T*HE TENTH ANNUAL EDITION OF THE INTERNATIONAL REFERENCE AUTHORITY ON TALENT VALUES IS NOW IN CIRCULATION.

THE BOX OFFICE CHAMPIONS OF 1943 PRESENTED WITH COMPLETE ANALYSIS AND PERSONNEL CREDITS. . . . THE MONEY MAKING STARS OF THE SEASON EVALUATED AND REPORTED UPON BY THE EXHIBITOR SHOWMEN OF THE WORLD. . . . THE STARS OF TOMORROW AS PICKED BY THEATRE MEN.

THE RADIO CHAMPIONS OF 1943 AS POLLED BY MOTION PICTURE DAILY AMONG THE EDITORS OF THE DAILY NEWSPAPERS OF AMERICA.

EDITED BY TERRY RAMSAYE

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER, NEW YORK (20)

U. S. to Supply Mexico With Stock in 1944

35,000,000 Feet of Film Allotted Through CIAA, to Permit 65 Features

by LUIS BECERRA CELIS
in Mexico City

Mexican producers are jubilant over the announcement by the Ministry of the Interior, the chief Government department, that it has arranged with the Cinematographic Section of the Office of the Coordinator of Inter-American Affairs, which was represented here by its chief, Francis Alstock, to have 35,000,000 feet of raw stock supplied Mexico this year.

This allotment, the producers say, will enable them to fulfill their 1944 program, which they expect at least will equal the 65 features produced last year.

Great help was given by the United States Government in completing the 65-feature total of 1943. Mexico's production was 80 in 1942, but as most of the 1943 productions were of generally higher quality, the return from them promised to be greater than that from previous years.

Organize Mexico's Largest Circuit of 20 Theatres

The largest theatre circuit here has been organized and another big local circuit is in the offing. The circuit that has been organized will start about February 1 and will be run by the Operadora de Teatros, S. A., which has a capital of \$1,000,000 and is backed by William Oscar Jenkins, the American who made a fortune in sugar in Mexico; Theodore Gildred, the National Bank of Mexico, this country's largest private bank, and the Banco Capitalizadora, a savings and capitalizing bank here.

The circuit comprises 20 theatres, three first runs and the others subsequent run. Its first run theatres are the Cines Palacio and the Lindavista, now operating and first run, and the Chapultepec, which is being built. The subsequent run theatres are the Magerit, at present first run; Teresa, Encanto, Insurgentes, Eden, Goya, Monumental, Lido, Tepeyac, Rialto, Granat, Odeon, Beneficia America Roma, Rivoli and Alhambra.

The circuit has contracted with Clasa Films and Films Mundiales two of Mexico's leading producers, for preferred exhibition of their pictures.

Azcarraga Moving Spirit Of Planned Circuit

Mr. Jenkins, some years ago, became the moving spirit in the building and operation of a theatre circuit in the Mexican provinces. Mr. Gildred, also an American, became an exhibitor here last year with the taking over of the Magerit and the opening of the Lindavista and the Lido.

The circuit in the offing, of a large but unspecified number of theatres, is being developed by Emilio Azcarraga, who owns and operates the Cine Alameda, first run, and the

Cine Bucareli, subsequent run, as well as Mexico's two largest radio stations, XEW and XEQ, all here.

Dolores del Rio did so well with her first picture in her native land, "Flor Silvestre" ("Wild Flower"), that she won the awards of the Institute of Cinematographic Arts and Sciences and the Mexican Cinematographic Journalists Association as the best actress in Mexican films in 1943.

The Institute chose Jorge Negerete, prominent as a radio singer, who has performed on American networks, as the year's best actor for his role in "El Peñon de las Animas" ("The Hill of the Ringing Bells").

"Dona Barbara" Is Voted Best Film of 1943

"Doña Barbara," adapted from the prize-winning novel of the same name by Romulus Gallegos, Venezuelan author, about cornered the Institute's 1943 Oscars and was also chosen by the Journalists as the best 1943 picture. This picture, produced by Clasa Films, is now being exhibited in Mexico and is establishing new box office records. "Doña Barbara" also won the 1943 award of the local municipal government as the best money-making picture of last year. This award was established in 1942. Fernando de Fuentes, director of this film, was the Institute's choice among 1943 directors. He is also an established producer. Most of the Institute's honorable mentions went to the "Dona Barbara" players.

The Institute picked Andres Soler as the best character man for his work in "Dona Barbara" and Sara Garcia as the best character woman for her role in "No Mataras" ("Thou Shalt Not Kill"). Gabriel Figueroa, the veteran who has won several like awards, was chosen by the Institute as the best 1943 cameraman.

No Award Made for Music in Films

Composers of picture music were not awarded by the Institute for their work last year. Some critics deplored the fact that film music in 1943 was below par.

The Journalists chose Emilio Tuero, also a radio singer, as the best 1943 actor for his performance in "Resurrection." They voted Emilio Fernandez the best director, Domingo Soler the leading character man and Sara Garcia the best character woman. The newsmen chose Gabriel Figueroa as the year's best cameraman, Rodolfo Halfter the best films musical composer, Joaquin Pardava the best picture comedian, and Norman Foster the best adapter for handling the third film version of "Santa" ("Saintess"), the celebrated Mexican novel, which he directed.



Film Row reports are that Francisco Hormaechea, producer of "Cristobal Colon" ("Christopher Columbus"), biography of America's discoverer, rejected offers by several American distributors for his picture

because he refused to agree to their demands that he cut out several parts of the film which they considered to be too Spanish for American audiences.

Mr. Hormaechea is exhibiting his picture in Mexico to fair business. It is said that he spent five years on research work on the production.

Five leading Mexican producers, Jesus A. and Adolfo Grovas, Fernando de Fuentes, Juan Bustillo Oro and Miguel Zacarias, plan to become exhibitors with the laying of the foundations for a de luxe first run theatre, the Cosmos, in the select Chapultepec Park neighborhood here. The theatre will seat 3,500 and its reported cost is \$400,000.

Jesus A. Grovas is president of the National Cinematographic Industry Chamber. The Cosmos is scheduled to open next November 20, Mexican Revolution Day.

Work is proceeding on another important theatre, as yet unnamed, in the same district with the winning by its builder, La Latino Americana Life Insurance Company, of a court order setting aside the injunction which halted the work. The injunction was granted Silvano Barba Gonzales, ex-Governor of Jalisco State, who claimed the building was damaging his residence.

Screen Potent Force for Morale, Says Coe

"Motion pictures are the greatest force in the world for building morale, both among our fighting men and on the home front," declared Charles Francis Coe, executive vice-president of the Motion Picture Producers and Distributors of America, addressing the weekly luncheon meeting of the Advertisers Club of Cincinnati, at the Hotel Gibson Roof Garden, January 12, following a detailed history of the industry since its inception. "Producers and exhibitors are keenly aware of their responsibility in this regard, and are displaying an unusual patriotic devotion by giving unflinchingly of their time and converting their facilities to the furtherance of the war effort without profit to themselves."

"Motion pictures, which our Government has recognized as a highly potent force in this emergency, will play a most essential part in the post-war era. Moreover, they will present an authentic celluloid record of the dictator's atrocities, as well as a record of the peace conferences which will shape our future destiny, for the visual enlightenment of generations yet unborn."

Mr. Coe, who was introduced by Mayor James Garfield Stewart, addressed a meeting of exhibitors and others in the industry later in the day on the Fourth War Loan Drive. Approximately 400 club members, guests, circuit heads, exchange men and exhibitors from the Cincinnati area attended the meeting, arranged by M. F. Allisob, club president, while industry participation in the meeting was in charge of E. V. Dinerman and Noah Schecter, of the RKO division advertising and exploitation departments, respectively, and Florence Kipp, RKO division short subject booker.

Shift Magazine Editors

The Guide Magazines have appointed Dorothea Lee McEvoy, former editor of *Screen Guide Magazine*, executive editor of *Screen Guide* and *Stardom Magazines*. Janet Graves, former editor of *Stardom*, has been appointed editor of *Screen Guide*, and Virginia Williams, formerly of the *Chicago-American*, is now editor of *Stardom*.

Dallas Inducted Into Army

David Dallas, for 15 years manager for the Griffith circuit, Manhattan, Kan., was inducted into the Army last week. Mr. Dallas has won several Quigley citations for outstanding exploitation and publicity, while managing theatres in Texas, Oklahoma, Missouri and Kansas.

Griffis Sets Plan For Better Use Of OWI Films

Washington Bureau

Plans for a more intensified use of the Government's non-theatrical 16mm war information films were laid in Washington Wednesday and Thursday at a conference called by Stanton Griffis, chief of the bureau of motion pictures of the Office of War Information. Representatives of 24 national civic organizations were present and met with the National 16mm Motion Picture Advisory and Policy Committee of the OWI, with state and local war film coordinators, war film distributors and Government officials.

Earlier in the week, Mr. Griffis had returned from a visit to Hollywood during which he was reported to have discussed with industry executives a proposed recommendation that production of all Government-made war propaganda films be discontinued.

The Washington meeting was called by Mr. Griffis, who presided, and included screenings of a number of new war film which are to be made available for non-theatrical distribution. The conference also received reports on the film services and facilities of the American Red Cross, British Information Services, Coordinator of Inter-American Affairs, National Film Board of Canada, Public Health Service, United Nations Information Office and the Navy, War, Treasury and Agriculture Departments.

During the course of the general sessions, brief addresses were delivered by George W. Healy, Jr., director of the OWI domestic branch; Colonel K. B. Lawton, chief of the Army Pictorial Service; Colonel Frank Capra of the Army Pictorial Service, and Mr. Griffis. Major subjects of discussion were the opportunities and responsibilities of the national civic organizations in the use of war films; how states and local communities can organize for most effective results, and war films for war plants.

In September, C. R. Reagan, head of the OWI non-theatrical film division, and other OWI officials met with 16mm distributors to work out effective methods for the handling of 25,000 16mm prints of some 130 films. At that time, as reported in MOTION PICTURE HERALD September 25, 1943, the advisory committee proposed to the OWI that all Government film subjects in 16mm be reexamined, with the provision that dealers could recall any found to be obsolete or controversial. Another recommendation was that the OWI continue to provide supervision and control for the prints already released but leave the entire responsibility for film selection and use with the individual commercial and educational distributors.

Since that meeting in Washington, Mr. Griffis has had several conferences with members of the advisory committee in an effort to work out the most effective distribution methods for Government war shorts in 16mm. This week's meeting was expected to resolve once and for all the difficulties inherent in the OWI non-theatrical program.

Club Honors Knoepfle

Rudolph Knoepfle, who has been president of the Cinema Club of Cincinnati from its organization three years ago until recently succeeded by Ross Williams, has been named president emeritus. Arrangements have been completed for the installation dinner on February 14, with appointment of the following committees: tickets, Milton Guarian; door, Mr. Knoepfle, Joseph Eifert and Marc Cummings; entertainment, Irving Sochin, Robert Clark and J. E. Watson.

LATE REVIEW

Lady, Let's Dance

(Monogram)

Dancing-Skating Spectacle

Producer Scott R. Dunlap scaled new heights, personally and for Monogram, in putting together this second presentation of the astounding Belita's skill on skates and, it is revealed for the first time, on the dance floor. Her successful "Silver Skates" gave showmen profits and promise. This bigger and better picture confirms in triplicate the convictions of greatness held by admirers of the star's first work.

Belita is seen in five spectacular production numbers, dancing in earlier ones, skating later on, which drew enthusiastic applause from a preview audience unapprised what it was going to see. Four were written by David Oppenheim and Ted Grouya, one by Lew Pollack and Charles Newman, and all directed by Dave Gould in tiptop manner. These sequences give the picture its class and quality. Between them an attenuated tale written by Peter Milne and Paul Gerard Smith, from a story by Bradbury Scott and Dunlap, is told with inconsequential effect save as contrast to the essential entertainment.

The chief support is provided by James Ellison, Walter Catlett and the ice comedians, Frick and Frack. The music is dispensed by the Henry Busse, Eddie LeBaron, Mitch Ayres and Lou Bring orchestras, all ably. Frank Woodruff's direction is smoothly effective.

Previewed at the Paramount Theatre, Hollywood, where it received rounded applause. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 7, 1944. Running time, 88 minutes. PCA No. 9769. General audience classification.

Belita	Belita
Jerry	James Ellison
Timber	Walter Catlett
Frick and Frack, Lucien Littlefield, Maurice St. Clair, Emmett Vogan, Harry Harvey, Jack Rice, Barbara Wooddell, Eugene Mikeler and the orchestras of Henry Busse, Eddie LeBaron, Mitchell Ayres and Lou Bring.	

Complete Documentary Film On Sikorsky Helicopter

A documentary film based on the Sikorsky helicopter has been completed by Edward Robert, director of the film, and its producer, the Mary Leonard Pritchett Theatrical and Literary Agency, New York. The film, titled "The Sikorsky Helicopter," introduces Igor Sikorsky, who tells of the past attempts to produce a helicopter, going back to Leonardo da Vinci, and Mr. Sikorsky's first successful attempts at flight are shown. Karl Swenson, radio actor, is commentator. John Visconti and George Weber were the cameramen.

FitzPatrick Signs Metro Contract for 12 Films

James A. FitzPatrick, producer of Traveltalks for Metro-Goldwyn-Mayer, has signed a new contract with the company for 12 Technicolor subjects, the first to be filmed in Central America. Mr. FitzPatrick has been making Traveltalks for MGM since 1931, and recently received the Aztec Eagle award from the Mexican Government for a series of eight travel films he produced there. The latest FitzPatrick Traveltalk, "Visiting St. Louis," will have its premiere in St. Louis February 3.

Exceed Drive Quota

First to exceed its quota in the Philadelphia War Chest campaign was the Film Distributors and Accessories Group, and award of an "E" pennant was made to Mrs. Edna R. Carroll, censor board chairman, who is in charge of the division. Quota for the distributors' group was \$10,000, which was reached the first week of the campaign.

Warner Balance Sheet Reflects Refinance Plan

The consolidated balance sheet of Warner Bros. Pictures, Inc., as of August 31, 1943, released last weekend following the recent announcement of earnings for last year, reflects a substantial strengthening of the company's financial structure in the past year.

The improvements were brought about chiefly by the refinancing program completed last summer, although the highly successful operations for the year also were a material aid in effecting the stronger company position, the balance sheet shows. Outstanding in this respect is an inventory jump of more than \$7,000,000 to an all-time high of \$31,475,338, compared with \$24,438,286 the year before. The increase reflects not only the greater number of completed productions held in the vaults awaiting release, but also higher negative costs.

Amortization of film costs during the year, totaling \$25,008,728, also shows an increase per film on the basis of the 24 features released in 1942-43 as against 36 releases the previous year, when amortization amounted to \$26,221,219.

Cash and U. S. Government Bonds in the current assets column total \$10,616,490 against cash of \$9,550,223 a year ago. Some cash was utilized last year in connection with the refinancing program.

Earned surplus as of August 31, 1943, stood at \$21,918,339, an increase of \$4,507,336 over the previous year.

Of the company's \$181,654,773 in combined assets, \$171,989,155 are in the U. S., \$8,437,575 in Great Britain (including an investment of \$3,636,700 in Associated British Pictures Corp., Ltd.), and \$1,226,043 in other foreign countries, including Canada. No provision for contingencies in respect of foreign assets was required in the past year because the company previously wrote off its investment in enemy controlled countries.

In addition to redemption of all preferred stock at a cost of \$8,910,941, also the calling of the \$10,139,500 in 6 per cent debentures of 1948 that remained outstanding, and retirement of domestic bank loans aggregating \$3,500,000, the company reduced its net funded debt and other long-term obligations to \$45,544,195, compared with \$49,100,027 a year earlier. Of the current funded debt \$15,000,000 was refinanced at considerably lower interest rates.

Among footnotes in the balance sheet is one stating that the company will not pay any cash dividend nor use any cash to purchase any of its outstanding stock except from consolidated net earnings subsequent to August 31, 1943, nor to an extent exceeding 50 per cent of such earnings unless they exceed \$8,000,000 for the year. After outstanding bank loans have been reduced to \$10,000,000, it will be permissible to pay 75 per cent of earnings in dividends. Consolidated net current assets, however, must be maintained above \$15,000,000 and must equal at least 1.75 times current liabilities, under the agreement relating to the bank loans and the new debentures, or no cash dividends are to be paid.

Terms of the new financing also prohibit any lien to be given on any of the company's films, accounts and notes receivable and other assets of the company and its subsidiaries.

Comerford Shifts Managers

The Comerford Theatres, Inc., Scranton, Pa., has announced the following changes in personnel: James Tuffy, former manager of the Capitol, Danville, to manager of the American, Pittston, replacing Matt O'Keefe. Frank Fritz, Columbia, Bloomsburg, succeeds Mr. Tuffy in Danville, while Charles Wiergle, former assistant manager of the Capitol in Milton, has been named manager of the Columbia in Bloomsburg.

OCR Warns on Violations of WPB Orders

Washington Bureau

Exhibitors who deliberately violate or evade War Production Board orders may find themselves with a half-completed theatre on their hands or facing fines running into thousands of dollars, as a result of a campaign about to be initiated to stamp out such practices.

A warning to the industry was sounded this week by George W. McMurphy, chief of the amusements and recreation section of the Office of Civilian Requirements.

Mr. McMurphy has compiled and analyzed a substantial number of violations which have been detected over the past several months. This work has shown that while most of the violations have been due to ignorance or misinterpretation of WPB orders, several have been deliberate.

Attempting to assist the industry to place new houses in war centers where they are badly needed, he said, John Ebersson, special consultant, has been seriously handicapped by efforts of some applicants to hoodwink men in the field offices and in Washington by representing that they propose to build a theatre for a certain sum, later coming in with a supplemental application for an additional amount on the ground that the house cannot be completed otherwise. Rather than let the projects fail, the OCR has approved these additional expenditures in the past, even though inspection of the construction shows that the exhibitor never could have planned to limit his costs to the amount originally proposed.

Cases of Violation Face Suspension Orders

Cases of this nature hereafter will be fully investigated, Mr. McMurphy said, and if a case of flagrant violation is discovered a suspension order may be issued.

A second class of violations, it was explained, centers around that provision of the Controlled Materials Plan regulations limiting expenditures for maintenance, repair and operation (MRO) to the amount expended in 1942. Most of these cases are due to ignorance of the fact that, if an exhibitor cannot maintain his house on his 1942 expenditures for any legitimate reason—such as the fact that no great amount was spent on repair or maintenance in that year but now is necessary—nothing more formal than a letter to the OCR is necessary to obtain approval for additional essential expenditures.

However, Mr. McMurphy said, there have been cases where exhibitors have deliberately violated the restrictions and other cases where authority has been asked for unnecessary additional expenditures, sometimes for the purpose of reducing income taxes, and a closer check hereafter will be maintained with a view to suppressing evasive practices.

"As the point of contact between the industry and WPB," Mr. McMurphy explained, "we have been plagued by violations which make more difficult our efforts to help the exhibitors. We have made a survey and found that in many instances the violations are deliberate. We are determined to stamp out these practices and, if necessary, will proceed against violators."

Release New "World in Action"

The latest World in Action film, "The Labor Front," will open in New York January 28, at the Trans-Lux and Embassy theatres. The two-reel film, dealing with the manpower situation, has been released by United Artists in Los Angeles, Philadelphia, Washington, Minneapolis and other cities. The issue is produced by the National Film Board of Canada.



ROBERT WOLFF

Wolff Will Go to London for RKO

Robert Wolff, who has been branch manager in New York for RKO Radio Pictures, will go to London as managing director in Great Britain for that company. The appointment was announced in London Tuesday by Phil Reisman, foreign sales manager.

Mr. Wolff in addition will be "personal assistant" to Mr. Reisman in the handling of European sales, the announcement said.

Ernest Simon, who has been acting managing director in Great Britain for the company, is expected to remain there as sales manager.

Mr. Wolff entered the industry in 1914 as manager of the Orient Theatre, New York. He then became a salesman, serving with K. E. S., General Film Company, World Film Company, National Screen Service, W. W. Hodkinson, and Pathe. Since 1930, he has been RKO's New York branch manager.

De Stefano Rejoins National Theatre Supply Company

A. de Stefano has rejoined National Theatre Supply Company as manager of the Kansas City office, W. E. Green, president of National, has announced. Mr. de Stefano was formerly manager of National Theatre's Memphis, Los Angeles and Dallas branches. J. W. Shreve will continue his sales work in the Kansas City territory.

Reopen San Francisco House

After reconditioning, the old Egyptian theatre in downtown San Francisco, recently purchased for \$250,000 from the Aaron Goldberg estate by Robert L. Lippert, operator of 21 northern California theatres, has been reopened as the New Studio. Policy will feature a 9 A.M. opening and a midnight show daily.

Major Sears Honored

More than 200 members of the film industry paid tribute to Major Dick Sears, newsreel cameraman, in Boston last week, upon his receiving an honorable discharge from the armed forces. Major Sears has resumed his work with Universal.

Heads Philadelphia Union

Philadelphia Film Exchange Employees' Union, Local B-7, has elected John Wagman, of Warners, as president.

Manager Shows Help Shortage Small Problem

"The over-used alibi of lack of service due to war conditions and the manpower shortage is now taboo at the Ken theatre and every patriotic manager can do the same," attests William A. Weinberg, who is in charge of this model neighborhood house in the Kenwood and Hyde Park districts of Chicago.

"I have a full staff, and in fact it is more efficient and courteous than ever before," emphasized Mr. Weinberg.

"Like every other theatre, the draft has made heavy inroads on the personnel. But I have anticipated the compulsory resignations and I inaugurated a school system, so to speak, to train applicants, or to have the old employees taught the duties of the next position in line, in ample time in advance.

"By merely treating the employees as friends, and in taking a hearty interest in their personal problems and ambitions, I find them eager to give above average service. To me, the ushers are not just animated uniforms and meaningless names on the payroll. They are ambitious and the theatre in general needs the youngsters today for the veterans of tomorrow.

"This Victory humanitarian policy has won the approval of neighboring business men and patrons in general. The public checks a house closer than we realize on fairness and full consideration of employees. I am glad to say that there has been an increase in business due directly to the favorable comment on how considerate we are of our help."

Mr. Weinberg and his wife have received medals posthumously for their son, Lt. Albert Weinberg, who was killed in an aerial battle near New Guinea. He was cited twice for bravery in action.

In addition to putting long hours in the management of the Ken, Mr. Weinberg is composing a scenario for a series of comedies, and is writing the life of his war hero son, for book publication.

OWI Film on Swedes Seen By Millions in Sweden

Approximately 3,000,000 Swedish people are expected to see "Swedes in America," the short produced by the overseas film division of the Office of War Information, which opened in Stockholm in November, according to a report received this week from OWI representatives in Sweden. Through the cooperation of all film distributors in Sweden, it was expected that the documentary would reach every theatre in the country by the end of January. The film is being distributed in other countries throughout the world. Ingrid Bergman appears in the picture and also is the narrator. Carl Sandburg, poet and biographer, is shown briefly. The film is said to have stirred great enthusiasm among theatre audiences in Sweden since its opening.

Keller Joins Universal

Harry Keller, former public relations director of the Colgate-Palmolive-Peet Company, joined the publicity department of Universal Pictures last week. Mr. Keller's first assignment will be on the Walter Wanger production, "Gung Ho!" He also will handle special radio assignments.

Reelect Frawley NYAC Head

Gilbert B. J. Frawley, of Paramount Pictures, Inc., was reelected president of the New York Athletic Club at the annual meeting of members this week. Mr. Frawley has been a member of the board of governors of the club since 1938.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Coast Exhibitor Accommodates Critic

Showmanly courtesy attained a new zenith last week on Hollywood Boulevard when a certain cinema critic, seeking to combine a reviewing assignment and a luncheon date with minimum waste of working time, arrived slightly before the noon opening hour at a double bill theatre and inquired when the picture to be reviewed would be starting its first whirl through the sprockets.

"What difference does it make?" the exhibitor asked.

"I want to know when I've got to get back from lunch to catch that one without sitting through the other cluck," the critic said.

"What would be a good time for you?" the showman inquired, and the critic said 1:30 looked about right.

"Okay," said the exhibitor, consulting his watch, "I'll start the other cluck in the middle and we'll just make it."

So he did, and they did, and when the assignment had been executed the critic sought out the showman to say, "Thanks a lot for the accommodation."

"Think nothing of it," he said, "It'll get me out of this booby trap half an hour earlier tonight, and I can stand it."

Extra Statistics Reflect December Recession

Statistics pertaining to employment of extra players, released by the Central Casting Bureau, reflect that year-end production recession chronicled in this space and ended this week, it appears, with an upturn in the number of films on the shooting stages of the studios.

The Bureau's report shows that 913 extras were employed during December at \$5.50 the day, 20,134 at \$10.50 and 2,872 at \$16.50, by the studios, this employment representing, with the figuring-in of overtime and adjustment, a gross wage total of \$352,000, which is some \$45,000 less than the amount spent for the same purposes in November. Even this reduced, though the December total is the greatest recorded in any December since recognition of the Screen Actors Guild and establishment of the Central Casting Bureau seven years ago.

Employment of extra players is not, of course, an inflexible or necessarily reliable yardstick by which to calculate the extent or even the monetary measure of activity on the production line. Some very expensive pictures employ few extras. The reverse is likewise true. In this instance, however, the decline in employment did parallel a decline in the number of pictures in progress.

Announce Production Spurts to Come

Some of the reasons for a tapering-off of activity at the year's end have been explored here. Another, not mentioned heretofore, but possibly considered important in some studios, is the plain calendar fact that the tax assessors make their rounds of the plants about now and there's no point in having

Production in Rebound

The cross-studio production index figure rose from 36 to 51 at the start of a generally predicted rebound from a year-end low accounted for by the double holiday shutdowns. Eight pictures went into the shooting stage. Three, on which shooting was completed, went to the cutting rooms.

Jules Levey's production of Eugene O'Neill's "The Hairy Ape" is the standout in the new crop of enterprises. Al Santell is directing William Bendix, Susan Hayward, John Loder and Dorothy Comingore in the picture, which is budgeted at a million and which is destined for United Artists distribution.

Universal launched two pictures. "The Invisible Man's Revenge" presents Jon Hall, Evelyn Ankers, Alan Curtis, John Carradine and Gale Sondergaard under Ford Beebe's production and direction. "The Scarlet Claw," produced and directed by Roy William Neill, is another in the Basil Rathbone-Nigel Bruce folio of Sherlock Holmes films.

Monogram also started two. "Law Men"

COMPLETED

RKO Radio
Show Business

Republic
Outlaws of
Santa Fe

20th-Fox
Greenwich Village

STARTED

Monogram
Murder in the
Fun House
Law Men

Paramount
Bring on the Girls
One Body Too Many

Republic
Jamboree

UA

Hairy Ape (Levey)

Universal
Invisible Man's
Revenge
Scarlet Claw

SHOOTING

Columbia
At Night We Dream
Address Unknown

MGM
Meet Me in St. Louis
Seventh Cross
Dragon Seed

Paramount
And Now Tomorrow
Road to Utopia
Incendiary Blonde
Till We Meet Again

is a Johnny Mack Brown-Raymond Hatton Western produced by Scott R. Dunlap, with Lambert Hillyer directing. "Murder in the Fun House" is the second of the studio's Charlie Chan pictures, starring Sidney Toler, Philip Krasne producing, and Sam Burkett directing.

Paramount put "Bring on the Girls" into work. Fred Kolmar is producing it, with Sidney Lanfield directing Eddie Bracken, Veronica Lake, Sonny Tufts and Marjorie Reynolds in the principal roles.

The William Pine-William Thomas organization, releasing its product through Paramount, started "One Boy Too Many," presenting Jack Haley, Jean Parker and Bela Lugosi under the direction of Frank McDonald.

Republic started "Jamboree," Armand Schaefer production directed by Joseph Santley, presenting Ruth Terry, Isabel Randolph, and including Freddie Fisher and his band.

The state of affairs production-wise at the weekend:

Hitler Gang
PRC
Lady in the Death
House
Buster Crabbe No. 4

RKO Radio
Marine Raiders

Republic
Man from Frisco
Cowboy and the
Senorita

20th-Fox
Ladies of Washington
Wilson
Home in Indiana
I Married a Soldier
Bermuda Mystery

UA
Strange Confession
(Angelus)

Song of the Open
Road (Rogers)
Sensations of 1944
(Stone)
Since You Went
Away (Vanguard)

Universal
Merry Monahans
Christmas Holiday

Warners
Cinderella Jones
Make Your Own Bed
Mask for Dimitrios
(formerly "The
Coffin of
Dimitrios")
Mr. Skeffington
My Reputation
Horn Blows at
Midnight
Janie

too much property standing there in plain view of the gentlemen who do the canvassing.

Meanwhile, the studios in general persist in announcements of production spurts to come, later this month and next. They persist, likewise, in foregoing announcements about backlogs clogged with merchandise representing vast and circumstantially frozen investments.

A glimpse of the state of affairs prevailing in several quarters may be had from the off-record remarks of a representative of one studio beginning now, by the evidence,

to take its time about executing some of its production commitments.

"We've got 25 finished pictures in the vault," he said, "and in this market an exhibitor who could pick and choose from them would be able to operate his theatre at a profit for a year with about 10 of them. The other 15 aren't too bad, either, but there's nothing we can do with the whole batch but sit tight and wait. A couple of them are available for outright purchase by other companies, but no company seems to want to buy them. I think we'll be having a quiet spring and summer."

// WHAT THE PICTURE DID FOR ME //

Columbia

APPOINTMENT IN BERLIN: George Sanders, Marguerite Chapman—Another war feature, but a fairly good one. Business almost normal. Played Saturday, Dec. 4.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

CRIME DOCTOR: Warner Baxter, Margaret Lindsay—Played this with Ritz Bros. picture to nice weekend business.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DANGEROUS BLONDES: Evelyn Keyes, Edmund Lowe—Picture satisfactory and business the same considering it was only one week before Christmas. Played Saturday, Dec. 18.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—Here is another that fooled me. I thought we would do average business on it, but it fell down. This Kenny Baker is a good singer, but not much of an actor. Played Saturday, Dec. 11.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

FOOTLIGHT GLAMOUR: Penny Singleton, Arthur Lake—Blondie series is very popular. The patrons really liked it. Played Friday, Saturday, Dec. 31, Jan. 1.—Harlan Rankin, Plaza Theatre Tilbury, Ont., Canada.

IT'S A GREAT LIFE: Penny Singleton, Arthur Lake—Could stand lots more of these. A small town natural; good draw at the box office. Played Saturday, Dec. 25.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Douglass Drake, Tom Neal—Good program picture. Average gross.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

YOU CAN'T TAKE IT WITH YOU: Lionel Barrymore, Jean Arthur—It's still one of the finest pictures ever. New print and excellent sound. Audience reaction tops. Played Sunday, Jan. 2.—W. R. Pyle, R.C.A.F. No. 25, Assiniboia, Sask., Canada.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Fred MacMurray, Joan Crawford—Very nice midweek business on this one coupled with "Adventures of a Rookie." Joan Crawford has never done much here, but the other feature pulled the business up. Played Wednesday-Friday, Dec. 29-31.—W. C. Pullin, Linden Theatre Columbus, Ohio. Family patronage.

ADVENTURES OF TARTU: Robert Donat, Valerie Hobson—Our crowd didn't turn out for this one, probably due to Christmas shopping and extremely cold weather. Picture is excellent action drama, well acted, and Donat does his usual swell job. I liked it immensely, but it was costly. Played Friday, Saturday, Dec. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Did business, but I should have prohibited children. Startling and realistic, but too much so. Fans are seeking escapist fare with a minimum of blood and guts. Played Friday, Saturday Dec. 31 Jan. 1.—Henry B. Valteau, Angels Theatre, Angels Camp, Calif. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—One of the best in the "Doctor" series from MGM and it can't help but please any kind of audience. Business was good; doubled with "Victory Through Air Power," which we advertised heavily. It was a poor combination. Played Friday, Saturday, Jan. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—The trade papers all said this was the best of the Dr. Gillespie series, and the business certainly proved it; packed them in all day long. Played Saturday, Jan. 1.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HITLER'S MADMAN: John Carradine, Patricia Morrison—The sound on this feature was terrible. It was impossible to adjust the volume to make the voices clear. The picture was too gruesome, although containing a terrific indictment of Nazidom. Played Friday, Saturday, Dec. 31, Jan. 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

I DOOD IT: Red Skelton, Eleanor Powell—Musical comedy. Poor gross. This picture didn't go over here.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

LASSIE COME HOME: Roddy McDowell, Edmund Gwenn—Excellent type of picture for this town; did a smash business for this time of year in spite of unfavorable weather. We can't praise this too highly. Sincerely hope that this little boy and dog will be seen in more pictures in 1944. Played Sunday, Monday, Dec. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRESENTING LILY MARS: Judy Garland, Van Heflin—A standard plot, but treated nicely. Pleased my patrons. Played Sunday, Monday, Dec. 19, 20.—Henry B. Valteau, Angels Theatre Angels Camp, Calif. Small town patronage.

REUNION IN FRANCE: Joan Crawford, John Wayne—This was enjoyed by my patrons, although I played it late. The story has a very good cast and holds the attention of the audience. Miss Crawford gives a very good performance. Would recommend this. Played Saturday, Jan. 1.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Here is Wallace Beery at his best again, both on the screen and at the box office. By all means, give this one a Sunday opening and pack your house like I did. It's a natural if ever there was one. Played Sunday-Tuesday, Nov. 28-30.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SWING SHIFT MAISIE: Ann Sothorn, James Craig—Entertaining comedy. Average gross.—Norman Fair, Fair Theatre, Somerville Tenn. Small town patronage.

SWING SHIFT MAISIE: Ann Sothorn James Craig—Just mediocre entertainment; not bad not good. Played Sunday, Dec. 26.—W. R. Pyle, R.C.A.F. No. 25, Assiniboia, Sask., Canada.

THREE HEARTS FOR JULIA: Ann Sothorn, Melvyn Douglas—This flopped flat as a pancake. After seeing the picture, I knew why. It will take more than Miss Sothorn to bring them in.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

YOUNGEST PROFESSION, THE: Virginia Weidler, Edward Arnold and Guests—I would hate to put down on paper what my paying guests remarked on this one; for down-to-earth poor entertainment, this one takes the Oscar. Played Saturday, Dec. 25.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

Monogram

'NEATH BROOKLYN BRIDGE: East Side Kids—The sound in this print was very bad; story fair. Business poor. Played Wednesday, Thursday, Dec. 22, 23.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

SILVER SKATES: Patricia Morison, Kenny Baker—Good musical. Average gross.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

Paramount

HOLIDAY INN: Bing Crosby, Fred Astaire—Entertaining musical. Average gross on return engagement.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

HOSTAGES: Luise Rainer, William Bendix—Anti-Nazi drama. Would have lost money if film had been gratis.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Opened

up with a bang, but fell off 100 per cent the second night. Played Monday, Tuesday, Dec. 27, 28.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LET'S FACE IT: Bob Hope, Betty Hutton—Just as I expected; Bob Hope never lets me down here. A full house for three days and everyone satisfied. Played Sunday-Tuesday, Dec. 5-7.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—Amusing comedy; good comments. Gross little below average because of bad weather.—Norman Fair, Fair Theatre, Somerville, Tenn. Small town patronage.

TRUE TO LIFE: Mary Martin, Franchot Tone—A swell comedy which failed to do business here. Played Sunday, Monday, Dec. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRC Pictures

CATTLE STAMPEDE: Buster Crabbe, Fuzzy Knight—A good Western with plenty of comedy supplied by "Fuzzy." PRC could easily build up "Fuzzy" as Republic built up "Frog."—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

ISLE OF FORGOTTEN SINS: John Carradine, Gale Sondergaard—A few exciting scenes taken under water, but the rest was a flop. The title caused a sensation. Everyone said it was no good. Played Wednesday, Thursday, Dec. 22, 23.—D. L. Craddock, Grand Theatre, Leaksville, N. C. Small town patronage.

Republic

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—Nothing special but my patrons loved it. Business excellent on weekend. We could use more of this outdoor type with the same star. Played Thursday-Saturday, Dec. 23-25.—Lloyd M. Mills, Century Theatre, Kitchener, Ont., Canada. General patronage.

LONDON BLACKOUT MURDERS: John Abbot, Mary McLeod—Cast value nil, but one of the best stories yet; well done, featured stars all very good. Our audiences really enjoyed it. Republic is coming up fast. Played Monday-Wednesday, Jan. 3-5.—Lloyd M. Mills, Century Theatre, Kitchener, Ont., Canada. General patronage.

MANTRAP, THE: Lloyd Corrigan, Dorothy Lovett—Fair mystery story; that's all I can say.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RIDE, TENDERFOOT, RIDE: Gene Autry—If you liked the other Autry pictures, you'll like this one; so will your audience.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

RKO

BOMBARDIER: Pat O'Brien, Anne Shirley—If all war pictures were like this one, you would never hear a complaint. It has name draw, comedy and thrills. Sell it.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

LI'L ABNER: Granville Owen, Martha O'Driscoll—Cast unknown to me. Audiences still loved this picture here. Played second half with "Best Foot Forward." I think the public would like another Li'l Abner story with the same cast. Great for small towns or cities. Played Monday-Wednesday, Dec. 27-29.—Lloyd M. Mills, Century Theatre, Kitchener, Ont., Canada. General patronage.

MR. LUCKY: Cary Grant, Laraine Day—Now I see why Grant wanted this story. One of the best comedy-dramas I've seen in a long while; deserves "A" time any place. If Cary Grant is liked in your dis-

(Continued on opposite page)

(Continued from preceding page)

strict, you can easily depend on a large audience, both men and women.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

MY FAVORITE SPY: Kay Kyser, Ellen Drew—Although this picture was spot booked, we did nice business. Played Sunday, Dec. 26.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—This is one of the best produced pictures by RKO I have seen in a long time. Business excellent. Played Friday, Saturday, Dec. 24, 25.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—I think this is one of the finest baseball stories I have ever seen come out of Hollywood. Have had tremendous success on baseball stories here before, but if someone will tell me why this one took such a tremendous nosedive at the box office, I will be eternally grateful. Played Wednesday-Friday, Dec. 8-10.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

REPORT FROM THE ALEUTIANS: Documentary Film—There were very few turned out when we played this. We were featuring "True to Life." We heard mixed comments; some said "too long"; others, "where can I smoke until this is over?" Some people might be getting bored with war pictures, even though they look at the real thing. It's puzzling. Picture is good. Played Sunday, Monday, Dec. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SQUADRON LEADER X: Eric Portman, Beatrice Varley—Not much action in this picture. Business was very poor. Played Monday, Tuesday, Dec. 20, 21.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

Twentieth Century-Fox

BOMBERS MOON: George Montgomery, Annabella—A good show that got by on Saturday night to below average business. Played Friday, Saturday, Dec. 31, Jan. 1.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

BOMBER'S MOON: George Montgomery, Annabella—Fair business on this feature for Christmas Day.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Sure fire entertainment. Just risqué enough to make it spicy with a story that will please and provide lots of laughs. Played Wednesday, Jan. 5.—W. R. Pyle, R.C.A.F. No. 25, Assiniboia, Sask., Canada.

CONEY ISLAND: Betty Grable, George Montgomery—Betty at her best, which also means that business was very good. Twentieth Century-Fox is really due a lot of credit for turning out such a swell eye-filling box office attraction. The work of Montgomery and Romero was most effective. Played Sunday, Monday, Jan. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HE HIRED THE BOSS: Stuart Irwin, Evelyn Venable—Good little picture that failed to draw the day before Christmas.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

JITTERBUGS: Laurel and Hardy—We finally found a good spot for this picture, and it went over with a bang; doubled it with "Johnny Come Lately" to good business and a satisfied audience. Played Friday, Saturday, Dec. 31, Jan. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MARGIN FOR ERROR: Joan Bennett, Milton Berle—There was nothing about this picture to rave over, but it drew fair business, especially considering the midweek dates and the after Christmas letdown. Played Wednesday, Thursday, Dec. 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—This was doubled with "Hitler's Madman" and proved a welcome relief. Business was fair and there were quite a few big laughs. Played Friday, Saturday, Dec. 31, Jan. 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

OX BOW INCIDENT, THE: Henry Fonda, Dana Andrews—The men patrons liked this one, but the women found it a little bit too gruesome. Business off only about 20 per cent at that. Played Sunday-Tuesday, Nov. 28-30.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—An entertaining picture in color which didn't break any records, doing just a fair business. The disappointment at the box office was hard to take as this picture has been heralded as one of the big grossers of the season. Too much holiday celebration in our town, I guess. Played Sunday, Monday, Jan. 2, 3.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert

Young—Here is a feature I would never have wasted in this spot six days before Christmas if I could have gotten anything else, as I could have packed them in some other time. However, I tried all the other exchanges and simply could not fill the date so I had to use this one. Played Sunday-Tuesday, Dec. 19-21.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

WEEKEND IN HAVANA: Alice Faye, John Payne—Had Request Night on Wednesday, Thursday, and this one held up pretty well. Played Dec. 29, 30.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

WINTERTIME: Sonja Henie, Jack Oakie—We hope the studio will get a better vehicle for their sweet skating star the next time, as the squawks were many and loud on the very poor quality of this picture. One man even went so far as to state that it was a good thing Sonja Henie was in the picture, otherwise it would have been impossible to watch it. Business poor. Played Friday, Saturday, Dec. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—A very nice little feature; good music and a good cast. Business satisfactory. Played Sunday-Tuesday, Dec. 26-28.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

United Artists

HI DIDDLE DIDDLE: Adolphe Menjou, Martha Scott—One picture to skip for my kind of location. This picture might do for a large town, but it is downright silly. Played Sunday-Tuesday, Dec. 12-14.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

JOHNNY COME LATELY: James Cagney, Grace George—It's hard to say what James Cagney saw in this story, as we couldn't figure it has made such a big picture. Perhaps so many big ones are spoiling us. "Johnny Come Lately" is good program, but don't promise them too much. Business was good. Played Friday, Saturday, Dec. 31, Jan. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—Everyone did a swell job in the picture. Story enjoyed by all. Business good, but title poor. Advertising only fair. Played Monday-Wednesday, Nov. 22-24.—Lloyd M. Mills, Century Theatre, Kitchener, Ont., Canada. General patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—Excellent picture for any audience. Played Saturday, Jan. 1.—W. R. Pyle, R. C. A. F. No. 25, Assiniboia, Sask., Canada.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—A one-hour-plus lecture on aviation and science. Extremely off-key as to entertainment. Ballyhooed here for big opening, but a complete drop on second night. Played with "Dr. Gillespie's Criminal Case" to good business. If you play it, use it with a musical or a fast action Western; don't play it with a "talk-talk" picture. Played Friday, Saturday, Jan. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

BEHIND THE EIGHT BALL: Ritz Bros.—Did fair business with this picture; only mediocre draw. Played Wednesday, Thursday, Dec. 29, 30.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—Tried to get by with this Western on Sunday-Tuesday, but couldn't do it. Not a bad picture. Played Dec. 19-21.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

GALS, INC.: Leon Errol, Grace McDonald—Grand little musical comedy with all the music, girls and comedy expected. This one fell below par compared to some others, but if you get them in to see it you've nothing to worry about.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Deanna Durbin has never gotten me a nickel on the screen, so I figured this was a good place to get rid of this one. Played Wednesday, Thursday, Dec. 22, 23.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

HIT THE ICE: Abbott and Costello—Only one picture topped it and that was "My Friend Flicka." A swell box office draw and a good picture. Played Sunday-Tuesday, Dec. 26-28.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

MR. BIG: Gloria Jean, Donald O'Connor—Very nice little program picture that seemed to please all who came to see it, which were very few. Played Wednesday-Friday, Dec. 15-17.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Sanna Foster—Box office poison for a small town. Pic-

ture good, but no draw. Played Sunday-Tuesday, Jan. 2-4.—Leroy Strandberg, Roxy Theatre, Hinckley, Minn. Small town and rural patronage.

PHANTOM OF THE OPERA: Nelson Eddy, Sanna Foster—On the old silent version of this feature some years ago, I cleaned up. Can't say the same for this one, however. The Christmas slump, just starting, probably accounts for some of it. Played Sunday-Tuesday, Dec. 12-14.—W. C. Pullin, Linden Theatre, Columbus, Ohio. Family patronage.

SILVER SPURS: Roy Rogers—Rogers popular with Western fans; always shows us a nice profit. Not as good as Autry when he was tops. Played Friday, Saturday, Dec. 31, Jan. 1.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STRANGE DEATH OF ADOLF HITLER: Ludwig Donath, Gale Sondergaard—My patrons did not like this picture and neither did I. Too many war pictures. Business poor. Played Wednesday, Thursday, Dec. 29, 30.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada. Small town patronage.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—Exceptionally well done, but in line with other war dramas proved only fair at the box office. Few war epics get out of being classed as "just another war picture." Played Tuesday-Thursday, Dec. 28-30.—Henry B. Val-leau, Angels Theatre, Angels Camp, Calif. Small town patronage.

ALWAYS IN MY HEART: Walter Huston, Kay Francis—A very good repeat. Played it a year ago and brought it back. Should do well in any town, especially the small ones.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Definitely a sleeper. Title very misleading. Could have stood on its own feet. Compared nicely to "Grapes of Wrath." Played Sunday, Monday, Dec. 26, 27.—Henry B. Val-leau, Angels Theatre, Angels Camp, Calif. Small town patronage.

THIS IS THE ARMY: Joan Leslie, George Murphy, Stage Cast—In all patrons' and my own opinion the finest production of the year. Played Thursday-Saturday, Dec. 30-Jan. 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask., Canada. Rural and small town patronage.

Short Features

Columbia

A HUNTING WE WON'T GO: Color Rhapsodies—One of the best. Fox and Crow cartoons can always be counted on for originality.—Henry B. Val-leau, Angels Theatre, Angels Camp, Calif.

SCREEN SNAPSHOTS, No. 6: Screen Snapshots—Always well received. Our fans like them.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THREE LITTLE TWIRPS: All Star Comedies—These Stooges have feature drawing power.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

SCENIC OREGON: Fitzpatrick Traveltalks—Very interesting and beautiful travelogue.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

SPEAKING OF ANIMALS IN CURRENT EVENTS: Speaking of Animals—A pleasant reel with a humorous angle; there is much reference to the war, the war effort, etc., in this one.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE TRUCK THAT FLEW: Madcap Models—Another fine cartoon with the Puppatoons. This is quite a fairy tale and done so well it was applauded at each show.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

DONALD'S GARDEN: Walt Disney Cartoons—Good Disney cartoon plus a new character.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GEM JAMS: Leon Errol—Leon Errol knows how to draw laughs.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

AIRWAYS TO PEACE: March of Time—An interesting trip around various air fields showing some of the newest and biggest planes and their equipment.

(Continued on following page)

(Continued from preceding page)
It pleased everyone here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BACK TO BIKES: Sport Review—Ed Thorgerson is always welcome here as his voice is well known from the newsreel. In this subject there are many good looking girls riding bicycles around various places, notably Long Island and Hollywood.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

JUNGLE LAND: Dribble Puss Parade—Very good. Should please anywhere.—Henry B. Valteau, Angels Theatre, Angels Camp, Calif.

LIFE WITH FIDO: Terrytoons—Fair cartoon.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

BOOGIE WOOGIE MAN: Swing Symphonies—Wasn't much to this cartoon; patrons were disappointed.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

KING OF THE '49-ERS: Person-Oddities—Could be a lot better. This series always looks amateurish.—Henry B. Valteau, Angels Theatre, Angels Camp, Calif.

PASS THE BISCUITS, MIRANDY: Swing Symphonies—A good original cartoon. A series of mountain folk cartoons should click.—Henry B. Valteau, Angels Theatre, Angels Camp, Calif.

RATION BORED: Color Cartune—Just a fair cartoon; few laughs.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

Vitaphone

ARMY SHOW: Broadway Brevities—Very good army musical. Play it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—This class of entertainment goes over big with the rural and small town audience. Why they do not use these entertainers more is beyond me, but the big companies do not take into consideration the small town audience. Play this one.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

COAL BLACK AND DE SEBBEN DWARFS: Merrie Melodies Cartoons—Very clever little cartoon; children and adults both go for these.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

HAPPY TIMES AND JOLLY MOMENTS: Broadway Brevities—My patrons sure liked this short. It showed some of the first screen actors and actresses.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

HISS AND MAKE UP: Merrie Melodies Cartoons—Fair cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MARCH ON AMERICA: Technicolor Special—One of the best Technicolor two-reel subjects we have played.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

OKLAHOMA OUTLAWS: Santa Fe Trail Westerns—Don't play this if you've played "The Oklahoma Kid." They're both the same; but it is very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THE REAR GUNNER: Broadway Brevities—Very interesting two-reel subject.—J. H. Bustin, Imperial Theatre, Windsor, N. S., Canada.

SUPER RABBIT: Merrie Melodies Cartoons—Ralph Raspa, State Theatre, Rivesville, W. Va.

Stearn Opens Cooperative Service in Pittsburgh

Bert Stearn, former western sales manager for United Artists, is completing plans to open the Cooperative Theatre Service in Pittsburgh, to buy and book pictures for a group of exhibitors. Offices were to be opened on January 19, to which members of the industry were invited.

Altec Sets Circuit Deal

The Joy Houck Circuit, New Orleans, has contracted with Altec Service Corporation to service and furnish repair and replacement parts for the sound reproducing equipment in their 35 theatres.

Name Variety Club Board

William Horan, Max Levinson and Abe Yarchin were named directors of the Boston Variety Club last week. They succeeded Norman Ayers, Edward Morey and the late Joseph Levinson.

SHORT PRODUCT PLAYING BROADWAY

Week of January 17

ASTOR

The Helicopter 20th Cent.-Fox
Silver Wings 20th Cent.-Fox
Feature: *Lifeboat* 20th Cent.-Fox

CAPITOL

A Kiss for Hitler MGM
The Price of Rendova MGM
Feature: *A Guy Named Joe* MGM

CRITERION

Baby Puss MGM
Mister Chimp Raises Cain Universal
Feature: *His Butler's Sister* Universal

GLOBE

Corny Concerto Vitaphone
Desert Playground Vitaphone
Feature: *Where Are Your Children?* Monogram

HOLLYWOOD

Inside the Clouds Vitaphone
Puss 'n' Booty Vitaphone
Voice That Thrilled the World Vitaphone
Feature: *Desert Song* Warner Bros.

PARAMOUNT

The Price of Rendova MGM
Feature: *Ridin' High* Paramount

RIALTO

Cage Door Canteen Paramount
Her Honor Mairé Paramount
Feature: *Spider Woman* Universal

RIVOLI

Cartoons Ain't Human Paramount
Feature: *For Whom the Bell Tolls* Paramount

ROXY

A Volcano Is Born 20th Cent.-Fox
The Hopeful Donkey 20th Cent.-Fox
Feature: *The Lodger* 20th Cent.-Fox

STRAND

Bees A-Buzzin' Vitaphone
The Price of Rendova MGM
Little Red Riding Rabbit Vitaphone
Feature: *Destination Tokyo* Warner Bros.

Mayer To Advise Army on Films for War Workers

Arthur L. Mayer, War Activities Committee executive, will become industrial film advisor to the War Department at the request of Robert P. Patterson, Under-Secretary of War. Mr. Mayer was recommended for the post by a committee consisting of Tom Connors, 20th Century-Fox vice-president; Leonard Golden-son, Paramount vice-president, and Lt. Col. Emanuel Cohen of the Army Pictorial Service.

The move is due to the expansion of the War Department's industrial service division program of showing special films to workers in war industries, it is understood. Lt. Col. Cohen will be in charge of compilation of the films, with Capt. Kenneth M. McKenna as assistant producer.

Rosenfield Heads SPG

All officers of the Screen Publicists Guild, Local 114, CIO, New York, were reelected last week at the union's fifth annual election meeting. Chosen to continue in office are Jonas Rosenfield, Jr., president; Harry Hochfeld, first vice-president; Carl Rigrod, second vice-president; Gertrude Gelbin, secretary; Charles L. Wright, treasurer.

Republic Sales Meetings End

The third and last of Republic Picture's sales conferences was held at the company's North Hollywood Studios Monday and Tuesday, with James R. Grainger, president, presiding. The sessions were highlighted by the continued discussion of the promotion appropriation of \$2,000,000 for advertising and publicity on all the company's major productions, announced last week at the New York sales conference by Herbert J. Yates.

Francis Bateman, western district sales manager, a contingent of men from his district, among them J. T. Sheffield, franchise holder of the Northwest territory, and branch managers F. M. Higgins of Seattle, J. H. Sheffield, Portland; Gene Gerbase, Denver; H. C. Fuller, Salt Lake City; John Frey, Los Angeles, and Sid Weisbaum, San Francisco.

From the home office and traveling by plane, William Saal arrived in Los Angeles late last week and completed details in connection with the preview and reception launching the company's current major release, "The Fighting SeaBees." The reception took place at the Hotel Ambassador in that city on Monday. Simultaneously in New York a similar reception was held at the Hotel Astor, New York. At both receptions the guests of honor were SeaBees, six in Los Angeles and 26 in New York.

KRS Refuses Pictures To 25 ABC Theatres

London Bureau

The Kinematograph Renter's Society has refused to book product at 25 of the 40 theatres acquired by Associated British Cinemas' from W. G. Elcock's Mayfair Circuit, claiming that renters' deals with ABC provides for booking product to existing ABC lessees only and not to additional theatres.

It is claimed that it would be a breach of relations with distributors if they were to provide these additional ABC theatres with product. As a result, the houses will revert to Elcock, who is now planning to build up his circuit to 80 houses.

Warner Bros. has a 25 per cent stock interest and a strong management participation in ABC which acquired the Elcock theatres last August. At the time the deal was made it was said that it strengthened Warners' immediate and post-war position in the British Isles.

ABC theatres acquired from Elcock are located in the provinces. The acquisition raised the Associated British-Warner and related Union Cinemas holdings to approximately 500 properties, topped only by Rank's holdings through his control of Odeon Circuit's 300 and Gaumont-British's 263. AB-WB's theatres are divided into 360 operated by ABC and 140 by Union Cinemas.

Paramount Holds Preview Of "Lulu" Cartoon

A special preview of the first Little Lulu cartoon, "Eggs Don't Bounce," was held at Paramount's Philadelphia exchange last Thursday for the staff of the *Saturday Evening Post*. Plans for a nationwide promotional campaign on the cartoon were discussed. The cartoon, based on the *Post's* cartoon, is reviewed in this week's Product Digest Section, page 1726.

Allied Unit Names Pennell

Fred E. Pennell, a director of Allied Theatres of Michigan, has been named business manager. Mr. Pennell has been in charge of the office on a temporary basis since last September, and the present appointment is permanent.

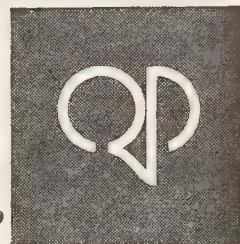


MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Honesty, the Best Policy

Despite the objections to war pictures, no less than eight of these attractions landed among the first 25 box office champions for grosses during the past year.

This is rather an impressive showing when one considers the higher general standard of product and the competition afforded by musicals, comedies and dramas supposedly in greater favor with Mr. and Mrs. Moviegoer.

The point is that *something* had to overcome the public's aversion to war pictures in each of the eight specific instances, since it is generally acknowledged that pictures like "Hitler's Children", "Behind the Rising Sun", "Sahara", "Commandos Strike at Dawn", etc., depicted all the horror and terror which supposedly removes these vehicles from the entertainment class.

The answer is that these pictures were exploited properly—not in the sense of misleading the public, but rather by intelligent and *truthful* statements. In other words, the advertising stated that the picture was a war picture, and the illustrations depicted war scenes or action scenes closely related to the picture, with no effort made to disguise the background.

As such, the pictures had appeal for the general public that was manifest in the box office receipts.

It is only when a good product is handicapped by misleading advertising that the product commonly fails to attain public approval. It is important that the manager and exploiter steer clear of such misrepresentation, because goodwill and the confidence of our patrons are conducive to the success of the theatre as an institution and a commercial enterprise.

Let's all start calling war pictures by their right names instead of trying to bury the theme under a cloak of intimation that would infer the story is something which it is not.

Maybe we would then find that war pictures are like comedies, musicals or dramas, that there are good and bad in all types, that invariably a good picture will do more business than a poor one.

△ △ △

Two Birds, One Stone

Bob Rosen is one of the Loew managers in metropolitan New York who is not content to depend only on the centralized form of advertising generally in use by circuits operating a large number of neighborhood theatres in a big city.

It might be natural for some managers to get accustomed to

having all their advertising and promotion taken care of by the home office, but not so with Bob. Hardly a week passes that he does not contrive to utilize some little promotion of his own at the Sheridan theatre, in the city's Greenwich Village.

Ever since Pearl Harbor, Bob has been busy, too, with every drive, collection and promotion connected with the war effort, and each time he has gone all-out with just a bit more exertion than was expected.

His latest promotion was inspired by a suggestion from another Round Tabler which was published in these pages recently: to have the theatre patrons affix their signatures and a War Stamp to a Christmas greeting to President Roosevelt.

He streamlined the idea for a March of Dimes tie-in instead, the result of which is published on the following page. A huge scroll rotates through the display, providing ample space for signatures and Stamps for those wishing to offer congratulations to the President for his birthday.

The first two days the display was placed in the lobby netted over \$200.00 in Stamps for the project. Bob is expecting Mr. LaGuardia, the mayor, and other dignitaries and celebrities to sign up on the opening day of the March of Dimes drive. You may be sure the news photographers will be on hand.

There's still time for any alert showman to emulate Bob's device. Aside from the goodwill the theatre can create, Stamp sales are accelerated and the Infantile Paralysis Fund is swelled.

△ △ △

Early Bird Taylor

Charles B. Taylor, director of advertising and publicity for the Shea theatres, Buffalo, took a head start on his Christmas promotions by landing a full-page co-op as early as Thanksgiving Day.

A huge cut of Bob Hope and Betty Hutton was centered in the ad with theatre and playdates. Across the top a streamer blazoned: "Let's Face It! . . . Christmas isn't the same this year".

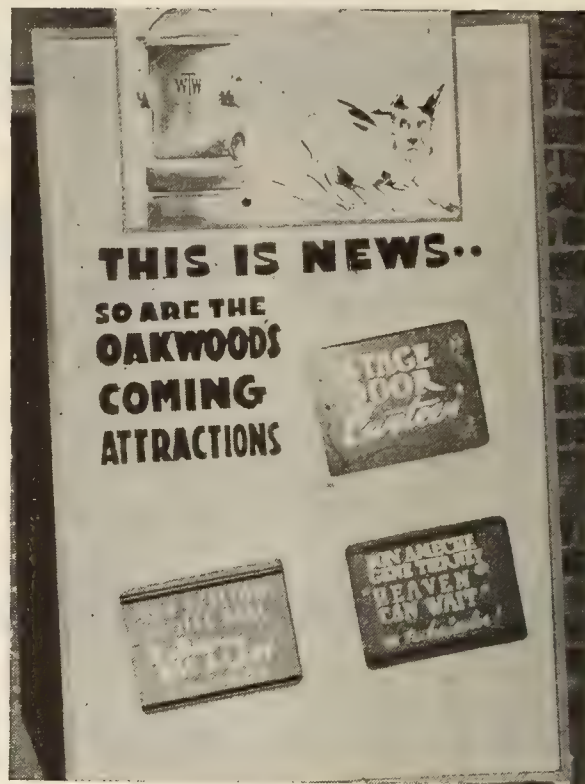
Since the cooperating merchant paid full costs, space on the sides and bottom of the page listed gift suggestions obtainable at the store. Which proves that a good showman will always give the merchant an even break and the early bird gets the tieups.

—CHESTER FRIEDMAN

EFFECTIVE SHOWMANSHIP



A real attention getter for manager Walter Ahrens was the Frank Sinatra Swoon Meter displayed in a prominent shop window to exploit "Higher and Higher" at the RKO Orpheum, Des Moines. The "Rube Goldberg" contraption really worked on a mechanical hookup.



The cartoon depicted on Art Easson's display board drew laughs from lookers-on and focused attention to coming hits at the Oakwood theatre, in Toronto, Canada.

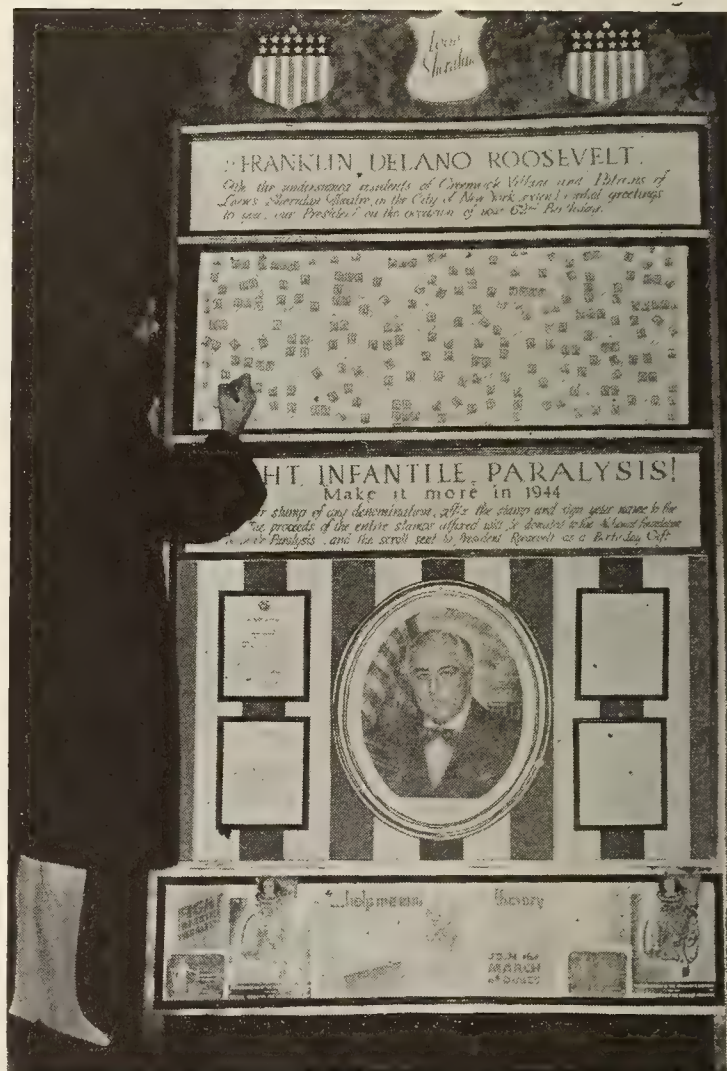


Photo by McCulloch Bros.

At Xmas time, Vaughn Taylor, manager of the Rialto, Phoenix, injected a cheery touch of atmosphere to his front, drawing excellent comment from patrons.



Al Hatoff, manager of the Park theatre, in Brooklyn, N. Y., built this simple, attractive display for "Phantom of the Opera". The eyes were cut out and transparent with a flasher arrangement.



Bob Rosen's double-barreled promotion at the Sheridan, New York, sells War Stamps and aids the March of Dimes. Patrons' names and Stamps will be sent to the President as contribution to the Infantile Paralysis Fund.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiters about the selling points and special merit of these pictures.]

"THE FIGHTING SEABEES" (Republic):

The "Romance of the Seven Seas" is the advertising keynote for the campaign in connection with this production, which is a tribute to the Seabees. The promotion possibilities are excellent. Lobby displays of photographs of local Seabees are in order. A giant postcard, addressed to Admiral Ben Morrell of the Bureau of Yards and Docks, carrying the Seabee emblem and a message of thanks to the Seabees for their contribution to Victory, can be set up in the theatre lobby, with a placard suggesting that theatre patrons sign the message. A three-column mat of the Seabee emblem is available for coloring contests which may be arranged with newspapers. Tributes to the Seabees can be arranged in connection with local War Bond drives. Screenings for the families and wives or sweethearts of local Seabees can be arranged; or these groups can be honored at opening-night showings. Navy personnel can be similarly honored. The Mayor of your town may be persuaded to declare a "Seabee Day" to tie in with the opening of the film. Since the bulldozer is popularly associated with the Seabees, you may be able to arrange a construction contest, through the cooperation of a trade or technical school, with prizes offered for the best miniature bulldozer model. Street ballyhoo can take the form of an inquiring

reporter asking the question: "What does a Seabee do?" and handing out cards with theatre playdate or lucky number tickets entitling the winners to free passes. This stunt might be worked in cooperation with a newspaper. Play up the fine cast in the picture and the romantic triangle.

HIGHER AND HIGHER (RKO Radio):

Don't be afraid of overselling Sinatra—the more advertising and publicity for this one, the bigger should be your grosses. Try to arrange or promote spot announcements after Sinatra's radio broadcasts. Your local station may go for a contest, of which many are suggested. A crooner's contest, a Sinatra contest or a title guessing contest with recordings of song hits popularized by the star. The singing contest is a natural for your theatre stage, and added interest can be injected by getting local service camps to enter contestants, or have defense plants enter a representative. This angle can be readily sold to your news editor, who may be glad to tie-in for photos and stories and possibly sponsor the event. Lithographs are good for cutouts and displays which can be augmented with recordings of Sinatra's records. A unique twist being tried by some theatres is a swoon contest on the stage, with prizes offered to young ladies who do the most realistic swoon when Frank's records are played.

Direct Mail Appeal Made by Galston

Albert A. Galston, manager of the Hawaii theatre, used an extensive publicity campaign to exploit the western premiere of "The City That Stopped Hitler" in Hollywood.

Foreign newspapers carried ads and devoted extra space for stories and art. Radio announcements were used and complete bus coverage was taken on the Los Angeles transportation system.

Galston also used a direct mail appeal, sending 500 letters to educators, priests, rabbis and civic leaders. 3,000 post cards carrying a personal message were sent to a select mailing list furnished by the American-Soviet Friendship league.

Heroes Attend Premiere For "Sahara" in Chicago

Six members of the crew operating the Mitchell Bomber B-26, the "Coughin' Coffin," who took part in 50 successful bombing missions against the enemy, were entertained at the College Inn in Chicago and then at the Roosevelt theatre premiere of "Sahara."

Manager Charles Nesbit and publicity

"Jack London" Campaign Gets Commercial Tieups

Local radio and commercial tieups were among the highlights of the exploitation campaign put on by managers Jim Tebbetts and Harry Greenman, of Loew's State and Orpheum theatres, Boston, on "Jack London."

Radio station WCOP used a five minute transcription and gave the picture another great break on their special breakfast club program. Station WORL also used a transcription. In addition, the Royal Crown Cola radio program devoted time to the attraction and mentioned its twin theatre engagement.

The Royal Crown Cola tieup also accounted for the distribution of 1,000 window cards throughout the city. Special two-sheet oil-cloth banners were used on their 20 delivery trucks, each prominently mentioning the opening. The local Royal Crown Cola ads broke with full credits.

An Adams Hat tieup resulted in three local shops getting out attractive window displays featuring scene stills and the special poster tieup. In addition local dailies carried the Adams ad mentioning Michael O'Shea, star in "Jack London." Local book shops featured scene stills from the picture, and 20 x 30 posters specially gotten up for the display.

Advertises in Foreign Language Paper

Manager Les Pugsley used some unusual ads to focus attention to the recent engagement of "The City That Stopped Hitler" at the Empress theatre, Edmonton, Alberta, Canada.

In one of the ads Les incorporated the New York newspaper critic's quotes with a striking illustration from the picture highlighted with scenes depicted on a strip of film. Les also used a large display ad in a foreign language paper, the *Ukrainian News*.

Salvage Show Lands on Page One

A front page story was landed in the *Norwich Bulletin* on a Salvage Show run simultaneously at the Loew Poli Broadway and the Warner Palace theatres, in Norwich, Conn. The program was sponsored jointly by manager Joe Boyle of Loew's and Joe Miklos of the Palace, to reward the kiddies for their participation.

ENTER YOUR BOND CAMPAIGN FOR QP AWARD COMPETITION

Your activities in behalf of the Fourth War Loan Drive offer opportunity to make entry for the

Annual Quigley Award For War Showmanship

The earlier entries are received, the better—that they may become available to other members and readers of the Round Table.

Exceptional performance may be assured exceptional attention.

Send your campaigns for the Fourth War Loan Drive to the Round Table.

ACCEPTANCES CONTINUE TO PRAISE QUIGLEY AWARDS

CHARLES EINFELD

*Director of Advertising and Publicity
Warner Bros. Pictures*

I have always had a very high regard for the constructive incentive provided by the Quigley Awards in encouraging better showmanship.

Today, despite the flourishing condition of the boxoffice, the need for better type film exploitation is greater than ever.

The principal reason is that quality of product has advanced to the highest level on record, and better quality pictures call for better quality salesmanship on the part of exhibitors.

So we must direct all branches of film exploitation along lines that will win the confidence and goodwill of these patrons, and assure their regular attendance in the years ahead.

In providing a stimulus for this type of showmanship, the Quigley Awards are doing an invaluable industry service.

W. A. SCULLY

*Vice-President and General Sales Manager
Universal Film Exchanges, Inc.*

In my opinion these annual competitive awards help to stimulate and enhance interest among thousands of exhibitors throughout the country, for the benefit of the Motion Picture Business in general.

It is this type of showmanship that has served the industry well, and it is the fostering of such spirit that will keep the industry on a high level in years to come.

JOHN W. HICKS, JR.

*Vice-President
Paramount Pictures, Inc.*

I will be very happy to serve as a judge on the Quigley Awards Committee for 1944.

In my opinion, I think the "Quigley Awards" has been an excellent medium for stimulating better boxoffice grosses and improving the exploitation efforts of the men in the field, not only here in the U. S., but in overseas territories as well.

NAT HOLT

*Western Division Manager
RKO Theatres*

I have always been interested in the Quigley Awards as I believe that it is an excellent stimulus for our business. Most particularly does it develop the men in the field along the lines of new methods of ticket selling, and it therefore must be a strong means of stimulating better box office

HERMAN ROBBINS

*President
National Screen Service, Inc.*

It is only natural that a service organization such as ours, should view with especially warm regard the Quigley Awards Competition. For if this enterprise did nothing more than regularly kill off an exhibitor's complacency with his promotional methods, it would have served its purpose. By making a contest of the various exploitative efforts expended upon a picture engagement, the progenitors of the Quigley Awards have immeasurably stimulated showmanship, and advanced the industry in every branch of its operation.

The Quigley Awards are rendering this industry a service of untold value, by helping to make the exhibiting of pictures, an exact business science, and one in which every ingenious facility for arousing public interest has been fully utilized;

such benefits as these redound not only to the exhibitor, but to the star, distributor and producer as well.

JOHN JOSEPH

*Director of Advertising and Publicity
Universal Pictures Co., Inc.*

Thanks again for the invitation to join the judges selecting the best campaigns for the Quigley Awards Competition.

I don't know of any finer method of stimulating box office results than the Quigley Awards. The men in the field can always do a great deal toward making or breaking any motion picture.

LOUIS W. SCHINE

*Secretary-Treasurer
Schine Circuit, Inc.*

Thank you for your letter of December 22nd. I will be pleased to accept your offer to be a Judge on the Committee for 1944. You can be assured that I will be on hand at the time of the meeting.

WILLIAM K. JENKINS

*President and General Manager
Lucas & Jenkins Circuit*

It will give me pleasure to serve on the Quigley Awards for 1944.

There is no question but that the Quigley Awards has stimulated a better form of showmanship on the part of the theatre managers and I am happy that we have had many winners in our organization.

HARRY M. KALMINE

*Assistant General Manager
Warner Bros. Circuit*

I shall be very happy to serve as a Judge on the Committee for the Quigley Awards Competitions for 1944.

It has been my contention that each year the Quigley Awards serve as an inspiration to the men in the field and I am glad to see this practice is being continued.

HUGH OWEN

*Eastern Sales Manager
Paramount Pictures, Inc.*

I consider it a privilege to serve as a Judge on the Quigley Committee for 1944.

Since the Quigley Awards are firmly established as incentives for better efforts and better results, I am glad to know that you are continuing them for the New Year.

SAM DEMBOW, JR.

*Theatre Executive
Paramount Pictures, Inc.*

I accept with pleasure, the opportunity to again serve as a Judge on the Quigley Awards Committee for the year 1944.

In my opinion, the competition engendered by the Quigley Awards is a wonderful incentive for a great many theatre managers throughout the country. It is a stimulating idea.

JOSEPH M. SEIDER

*President
Prudential Playhouses*

I will be pleased to serve as a Judge on the Committee for the Quigley Awards for 1944.

The Quigley Awards are an established institution in our industry and has proved its definite value toward stimulating the efforts of theatre managers and exploitation staffs.

"Awards rank tops; render service to industry"

—SAY JUDGES

"Satisfaction to Win"

It will be a great pleasure to serve as a judge on the Quigley Awards Committee for 1944.

It is from experience that I commend the Quigley Awards as a stimulating medium for improving box-office grosses and exploitation efforts of the men and women in the field. I know because I was one of the men in the field and for years one of the Managers' Round Table and entered many Quigley Award competitions. It was always a great source of satisfaction to me to win an Award and it was extremely gratifying to see my work recognized. In the final analysis it is these men and women in the field who are responsible for the ultimate consumer buying tickets at the individual box-offices and it is they who are responsible for the success of the individual picture.

—CHARLES SCHLAIFER, Advertising Manager,
Twentieth Century-Fox Film Corp.

ALEC MOSS

Director of Exploitation
Paramount Pictures, Inc.

Every effort that stimulates the more effective use of exploitation and showmanship on the part of exhibitors is worth while and should be encouraged. There is a need for greater aggressiveness by exhibitors in the presentation of the advertising and exploitation message to the public. As a medium for the continuous encouragement of effective exploitation by the man on the "firing line," the Quigley Awards rank as tops in their field.

HARRY MANDEL

Director Advertising and Publicity
RKO Theatres

I accept with pleasure the opportunity of serving again as a Judge on your Quigley Awards Committee.

I can think of no better medium which affords such a marvelous opportunity for the men in the field to get recognition for their efforts.

NATE B. SPINGOLD

Vice-President
Columbia Pictures Corporation

I will be very glad to serve as a Judge on the Quigley Awards Competition.

There is no question in my mind that the Quigley Awards stimulate thinking in a branch of the picture business that is all too quickly overlooked, namely, the proper exploitation effort which results in better box office returns.

E. C. GRAINGER

President
M. A. Shea Theatrical Enterprises

As the head of a theatre company operating approximately fifty theatres I urge you to continue the Quigley Awards.

Speaking for our own group of theatres I assure you that this contest stimulates our individual manager. Whenever they put over a particularly good campaign they advise me that they send it in to the MOTION PICTURE HERALD. They like to see how their campaign stacks up against others and they all inform me they get a lot of benefit out of the spirit of competition set up through the Awards.

CHARLES C. MOSKOWITZ

Vice-President
Loew's, Inc.

Of course, I'll be happy to serve as a Judge in the Quigley Awards for 1944. Anything we can do to further this worthy effort will be done. Your plan of encouraging and recognizing showmanship is an important activity of modern show business. It helps the industry find our future leaders.

LOUIS GOLDBERG

Zone Manager
RKO Theatres

I shall be very happy to continue to serve on the Judging Committee for the 1944 Quigley Awards. I feel these awards are an incentive for the men in the field and give recognition to their efforts.

ALBERT DEANE

Director Foreign Publicity
Paramount Pictures, Inc.

The Quigley Awards' record of accomplishment in this industry is best attested by two uncontested facts: the growing list of theatre managers and exploiters who have gained promotion through participation in it, and the manner in which its name has become the standard yardstick around the world for practical motion picture exploitation.

ARTHUR L. MAYER

Rialto Theatre, New York City

I shall of course be honored to again act as a judge of the Quigley Awards for 1944. There is nothing that I can add to the statements which I have been making for several years, expressing my enthusiasm over this activity or my appreciation of participating in it.

ARTHUR FRUDENFELD

Divisional Director
RKO Theatres, Cincinnati

I shall be happy to serve as a Judge on the Quigley Awards Committee for 1944. The value of these awards increase year by year representing, as they do, a composite picture of showmanship ideas across the nation.

W. R. FERGUSON

Director of Exploitation
Metro-Goldwyn-Mayer Pictures

You can depend on the writer to extend fullest cooperation as a judge on the Committee for the 1944 Quigley Awards Competition.

This event is of real importance to the entire motion picture industry. Competitive showmanship of this calibre cannot fail to enthuse the exhibitors to make an extra effort to secure better box office results.

LEW PRESTON

Division Manager
Interboro Circuit, Brooklyn

The Managers' Round Table is a splendid organization, very helpful, very constructive. The exploitation ideas the men get from the HERALD always pay dividends at the box office.

Insofar as the heads of our circuit are concerned, they are always very much interested in any recognition the boys in the field receive.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"LOST ANGEL"

A direct tie-in with local distributors for Coca-Cola is resulting in a wealth of publicity for theatres playing "Lost Angel."

By contacting the distributor, manager Ted Teschner arranged to have 2,500 window strips placed in all stores throughout two counties plugging the engagement of the picture at Loew's Valentine theatre, in Toledo. Ten thousand heralds were imprinted and distributed at defense plants in the area with the Coca-Cola people halving the cost.

Ted's campaign included a Child Photo Contest which was inspired by Margaret O'Brien, star of the attraction. Trailers were run in both local circuit houses calling attention to the fact that coupons could be obtained at the box-office entitling holders to a free 8 by 10 photo from a local studio. Contestants were required to be between the ages of one and eight years.

Prizes to the winners totaled \$175 in War Bonds. The *Toledo Union-Journal* which sponsored the contest contributed a \$100 Bond and the cooperating studio gave the \$25 Bond.

A 40 by 60 was placed in the lobby of the Esquire theatre and a special 44 by 77 display in the Valentine listed the rules of the Contest. Special layouts and stories were devoted to the promotion by the *Union-Journal* which included art on Margaret O'Brien. Ads and art breaks were used in 20 out-of-town newspapers, the CIO and AFL publications, various other weeklies and the *Jewish Herald*.

Street cars and buses carried a quarter showing on the picture. One week in advance, paid and gratis spot announcements were used over WTOL and WSPD. A dry cleaning concern and local newspaper distributors permitted trucks to be bannered, plugging the attraction, theatre and playdates.

Peters Lands Beverage And Tobacco Tieups

George Peters, manager of the Loew theatre, in Richmond, Va., also took advantage of the Coca-Cola tie-in, with the local beverage distributor spotting window streamers, bannered delivery trucks and distributing 5,000 paper napkins to downtown soda fountains.

Peters tied up with the manufacturers of Edgeworth Tobacco who bannered trucks and plastered windows and counterboards all over town advertising the picture.

All advertising emanating from the theatre stressed the fact that the story of "Lost Angel" is not sad, but enjoyable, "gay" entertainment. The theatre lobby and foyer featured bright, colorful enlargements and displays in advance and a large title transparency was placed on the orchestra pit covering and illuminated at every intermission.

A radio contest was staged over WRVA with organist Eddie Weaver asking lis-

teners to identify musical numbers with "Angel" themes on lyrics. The station is owned by the makers of Edgeworth Tobacco and the picture received free plugs from the management.

Parent-teacher groups were contacted by Peters and a special screening was arranged, with the English department of the high schools sending two reviewers from each school to write reviews on the picture. A \$25 War Bond was awarded to the student who wrote the best review with the presentation of the award made on opening night of the picture, from the stage of the theatre.

Doob Scores with Radio Co-op

For his advertising campaign on "Lost Angel" at Loew's Aldine, Wilmington, Del., manager Edgar Doob used catchy underlines for two weeks in advance of the playdate. Special stories broke in the dailies on Margaret O'Brien, stressing the "Oscar"

award for her previous characterization in "Journey for Margaret." Photo and story breaks were planted in the *Sunday Star* a week before opening.

Still boards and color enlargements were used in advance in the theatre lobby. Promotions with radio broadcasts included a novel contest with first letters of song titles spelling "Lost Angel." Station WDEL interviewed Doob with material gathered from the Question and Answer form listed in the press-book. Doob also addressed the Federation of Women's Clubs and delivered with particular stress on the picture.

Manager William Saxton and publicist Gertrude Bunchez at Loew's Century theatre, Baltimore, hit on a novel angle which resulted in a raft of publicity for the picture when the *News Post* adopted the idea and devoted columns of extra space to the stunt.

Four little girls were selected from four different institutions in the city and four leading citizens were asked to play godparent to the four "Lost Angels." Mayor Mc-

(Continued on opposite page)

RKO SHUBERT

2ND SWOONATRA WEEK!

A LAUGH-HAPPY FEAST OF SONG AND STORY... BASED ON THE BROADWAY HIT!

Higher and Higher

with **FRANK SINATRA**
MICHELE MORGAN
JACK HALEY

Have Sinatra Sing his hit parade of 6 new songs!

Representative display ads used by E. V. Dinerman, director of advertising and publicity for the RKO theatres, in Cincinnati. Above, one of the holdover ads for "Higher and Higher". At right, opening day ad for "Destination Tokyo", at the Capitol theatre, stresses excitement and drama in the picture.

DOORS OPEN 9:15 A. M.
Continuous from 9:45 A. M.

RKO CAPITOL

Here's THE PICTURE that will make
Excitement History!

CROWDED with DRAMA that lives! YOU share the joys and sorrows of youth... the heartache and laughter of their "girls back home"... YOU live this drama of the lads who sailed the U. S. Copperfin right into Tojo's back yard... and came back to tell the tale!

CARY GRANT

He gives the go-ahead signal that sends our bombers surging vengeance bent over Tokyo!—and sends a thrill into every American heart!

JOHN GARFIELD

Torpedoman, jet-class and a first-class trouble-maker (trouble for Hirohito!)

WARREN HATTON

Destination Tokyo

WARNER BROS.

and when he gets back, we'll paint the town red-white-and-blue!

CAST: CLARK HUTTON - ANDERSON
MAN HALL JOHN RIGGLEY WILLIAM PRINCE

"Tokyo" salvage drives well publicized

(Continued from opposite page)

Keldin; J. Hepburn, director of the War Community Fund; Walter Ruth, director of the War Savings Staff of Maryland; and Captain Regina Hill of the WAC agreed to play the parent roles.

In the name of Margaret O'Brien, the theatre then played host to the group, feting them with a luncheon, and having them as guests to see "Lost Angel" on opening day.

"AROUND THE WORLD"

Kay Kyser's newest release, "Around the World," is loaded with music tieups. Witness the campaign put on by Sid Kleper, manager of the Loew Poli Bijou, in New Haven, Conn.

Sid reports that the music stores went overboard for promotions, with displays in every window and on every music counter in town. Kresge's featured a song plugger who played song hits from the picture with added theatre credits and playdates after each number.

Tieups were made with orchestra leaders at the Taft Hotel and U.S.O. lounge to plug songs from the picture. Displays were arranged at several leading hotels and 100 window cards were spotted at choice locations around the city. 14x22 cards were placed near all juke boxes all of which featured recordings from the picture.

Kay Kyser records were played over the theatre amplifying system for recessional music two weeks in advance; an attractive lobby setpiece was constructed utilizing 11 by 14 photos and stills; and lithos were pasted on the side wall of the theatre.

Kleper got out a clever novelty herald in the form of a Cruise Enrollment Certificate and had them distributed at high schools and to Yale University Cadets. Another circular was used which was in the form of a trip ticket. The trip tickets were distributed by ballyhoo boys dressed in cap and gown wearing false whiskers and placarded with signs carrying theatre and picture credits.

Ushers were decked out in Kay Kyser caps a week prior to playdate. Kleper also promoted a 15-minute broadcast over WELI featuring transcribed music of Kay Kyser recordings.

"DESTINATION TOKYO"

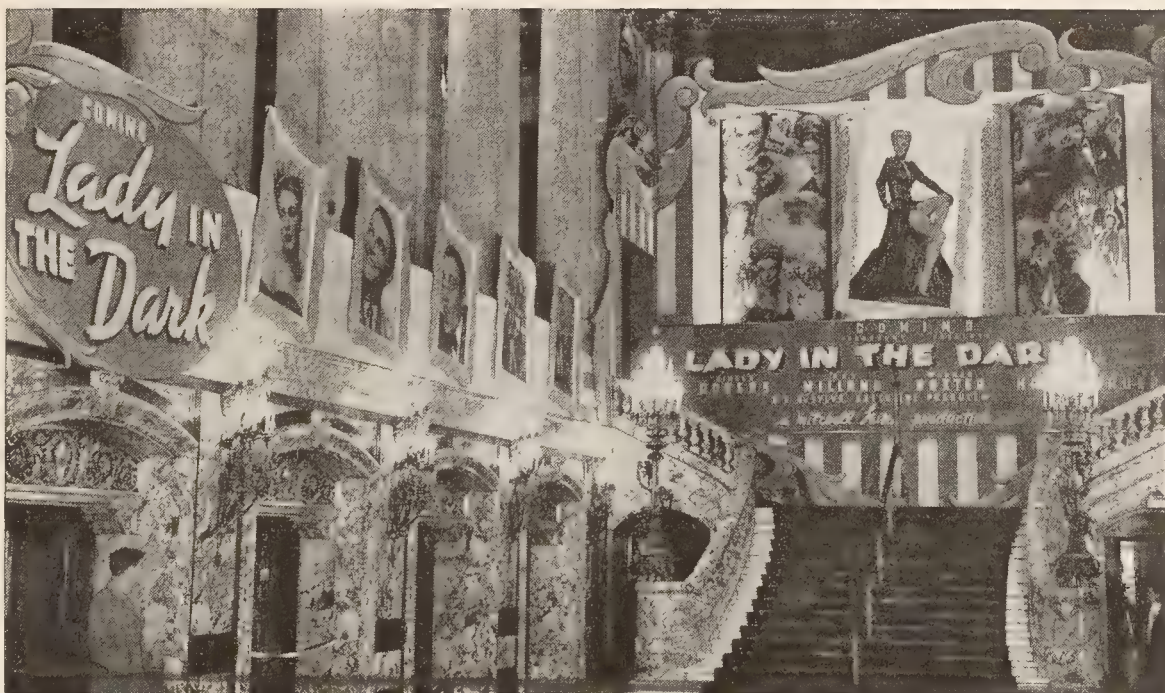
Leo Rosen, manager of Warner's Strand theatre, Albany, N. Y., cashed in with some fine publicity for "Destination Tokyo," by virtue of an unusual tiein with the *Knickerbocker News*.

Rosen sold the newspaper publisher the idea of a junior issue of the paper for servicemen throughout the world. Twenty thousand copies were run off and distributed exclusively at the theatre during the engagement of the picture.

The newspaper came through with daily stories, editorials, cartoons and art layouts, each of which carried prominent mention of the theatre and the playdates for "Destination Tokyo."

Rosen bannered all junk yards and scrap heaps in the city with signs reading "Destination Tokyo" with theatre copy tied in. The *Times Union* came through with pic-

Weitman's Spectacular Display



Credit Robert M. Weitman, managing director of the New York Paramount, with one of the most outstanding lobby displays ever conceived. In brilliant colors, the tremendous spectacle attracts comment from almost every patron. At the top of the stairway, the two end montage scenes revolve on mechanically propelled drums; the center figure of Ginger Rogers is set into a transparent panel with changing color effects from the rear.

tures and stories depicting eager kids adding to the scrap collections.

Both papers devoted layouts and story breaks to the regular showing of the picture which were continued during the current showing and the hold-over.

Twenty 3-sheets were posted around the business area; 500 half-sheet window cards were spotted in good locations and advance trailers were shown on the circuit's theatre screens in the city. A false front was built and the theatre was decorated with flags and pennants for the opening. Two free spot announcements were secured over WABY and station WOKO also came through with some free plugs, as well as spot announcements.

To exploit the showing of "Destination Tokyo" at the Capitol theatre, Madison, Wisc., manager Marlowe Conner invited the entire personnel at the University of Wisconsin to see the first performance. Nearly 2,000 bluejackets paraded to the theatre and back to their quarters bearing banners plugging the picture and the theatre.

Cincinnati Campaign Tied To Local Salvage Drive

For the Cincinnati opening of "Destination Tokyo", E. V. Dinerman, publicity director for the RKO theatres there, and assistant publicity director Noah Schechter tied in directly to the local Salvage Drive with excellent results.

The cooperation of the press, 1,700 Boy Scouts, 600 soldiers, 300 truck drivers and hundreds of Red Cross workers was enlisted. Newspaper trucks, Red Cross cars and can- teens, and vehicles of all types, both Army

and commercial, were placarded with banners reading "Destination Tokyo".

Several hundred trucks were promoted to make the pickups of paper, metal, fats and rags, with soldiers and Boy Scouts assisting the drivers.

"WHAT A WOMAN"

Matt Saunders, manager of the Loew Poli theatre, Bridgeport, Conn., put on an extensive campaign for the opening of "What a Woman" which included set pieces and trailers being displayed at the other two circuit theatres in the city.

Saunders spotted 25 window cards in prominent locations around town and tied up for many window and hotel displays; he imprinted and distributed 2,500 menu cards at leading eateries and obtained some free plugs for the picture from the orchestra leader at the popular Y. M. C. A. dances. Two 30 by 40 displays were used in the lobby well in advance of playdates and two transparent 40 by 60s were set up in the foyer of the theatre.

All ads were underlined for a week in advance with the newspaper campaign building up to large display ads the day before opening, opening day and day after opening.

The *Courier* and *Register* devoted art layouts and stories to the picture before opening and during the current showing. Readers were obtained gratis in the *New Haven Register* and in several weekly out-of-town papers. A special ad was taken and free publicity was promoted in a local Italian weekly.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tie-in, etc.

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

Address all entries to:

Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Quigley Awards Contenders

The men and women below are the first in 1944 to have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

ELMER BRENNAN
Bay, Green Bay, Wis.

MORT BERMAN
Orpheum, Springfield, Ill.

JOSEPH BOYLE
Poli, Norwich, Conn.

CHRIS CHAMALES
Roxy, Delphi, Ind.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

ED GOTH
Fabian, Staten Island, N. Y.

ARTHUR GROOM
State, Memphis, Tenn.

AL HATOFF
Berkshire, Brooklyn, N. Y.

J. D. HILLHOUSE
State, Galveston, Tex.

JAMES J. KING
Keith Memorial, Boston, Mass.

LEONARD KRASKA
Dorchester, Dorchester, Mass.

BERT LEIGHTON
Grand, Lancaster, Pa.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS B. MAYER
Palace, Cleveland, Ohio

GEORGE PETERS
Loew's, Richmond, Va.

JESSE PULCIPHER
Loew's Palace, Washington, D. C.

LES PUGSLEY
Empress, Edmonton, Alta., Canada.

JOSEPH SAMARTANO
Loew's Poli, Meriden, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

TED TESCHNER
Valentine, Toledo, Ohio

H. F. WILSON
Regent, Brockville, Ont., Canada

Sells "Crazy Show" with Novel Campaign

Louis E. Mayer, manager of the RKO Palace theatre, in Cleveland, used an extensive exploitation campaign to put over his stage presentation, "Crazy Show of 1944," which shared the program with "Happy Land."

Mayer's newspaper ads were run upside down with the title in reverse. His entire lobby was decorated with crazy sayings and illustrations stressing the crazy theme. He filled a large glass bowl with nuts and ran a guessing contest with guest tickets to the winners. A distortion mirror with tie-in copy was placed in a corner of the foyer. The doorman and usherettes were dressed in clown costumes for a week in advance of the playdates and a barrel was placed near the ticket box with a sign requesting suggestions from patrons for ideas on the "Crazy Show."

Fifty local druggists were invited to a special screening of the picture, "Happy Land." 500 letters were mailed to all pharmacists in the area and 50,000 heralds were distributed in drug stores.

Tie-ups, Radio Coverage For "Jack London" by Fry

Several effective tie-ups, newspaper and radio coverage were among the highlights of the exploitation campaign put over by manager Boyd Fry, of Loew's Grand theatre, Atlanta, for the opening of "Jack London."

A week prior to the picture's opening the *Journal* and *Constitution* both devoted stories and art featuring Michael O'Shea and Susan Hayward, the stars of the attraction.

Cashing in on the popularity of the author and many of his famous books, five thousand book marks were gotten out for all the branches of the local Carnegie libra-

ries. One side of the book mark contained the titles of London's books now available at the libraries, and the other side was an ad on the picture with full credit to the Grand theatre.

Five hundred printed arrows, with copy reading: "See Jack London" were placed on all lamp posts throughout the downtown business area. The arrows were backed on each post so as to attract the attention of both pedestrians and motorists.

The five-minute transcription was used on radio station WATL. The same station also gave the film several spot plugs. Bulletin boards in prominent hotels carried announcements of the opening. The front of the theatre was decorated with special lobby pieces playing up the dramatic highlights in the picture.

Broadcasts Sell New Year's Show

To help sell his New Year's Eve show at the Regent theatre, in Brockville, Ont., Harry F. Wilson put on an advertising campaign which included news broadcasts over the local radio station CFER from Monday to Friday. Other advertising included a special front display, special lobby display and trailers which were run for over a week in advance.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK (20)

PERSONALS ON SHOWMEN

TONY De CARLO, manager of Warners' New Palace theatre, Philadelphia, was switched to the circuit's Family theatre. Other circuit changes in the city have Fred Sarr moving from the Auditorium to the New Palace and George McHugh from the Family to the Auditorium. Ray Rendleman was named manager of Warners' Poplar theatre, which re-opened for week-end operations. Jack Howard returned to the circuit as assistant manager of the Liberty-Tacony theatre, and Annetta Mervine resigned as assistant manager of the Warner theatre in Reading, Pa.

GEORGE B. REINERT was named manager of Wilmer & Vincent's Rialto theatre, Allentown, Pa., succeeding Leo Trainer, who resigned several months ago.

NICK FOREST has been named manager of the Rex theatre, Detroit. Other managerial appointments in that city include: Herbert Boughey, who goes to the Seville; Wilbur McCarty, Courtesy theatre; Sidney Vincent, Redford theatre; Alex Zesser, New Home theatre and Marty Grove assigned as relief manager for the Komer and Goldberg houses.

JOE KLINE is now managing the Park theatre in Brooklyn for the Interboro circuit. Al Hatoff, formerly at the Park, has been assigned to the Berkshire, relieving Max Schoenberg, who returns to his former post as manager of the Vanity. Mike Wexelblatt, recently moved up to the Vanity from the Sunset, returns to his former post to relieve George King, resigned.

PVT. ARTHUR R. DENIS, formerly with the Associated Theatres, of Providence, R. I., has announced his engagement to Miss Jean Smith, of Providence. Mr. Denis is now serving overseas in the Persian Gulf Command.

CLIFFORD BOYD has been reappointed manager of the Hamp theatre, in Northampton, Mass.

WILLIAM HASTINGS, manager of the RKO Grand theatre, Cincinnati, suffered a broken arm and other injuries when the car in which he was riding overturned. He was returning from a hunting trip with Eddie Riesenberger, manager of Keith's. Riesenberger escaped injury.

MURRAY HOWARD has been named manager of the Warner Strand, Hartford, Conn., replacing Sam Saxton. Murray, until recently, was in the Army.

PFC. JOE HORANZY, formerly assistant manager at the Warner Embassy, New Britain, Conn., has been appointed aviation cadet in the Army Air Corps.

HELEN McLAUGHLIN, connected with the Palace theatre, Meriden, Conn., since 1929, has been appointed manager of the Capitol theatre, Middletown.

MRS. MARTHA LANCASTER, for five years on the office staff, was promoted to assistant manager of Loew's theatre, in Reading, Pa.

HAPPY BIRTHDAY

January 16th

Ed Penn
J. H. Diller
J. L. Shasteen
Joseph D. Nevison
Frederick Tickell

17th

Isser Singerman
Bernard N. Bisbee
John Ewing
Paul E. Cornwall
George R. Shepp
Howard R. McGhee
Leon Ehrlich
Donald W. Buhrmester

18th

Clarence J. Olbrich
I. M. Hirshblond
William Weiss
Theodore L. Smalley
Bill Nash
Chris G. Holmes
Arlo Clausen
Albert J. Blasko
Jack Fretwell

19th

Ralph W. Weir

20th

Charles M. Hurley
William H. Turner
John Monroe
Guy W. Hevia

21st

Alvah Barber
M. J. Reed
Ray Tubman
Warren M. Fordyce

22nd

K. L. Adams
Thomas Del Vecchio
George Clariton
Homer R. Hisey
Ellison Loth
Charles Martina
William Wittenberg
Harry E. Creasey
Calvin Council
Wesley F. Pfatner
Elliott Wolf
Lewis Dreisbach

ARNOLD STERRISON, former manager of the Elm Theatre, Elmwood, Ill., has been appointed manager of the Mont Clare theatre, Chicago.

ROBERT W. JENKINS, formerly Assistant Manager of Balaban and Katz Gateway theatre, Chicago, is now Assistant Manager of Warner Brothers' Tower theatre, Milwaukee.

LOUIS B. GOODMAN, manager of the Lincoln theatre, Detroit, has been inducted into the Army.

PHIL KLINE has received an honorable discharge from the Army and is now managing the Vogue theatre, in Chicago. Other former theatremen recently discharged, honorably, who have returned to active management, are: Bernard Zelenko, Loew's Valencia, Jamaica, N. Y.; Glen Caldwell, Aurora, Mo.; Milton Brown, Patio, Freeport, Ill.; Tony Sarvis, Times Square, Detroit, and Nick Forrest, who becomes supervisor of the Broder theatres, Detroit.

THURSTON WAYNER is the new manager at the Telenews theatre, Buffalo. Managerial changes in Chicago places Raymond Kenny in charge of the Rhodes theatre and Cornelius Szakatis at the Cosmo.

FRANK GREENWALD has been named manager of the Jewel theatre, Cleveland. In the same city, Bernard McGrainer assumes new duties as assistant manager of the Ohio theatre, with Gerald Ulion in a similar capacity at the State.

AL LANDIE has been assigned to Loew's theatre in Rochester, N. Y., as student manager.

HERBERT MARK, recently out of the Army, has been named manager of the Fenway theatre, in the Bronx, N. Y.

IRVING SIEGEL, formerly at the Sun theatre, Brooklyn, has been transferred to the Hollywood, replacing Cy Barr who takes over at the Sun.

MORRIS ROSENTHAL, manager of the Loew Poli Majestic theatre in Bridgeport, Conn., was a visitor to New York and the Round Table. Rosenthal is recuperating from an appendectomy and hopes to assume his former duties within a few days.

Round Table Visitors



Photos by Staff Photographer

Corp. John Capuano, U.S.M.C., left, formerly located at the Fortway theatre, Brooklyn, visits the Round Table while home on holiday leave. Right, Pfc. Joe Rinzler, formerly with the Randforce and Endicott circuits, in Brooklyn, is another visitor while on furlough from Pine Camp, N. Y.

RCA Equipment Now Available For Theatres

A limited quantity of RCA film equipment is being made available to civilian purchasers during the first half of this year, it was announced in a letter sent to all RCA theatre supply dealers by Homer B. Snook, manager of RCA's theatre equipment sales. The means for obtaining WPB approval of such sales are provided under WPB Limitation Order L-325.

The equipment will include small and medium-sized RCA sound equipments, BX-80 Brenkert projectors, N-100 Enarc lamps, BX-12 bases, 5035-type tube rectifiers, and PR-76 copper oxide rectifiers, dealers were advised. Some of this equipment is available for immediate shipment, Mr. Snook said.

Exhibitors who may be eligible for such equipment under Limitation Order L-325 are, roughly, those who can show that replacement of such equipment is necessary for the maintenance of civilian morale in their communities, or for other reasons related to the war program. Such necessity might be considered to exist where present equipment is completely worn out and beyond repair, or totally destroyed by fire, flood or similar catastrophe, and where remaining facilities do not adequately meet the community's needs. In exceptional cases involving insufficient amusement facilities, an exhibitor may be eligible for equipment for initial installation rather than replacement.

Dealers were reminded in the letter that permission obtained from WPB by RCA to cover equipment ordered by a dealer for a specific sale to a theatre or Government agency constitutes authorization for the entire transaction. When a dealer sells equipment from his stock, however, even though WPB approval was obtained by RCA to cover its sale to the dealer, the dealer must apply to the Service Equipment Division of WPB in Washington for approval for his sale.

Columbia Stockholders Reelect Officers

At the annual meeting of stockholders of Columbia Pictures Corporation held Tuesday in the New York home office of the company, the following members of the board were reelected to serve for the ensuing year: Harry Cohn, Jack Cohn, A. Schneider, A. Montague, N. B. Spingold, L. J. Barbano, Leo M. Blancke.

At a meeting of the board of directors immediately following the stockholders meeting the following officers were reelected: Harry Cohn, president; Jack Cohn, executive vice-president; A. Schneider, vice-president and treasurer; Sidney Buchman, A. Montague, N. B. Spingold, B. B. Kahane, L. J. Barbano, Joseph A. McConville, vice-presidents; Charles Schwartz, secretary; Mortimer Wormser, Leo Jaffe, assistant treasurers; David Fogelson, Duncan Cassell, assistant secretaries; Warren Sharpe, comptroller.

Of the total outstanding stock of the company, over 80 per cent was represented by proxy of which an overwhelming majority voted to restore the salaries of Harry Cohn and Jack Cohn to their 1939 level and in favor of the issuance of stock purchase options noted in the proxy to A. Schneider.

The management indicated that the estimated earnings of the second quarter, which ended in December, compares with and possibly may exceed the earnings in the first quarter, which ended last September, which amounted to \$1,500,000 before taxes and \$480,000 after taxes.

The Columbia board Tuesday declared a dividend of 68¾ cents per share on the \$2.75 convertible preferred stock, payable February 15 to stockholders of record February 1.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 39—President outlines win-the-war plans. . . . American task force is attacked by enemy torpedo planes. . . . U. S. fighter planes batter Jap ships. . . . Toronto fire threatens coal. . . . Boats for invasion. . . . Elephants in the war. . . . Canadian ashcans for Adolf. . . . Jug McSpaden wins War Bonds in golf tournament. . . . Football in Africa.

MOVIETONE NEWS—Vol. 26, No. 40—U. S. forces battle to oust Japs from key Pacific bases. . . . Scharnhorst sinking by British ends Nazi naval threat. . . . New ship honors Carole Lombard. . . . Mrs. Roosevelt and Mary Pickford open March of Dimes campaign. . . . Dangerous job at Hercules Powder Company. . . . Australian dog show.

NEWS OF THE DAY—Vol. 15, No. 237—Roosevelt urges labor draft law. . . . Navy whittles Jap air power in Marshall Island attack. . . . Republicans at Chicago parley open 1944 presidential campaign. . . . Mrs. Catt, 85, looks to the future. . . . Elephants used at war. . . . Boom for airmen. . . . Arab bowl football special.

NEWS OF THE DAY—Vol. 15, No. 238—U. S. Marines take Cape Gloucester. . . . S.S. Carole Lombard launched. . . . 12-star mother enlists as War Bond Minute Man. . . . First Lady and Mary Pickford open March of Dimes drive. . . . Dog show. . . . Stars go ice boating.

PARAMOUNT NEWS—No. 40—GOP drive opens. . . . Pistols for the invasion. . . . Nazi plane "brought back alive." . . . President Roosevelt gives Congress five-point legislative program. . . . Battle for the Marshalls.

PARAMOUNT NEWS—No. 41—Duluth's curling classic. . . . Listen America: "Let's all back the attack." . . . Mrs. Van Courtren sells first Bond. . . . Launching of S.S. Carole Lombard. . . . Mary Pickford stars again. . . . Australia dogs outclass kangaroos. . . . Portrait of Pacific war.

RKO PATHE NEWS—Vol. 15, No. 42—Roosevelt outlines "Second Bill of Rights." . . . Down 85 Jap planes. . . . Papuans fight with Aussies. . . . Elephants aid war in Burma. . . . Yank teams battle in Arab bowl.

RKO PATHE NEWS—Vol. 15, No. 43—Air, sea lane attack wins Cape Gloucester. . . . Hold hearings on prohibition. . . . Dog fashion show. . . . Launching of S.S. Carole Lombard.

UNIVERSAL NEWSREEL—Vol. 17, No. 259—85 Jap planes bagged. . . . President's annual message. . . . Miracle fire fighter. . . . AAF nurses in China. . . . Angelo Bertelli wins Heisman trophy. . . . Joe E. Brown visits Yank troops. . . . Horseracing. . . . Golf winner gets War Bonds. . . . Elephants in India.

UNIVERSAL NEWSREEL—Vol. 17, No. 260—Invasion of Cape Gloucester. . . . MacArthur's strategy. . . . March of Dimes. . . . S.S. Carole Lombard is launched. . . . Canine show in Australia. . . . Ice boat show.

ALL AMERICAN NEWS—Vol. 2, No. 65—Red Cross social center in Britain. . . . Dentist gets false teeth patent. . . . Bootblack erects "Y" for Negro boys. . . . March of Dimes. . . . Samara wins wrestling match.

Legion Puts Three Films In "B" Classification

Of four pictures reviewed by the National Legion of Decency this week, three, "El Que Tenga Un Amor," "The Miracle of Morgan's Creek" and "The Sultan's Daughter" were classified "B", objectionable in part. The other, "What a Man," received an "A-1" classification, unobjectionable for general patronage.

Juvenile Delinquency Shows 60 Per Cent Increase

Juvenile court officials of Johnson City, Tenn., have announced that there was a 60 per cent increase in juvenile delinquency during 1943. Steps have been taken to ban midnight shows at theatres, and a 9:30 P.M. curfew law is being enforced to prevent young girls from entering bars.

Smith President of ITOMA

W. A. Smith, owner of the Majestic theatre, Akron, Ohio, has been elected president of Independent Theatre Owners and Managers Association of Akron. Mr. Smith succeeds R. E. Paulus, of the Spicer theatre. Other officers elected were Frank Hensen, Loew's, and Richard Romwebber of the State.

FCC to Permit Press Operation Of Radio Stations

The Federal Communications Commission in Washington voted this week to allow newspaper ownership of radio stations without establishing any general rule on the issue. This brings to a close a long inquiry undertaken at the request of President Roosevelt.

More than two years ago the FCC began an inquiry into whether the joint ownership of radio stations and newspapers was detrimental to the public interest. While the decision closes the record and dismisses the inquiry and proceedings, its wording leaves the commission free to decide against a newspaper as opposed to a non-newspaper owner when both are applicants for a broadcasting license.

The FCC recognizes the problems involved in the broader field of the control of radio stations and the importance of avoiding monopoly in radio communications. The Commission has indicated that diversification of radio control is desirable and does not wish to discourage legally qualified persons from applying for licenses, but does encourage a maximum number of qualified persons to enter the radio communications field to permit them to use all inventions and improvements to insure good public radio service.

The Commission said that it would be in the public interest not to permit concentration of control of radio stations in a few.

Discuss High Speed Camera

The high speed motion picture camera was analyzed and explained in detail for the Atlantic Coast Section of the Society of Motion Picture Engineers, at a meeting Wednesday night at the Hotel Pennsylvania, New York.

Speakers were Martin Gilman, of the General Radio Company, on "The General Radio High Speed Stroboscopic Recorder"; R. K. Waggenerhauser, of the Eastman Kodak Company, on "The Eastman High Speed Camera, Type 3"; and Frank Nickel, Jr., of the Western Electric Company, on "Fastax: An Ultra High Speed Motion Picture Camera."

The members also saw a film, "Airacobra," the papers following this showing. The meeting was called by C. R. Keith, chairman of the Section.

Ring Heads Cincinnati Union

Charles Ring has been elected president of the Cincinnati operators' Local 327, at the annual meeting. Walter Partner was chosen vice-president; John Krebs, business representative; Earl Wagner, alternate business representative and corresponding and financial secretary; Gale Murney, recording secretary-treasurer and Arthur Wright, sergeant-at-arms.

Warner Films Set Records

Two Warner Brothers pictures, "Destination Tokyo," playing at the Broadway theatre, Portland, Ore., and "Old Acquaintance," at the Orpheum and Playhouse there, set new house records in their first week of showings, the company announced.

Lynch Leaves for Coast

Fred Lynch, publicity and advertising director of the Radio City Music Hall, New York, left for Hollywood last week.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THOUSANDS CHEER (MGM)

Final Reports:

Total Gross Tabulated	\$884,500
Comparative Average Gross	681,300
Over-all Performance	129.8%

BALTIMORE—Century, 1st week	130.3%
BALTIMORE—Century, 2nd week	109.0%
BOSTON—Orpheum, 1st week	111.5%
BOSTON—Orpheum, 2nd week	97.1%
BUFFALO—Buffalo	121.9%
BUFFALO—Hippodrome, MO 2nd week	116.6%
CHICAGO—State Lake, 1st week	154.8%
CHICAGO—State Lake, 2nd week	159.2%
CHICAGO—State Lake, 3rd week	97.3%
CINCINNATI—RKO Palace	108.6%
CINCINNATI—RKO Shubert, MO, 1st week	130.0%
CINCINNATI—Keith's, MO 2nd week	96.0%
CLEVELAND—Loew's State	133.3%
CLEVELAND—Loew's Stillman, MO 1st week	126.3%
INDIANAPOLIS—Loew's, 1st week	145.4%
INDIANAPOLIS—Loew's, 2nd week	86.3%
KANSAS CITY—Midland, 1st week	163.0%
KANSAS CITY—Midland, 2nd week	137.5%
MINNEAPOLIS—State, 1st week	125.0%
MINNEAPOLIS—State, 2nd week	100.0%
NEW HAVEN—Loew's Poli	145.1%
NEW HAVEN—College, MO 1st week	156.2%
NEW YORK—Astor, 1st week	155.0%
NEW YORK—Astor, 2nd week	139.0%
NEW YORK—Astor, 3rd week	149.7%
NEW YORK—Astor, 4th week	133.6%
NEW YORK—Astor, 5th week	118.1%
NEW YORK—Astor, 6th week	133.6%
NEW YORK—Astor, 7th week	112.2%
NEW YORK—Astor, 8th week	118.1%
NEW YORK—Astor, 9th week	106.9%
NEW YORK—Astor, 10th week	112.5%
PHILADELPHIA—Stanley, 1st week	191.8%
PHILADELPHIA—Stanley, 2nd week	128.4%
PITTSBURGH—Penn	110.1%
PITTSBURGH—Warner, MO 1st week	159.4%
PITTSBURGH—Warner, MO 2nd week	120.9%
SAN FRANCISCO—Fox	126.5%
SAN FRANCISCO—St. Francis, MO 1st week	152.1%
SEATTLE—Paramount, 1st week	166.9%
SEATTLE—Paramount, 2nd week	121.3%
ST. LOUIS—Loew's State, 1st week	156.2%
ST. LOUIS—Loew's State, 2nd week	85.8%
WASHINGTON—Loew's Palace	113.6%
WASHINGTON—Loew's Columbia, MO 1st wk	157.1%

DESTINATION TOKYO (WB)

Intermediate Reports:

Total Gross Tabulated	\$525,700
Comparative Average Gross	356,400
Over-all Performance	147.5%

BALTIMORE—Stanley, 1st week	130.1%
BALTIMORE—Stanley, 2nd week	112.4%
BUFFALO—Great Lakes—1st week	139.0%
BUFFALO—Great Lakes, 2nd week	100.0%
CINCINNATI—RKO Capitol	138.4%
INDIANAPOLIS—Indiana	125.2%
INDIANAPOLIS—Lyric, MO 1st week	100.0%
LOS ANGELES—Warner's Downtown, 1st wk	163.1%
LOS ANGELES—Warner's Downtown, 2nd wk	118.7%
LOS ANGELES—Warner's Hollywood, 1st wk	227.3%
LOS ANGELES—Warner's Hollywood, 2nd wk	125.9%
LOS ANGELES—Warner's Wiltern, 1st week	194.4%
LOS ANGELES—Warner's Wiltern, 2nd week	131.2%
NEW HAVEN—Roger Sherman	145.3%
NEW YORK—Strand, 1st week	148.3%
(SA) Charlie Barnet's Orch., Ella Mae Morse	184.2%
(SA) Charlie Barnet's Orch., Ella Mae Morse	184.2%
PHILADELPHIA—Mastbaum, 1st week	195.0%
PHILADELPHIA—Mastbaum, 2nd week	111.3%
PITTSBURGH—Penn, 1st week	148.8%
PITTSBURGH—Penn, 2nd week	102.7%
ST. LOUIS—Fox	158.2%
(DB) Sherlock Holmes Faces Death (Univ.)	

HAPPY LAND (20th-Fox)

Final Reports:

Total Gross Tabulated	\$381,600
Comparative Average Gross	413,300
Over-all Performance	92.3%

BALTIMORE—New, 1st week	100.0%
BALTIMORE—New, 2nd week	95.0%
BALTIMORE—New, 3rd week	87.6%
BOSTON—Paramount	116.0%
(DB) Dancing Masters (20th-Fox)	
BOSTON—Fenway	83.0%
(DB) Dancing Masters (20th-Fox)	
CHICAGO—Apollo	94.3%
(DB) Henry Aldrich Haunts a House (Para.)	
CINCINNATI—RKO Capitol	100.0%
CINCINNATI—RKO Lyric, MO, 1st week	100.0%
CLEVELAND—Palace	115.0%
(SA) Milt Britton's Band, Bert Wheeler, others	
DENVER—Denver	116.0%
(DB) Crime Doctor's Strangest Case (Col.)	
DENVER—Esquire	79.7%
(DB) Crime Doctor's Strangest Case (Col.)	
KANSAS CITY—Esquire	103.4%
KANSAS CITY—Uptown	100.0%
MINNEAPOLIS—Century	125.0%
NEW HAVEN—Loew's Poli	70.0%
(DB) Crime Doctor's Strangest Case (Col.)	
NEW YORK—Roxy, 1st week	88.5%
(SA) Frank Fay, Irini Baronova, Di Gatanos	
NEW YORK—Roxy, 2nd week	71.1%
(SA) Frank Fay, Irini Baronova, Di Gatanos	
NEW YORK—Roxy, 3rd week	62.4%
(SA) Frank Fay, Irini Baronova, Di Gatanos	
OMAHA—Paramount	100.0%
OMAHA—Omaha, MO, 1st week	98.7%
PITTSBURGH—Fulton	116.8%
SEATTLE—Fifth Ave.	102.6%
(DB) Dancing Masters (20th-Fox)	
ST. LOUIS—Fox	94.9%
(DB) Mystery Broadcast (Rep.)	
ST. LOUIS—Shubert, MO, 1st week	83.3%
(DB) True to Life (Para.)	
WASHINGTON—Capitol	95.6%
(SA) Ina Ray Hutton's Orchestra	

GOVERNMENT GIRL (RKO)

Intermediate Reports:

Total Gross Tabulated	\$284,900
Comparative Average Gross	236,700
Over-all Performance	120.3%

BALTIMORE—Hippodrome	119.0%
(SA) Vaudeville	
INDIANAPOLIS—Circle	81.8%
(DB) The Falcon and the Coeds (RKO)	
LOS ANGELES—Chinese	123.7%
(DB) Sherlock Holmes and the Spider Woman (Univ.)	
LOS ANGELES—Loew's State	132.2%
(DB) Sherlock Holmes and the Spider Woman (Univ.)	
LOS ANGELES—Uptown	128.8%
(DB) Sherlock Holmes and the Spider Woman (Univ.)	
NEW HAVEN—Roger Sherman	98.4%
(DB) Victory Through Air Power (UA)	
NEW YORK—Palace	113.6%
OMAHA—Brandeis	183.6%
(DB) Rookies in Burma (RKO)	
PHILADELPHIA—Aldine, 1st week	140.7%
PHILADELPHIA—Aldine, 2nd week	152.4%
PHILADELPHIA—Aldine, 3rd week	95.1%
SAN FRANCISCO—Golden Gate, 1st week	112.2%
SAN FRANCISCO—Golden Gate, 2nd week	91.8%
ST. LOUIS—Missouri, 1st week	150.6%
(DB) The Falcon and the Coeds (RKO)	
ST. LOUIS—Missouri, 2nd week	178.0%
(DB) The Falcon and the Coeds (RKO)	
WASHINGTON—Keith's 1st week	152.5%
WASHINGTON—Keith's, 2nd week	131.3%
WASHINGTON—Keith's, 3rd week	76.2%

WHISTLING IN BROOKLYN (MGM)

Intermediate Reports:

Total Gross Tabulated	\$203,300
Comparative Average Gross	195,600
Over-all Performance	103.0%

BALTIMORE—Century	106.0%
BUFFALO—Buffalo	82.8%
(DB) The Man From Down Under (MGM)	
CINCINNATI—RKO Palace	86.9%
CINCINNATI—RKO Shubert, MO 1st week	96.0%
CLEVELAND—Loew's State	92.3%
LOS ANGELES—Carthay Circle	95.7%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Chinese	76.9%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Loew's State	91.3%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Uptown	75.0%
(DB) The Man From Down Under (MGM)	
NEW HAVEN—Loew's Poli	75.2%
(DB) There's Something About a Soldier (Col.)	
PHILADELPHIA—Stanton	134.5%
PITTSBURGH—Stanley	114.5%
(SA) Tony Pastor's Orch., Berry Brothers, others	
TORONTO—Loew's	123.1%
(DB) The Kansan (UA)	
WASHINGTON—Loew's Capitol	109.0%
(SA) Vaudeville	
WASHINGTON—Loew's Columbia, MO 1st week	71.4%

WHAT A WOMAN (Col.)

First Reports:

Total Gross Tabulated	\$387,400
Comparative Average Gross	384,300
Over-all Performance	100.8%

BALTIMORE—Hippodrome	113.0%
(SA) Vaudeville	
BUFFALO—Lafayette, 1st week	158.2%
(DB) Good Luck, Mr. Yates (Col.)	
BUFFALO—Lafayette, 2nd week	95.6%
(DB) Good Luck, Mr. Yates (Col.)	
CINCINNATI—RKO Palace	115.9%
NEW YORK—Music Hall, 1st week	98.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	93.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	91.0%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd	104.2%
SAN FRANCISCO—Orpheum	129.1%
(DB) Crime Doctor's Strangest Case (Col.)	
SEATTLE—Liberty	152.1%

NO TIME FOR LOVE (Para.)

First Reports:

Total Gross Tabulated	\$269,400
Comparative Average Gross	289,600
Over-all Performance	99.1%

BUFFALO—Great Lakes	102.4%
(DB) Henry Aldrich Haunts a House (Para.)	
BUFFALO—Hippodrome, MO 1st week	137.2%
(DB) Henry Aldrich Haunts a House (Para.)	
LOS ANGELES—Paramount Downtown	146.2%
LOS ANGELES—Paramount Hollywood	136.7%
NEW YORK—Paramount, 1st week	98.3%
(SA) Woody Herman's Orch., Marion Hutton	
NEW YORK—Paramount, 2nd week	78.6%
(SA) Woody Herman's Orch., Marion Hutton	
NEW YORK—Paramount, 3rd week	68.8%
(SA) Woody Herman's Orch., Marion Hutton	
PHILADELPHIA—Boyd, 1st week	85.1%
PHILADELPHIA—Boyd, 2nd week	90.5%
TORONTO—Imperial	111.9%

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: MANAGER FOR THEATRE CATERING to colored trade. WOMETCO THEATRES, Box 2440, Miami 31, Fla.

WANTED: COMBINATION OPERATOR AND assistant manager for theatre catering to colored trade. WOMETCO THEATRES, Box 2440, Miami 31, Fla.

WANTED TO BUY

WANTED—PIPE ORGAN IN EXCELLENT condition, state complete details and information. A. HEFFERAN, H & M Theatres, Coopersville, Mich.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BOOKS

1944 EDITION OF FAME READY SOON. EVERY exhibitor should have a copy. An annual audit of motion picture and radio personalities. Limited supply. Send \$1 today. QUIGLEY BOOKSHOP, Rockefeller Center, New York 20.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

POPCORN

MORE VOLUME GUARANTEED WHEN USING our popcorn and seasoning. POPCORN CORP., 100 N. LaSalle St., Chicago.

"Flu" Cuts Attendance

Theatre attendance in Tennessee has been affected by the widespread influenza epidemic throughout the state. Knoxville recorded 5,000 cases in the city and in Knox County.

POSITIONS WANTED

EXPERT PROJECTIONIST AND SERVICE ENGINEER, 14 years' experience, graduate radio sound engineer. Own test equipment and tools. Wishes permanent connection medium sized circuit. Sober, 38, draft exempt. Best of references. BOX 1695, MOTION PICTURE HERALD.

DISTRICT MANAGER, SUPERVISOR, OR BOOKER with independent chain. 14 years' experience. Now employed. Just released from Army. BOX 1696, MOTION PICTURE HERALD.

NEW EQUIPMENT

COMPLETE NEW SOUND EQUIPMENT, Rotary stabilizer, high fidelity, powerful amplifier, stage and monitor speakers, \$850. BODELSON, 10-38 Jackson Ave., Long Island City.

BOX OFFICE BOWL HEATERS, \$9.50; VICTORY carpet, all colors, \$2.49 sq. yrd.; pickup pans with handle, \$1.27; colored lamps, 15/25 watt, 20c; 40/60 watt, 23c; rechargeable flashlight batteries, \$2.20; collapsible 36" x 48" beaded screens, \$11.50; rectifier bulbs, 15 ampere Gordos, \$6.95; 6 ampere Westinghouse, \$3.95; Nodraft speaking tubes, \$5.75; Suprex carbon savers, 98c. Winter Sale Bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York. 18.

USED EQUIPMENT

ROCKOLA 12 RECORD JUKE BOX WITH RECORDS, \$77.50; Peerless condenser lenses, \$3.95; reflectors, 50% discount; aluminum marquee letters, fit Adler, Wagner, etc., 9" standard, 95c; 9" deluxe, \$1.25; 12" deluxe, \$1.75; 16" deluxe, \$3.95; 30 ampere rectifiers with tubes, \$99.50. Winter Bargain Bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

358 AMERICAN SEATING BALL BEARING 3/4" heavy Keystone inserted panel backs, reupholstered box spring cushion chairs, \$3.50 each; 230 American ball bearing, fully upholstered padded red figured velvet backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING AND SELLING COMPLETE THEATRE equipment, two machines, 225 seats, A1 condition, \$1,000. ART KELSO, Orland, Ind.

STUDIO EQUIPMENT

HOLLYWOOD 16MM. RECORDING CAMERA, double system; 400' magazine; synchronous motor; A.C. power pack; high fidelity volume indicator amplifier; dynamic microphone; Berndt-Maurer type Galvanometer; cables, etc. Worth \$1,500. Special, \$795. Bell & Howell 5 way sound printer, \$2,250. Reduction printers, from \$750. Send for Laboratory and Recording lists. S. O. S. CINEMA SUPPLY CORP., New York 18.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

Gaudet Moves to Pittsburgh

Gene Gaudet, RKO publicity director in Cleveland, has been transferred to Pittsburgh, and has been succeeded by Ted Wynn, shifted from Atlanta.

OBITUARIES

William Collier, Actor, 77, Dies of Pneumonia

William Collier, Sr., stage and screen actor and playwright, died January 13 at his home in Beverly Hills, Cal., of pneumonia. Mr. Collier had been active on the stage and screen for more than 60 years. His first appearance was with a children's opera company playing "H. M. S. Pinafore."

Some of the plays he took part in were "Hello Broadway," "Cotton Time," and he appeared in George White's second "Scandals," the first "Vanities" and "Sweetheart Time." His film appearances include "Valiant Is the Word for Carrie," "Thanks for the Memory" and "Disputed Passage."

Besides his widow, Mr. Collier leaves a son, William Collier, Jr., actor and film agent.

James Farrell

James Farrell, manager of the Majestic theatre, Carbondale, Pa., died January 13 after a brief illness. Mr. Farrell was the son of L. A. Farrell, executive of Comerford Theatres, Inc., and was one of the founders of the Irving theatre. He is survived by his parents, a sister and two brothers.

Morris Reitman

Morris Reitman, 32, former treasurer of S. O. S. Cinema Supply Corporation, New York, died January 12. Mr. Reitman had been treasurer of Crescent Heat and Power Corporation, Brooklyn. He is survived by his widow and four children.

Lewis Danz

Lewis Danz, 94, died in Seattle January 11 following a long illness. He was the father of three sons, John, Joseph and Simon, all connected with Seattle theatres.

Two Film Classics Reissues Get Wide Promotion

Two Film Classics reissues, "Hara Kari" and "The Young in Heart," are receiving special exploitation and publicity attention. The campaign started prior to their opening on the RKO circuit last Tuesday. The double feature is being billed as the "Top Star Show of 1944" to the accompaniment of newspaper breaks, special still boards and panels, and special heralds listing the names of the stars of both pictures. The exploitation also includes spots on Stations WOV, WMCA and WBYN. In some sections of the metropolitan area of New York the exploitation of "Hara Kari" is being tied in with the selling of War Bonds, with the Japatrocity angle stressed. "The Young in Heart" is being exploited through tieups with merchants and other commercial media.

Exchanges Win 48-Hour Week Exemption in Oklahoma

Film distributors in Oklahoma City area have been granted an exemption from the 48-hour week which went into effect on November 15 when the War Manpower Commission designated that area as one in which a critical manpower shortage existed. Appeals by the distributors for exemption were handled through C. J. Scollard, Paramount executive.

Schedule 88 Ohio Fairs

Eighty-eight more fairs than last year were assigned 1944 dates by the State Department of Agriculture, it was disclosed at the 19th annual meeting of Ohio Fair Managers Association, in Columbus, last week. A minimum admission of 40 cents will be maintained. The Ohio State Fair in Columbus, the largest in the state, has been discontinued for the duration.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

The Fighting Seabees

(Republic)

Saga of the Navy Engineers

In honor of the men who cut bases from jungles and level hills for landing fields as working and fighting members of the U. S. Navy, Republic presents "The Fighting Seabees," a rousing story of Pacific warfare. The battle scenes teem with action and excitement, unhampered by discussions of the course of the war or the state of the nation. There is a romantic theme as well, hardly novel in outline, but enlivened by the personalities of John Wayne, Susan Hayward and Dennis O'Keefe at the top of the cast.

As the first film dealing with the perilous work of the Navy Construction Battalions it gives evidence that the extended budget and production care given it by the studio should be amply repaid at box offices throughout the country.

The story line is simple. A construction man greets his crew returning from a Pacific Island, where Japanese fire had taken its toll of the men, resentful of the fact that the Navy had kept them unarmed. He refuses to accept the plan for a well-trained corps, stows rifles away on the next trip and plunges into a disastrous encounter with the Japs. Having learned his lesson, he throws himself into the new unit, the Seabees, and helps to repel the next attack at the cost of his life.

A three-cornered romance is threaded through this plot as a war correspondent, loved by the Naval Commander, discovers she loves both men.

It is, however, for the two sweeping battle scenes that the film will be remembered. The first is an enemy thrust under severe Navy cross-fire which is turned into a wild scramble as the construction men drive headlong into the pocket without protection. The second finds the men on the island outnumbered by the invaders, but tough and resourceful. They use their heavy equipment as well as the weapons of war and stampede the enemy by setting fire to one of the oil tanks, in a manner somewhat reminiscent of the Western epic.

A strong cast was assembled for this major production, with William Frawley, Leonid Kinskey, J. M. Kerrigan and Grant Withers supporting the three principals. Edward Ludwig directed the Borden Chase story, keeping the wide areas and large cast well within his control. Albert J. Cohen did a fine job as associate producer.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 100 min. PCA No. -9802. General audience classification.

Wedge Donovan John Wayne
Connie Chesley Susan Hayward
Lt. Comdr. Yarrow Dennis O'Keefe
William Frawley, Leonid Kinskey, J. M. Kerrigan,
Grant Withers, Paul Fix, Ben Welden, William Forrest, Addison Richards, Jay Norris, Duncan Renaldo.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Broadway Rhythm

(Metro-Goldwyn-Mayer)

Technicolor Musical

In the abundance and variety of its talented performers, colorful costumes and elaborate settings, "Broadway Rhythm" is typical of the Broadway musical revue, although its borrowings from the Kern-Hammerstein show, "Very Warm for May" might be small indeed. A new and tuneful set of songs is used—only "All the Things You Are" being retained in the screen version—a new cast has been assembled, and Tommy Dorsey's band keeps the music in the groove.

The story is the familiar one about the star producer who goes arty for a time and is guided back to the simple entertainment by love and family loyalty. But the incidental turns are many and excellent; the color is boldly used and the singing, dancing and humor are near the top in their respective fields.

George Murphy heads the cast with a poised performance and a bit of intricate hoofing. Ginny Simms gets an attractive role for her first featured screen appearance, playing it simply and singing several songs in the clear soprano which made her a radio favorite. Charles Winninger turns in the best acting job as the retired father with show business in his blood. Gloria De Haven, from the "Best Foot Forward" cast, plays the younger sister and sings with pert competence, while Nancy Walker and Ben Blue team up for laughs.

In addition there is an excellent group of entertainers whose specialties are worked into the show plausibly. Lena Horne has two numbers, Gershwin's "Somebody Loves Me" ranking with her best screen offerings. Hazel Scott is in for a brief but exciting number at the piano. Dean Murphy puts over his imitations of Churchill, Willkie, the Roosevelts and others, displaying an unusual comic gift. Walter B. Long does a fine tap dance, and the Ross Sisters exhibit their astounding acrobatics.

Five of the new songs are the work of Raye and De Paul, two are by Martin and Blane, and the rhythmic South American ballad, "Amor," is credited to Gabriel Ruiz and Ricardo Lopez Mendez. In contrast, the familiar "Pretty Baby," by Tony Jackson, Egbert Van Alstyne and Gus Kahn serves to recall the musical shows

of another day. All fare well under the spirited treatment of Tommy Dorsey.

Jack Cummings and Roy Del Ruth, producer and director, working without much of a story, keep the show in good time with a nice change of pace and an excellent eye for scenic effects. They had the able assistance of Johnny Green, who supervised the music.

While it lacks the star names of some of its immediate predecessors, the film offers an attractive substitute in variety and spontaneity.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, March, 1944. Running time, 115 min. PCA No. 9702. General audience classification.

Jonnie Demming George Murphy
Helen Hoyt Ginny Simms
Sam Demming Charles Winninger
Gloria DeHaven, Nancy Walker, Ben Blue, Lena Horne, Eddie "Rochester" Anderson, Hazel Scott, Kenny Bowers, The Ross Sisters, Dean Murphy, Louis Mason, Bunny Waters, Walter B. Long, Tommy Dorsey and his orchestra.

The Crime Doctor's Strangest Case

(Columbia)

Mystery Melodrama

Columbia has fortified its "Crime Doctor" series with a large cast of competent performers, but is then faced with the problem of providing adequate roles for all. This leads inevitably to more conflicting threads of plot, tangled motives and logical suspects than a brief melodrama can comfortably handle. The result should satisfy the mystery fans, however, in the matter of suspense and frequent climaxes, while offering a real challenge to their sleuthing abilities.

Warner Baxter, in his role of adviser to boys trying to live down their past records, interests himself in a murder which seemingly points to one of his clients. Further investigation reveals more than one likely suspect within the murdered man's household. It points back also to an undiscovered crime of many years before which adds to the possible motives of jealousy and robbery that of revenge. The surprise conclusion comes when the whole party returns to the scene of the original crime and the known murders total three.

Lynn Merrick, Reginald Denny, Barton MacLane, Jerome Cowan, Rose Hobart, Gloria Dickson, Virginia Brissac, Lloyd Bridges and Constance Worth are members of the supporting cast.

Rudolph C. Flothow produced and Eugene J. Forde directed the story by Eric Taylor.

Seen in Loew's Jefferson theatre, New York. Reviewer's Rating: Fair.

Release date, December 9, 1943. Running time, 68 min. PCA No. 9796. General audience classification.
Robert Ordway Warner Baxter
Ellen Lynn Merrick
Reginald Denny, Barton MacLane, Jerome Cowan, Rose Hobart, Gloria Dickson, Virginia Brissac, Lloyd Bridges, Constance Worth, Thomas E. Jackson.

Swing Out the Blues

(Columbia)

Minor Musical

In "Swing Out the Blues," Producer Sam White and Director Mal St. Clair have turned out a minor musical plentifully sprinkled with corn by "The Vagabonds," a quartet similar in style to the Ritz Brothers, but specializing in even greater quantities of corny music and ditties.

Bob Haymes, in the few opportunities afforded him, discloses he deserves better scripts and that his brand of crooning is of the type to get over well with the youngsters. Lynn Merrick does an adequate job with the role of the wealthy young girl who marries Haymes, while Janis Carter is effective as the siren-agent trying to entice him away from his wife and his pals, The Vagabonds.

The exceedingly thin story deals with the Vagabonds telling, in flashback, to Radio Councillor Tim Ryan, all about their efforts to get a booking through the agentress, who is after Bob. He leaves in a dispute over the girl, only to return in uniform after his wife has a baby and refuses to leave The Vagabonds and return to the home of her wealthy aunt. Dorcas Cochran wrote the script.

Seen at the Pantages Theatre, Hollywood, where an early afternoon audience chuckled at some of the antics. Reviewer's Rating: Mediocre.

Release date, December 23, 1943. Running time, 79 min. PCA No. 9788. General audience classification. Bob Haymes, Lynn Merrick, The Vagabonds, Janis Carter, Tim Ryan, Joyce Compton, Arthur Q. Bryan, Kathleen Howard, John Eldredge, Dick Elliott, Lotte Stein, Tor Johnson.

SWEDEN'S MIDDLE ROAD (20th-Fox)

March of Time

Life within one of the world's few neutral countries, Sweden, wholly surrounded by warring nations, is herein on display. Because of its juxtaposition to a Europe in conflagration, though its role is a role of peace, the life of the people of Sweden is a life of compromises. The while they enjoy the beaches and modern architecture, they must rely upon bicycles and coal-burning automobiles to transport them to their scenes of pleasure, and their modern apartments and schools must be heated by wood, which is even used for cattle fodder. Their politics, too, are on display. What once amounted to a collaboration with victory-hungry Nazi armies has been transformed into a strict neutrality as a result of Axis reverses. There is, too, the obvious sympathy of the people for the course of the United Nations with a special friendliness being shown for things American and English. The camera has caught some wondrous scenic effects. It also has a story to tell. A story of complete harmony of employer and employee under a progressive government headed by a popular king and his prime minister.

Release date, January 28, 1944 19 minutes

GUN TO GUN (WB)

Santa Fe Trail Western (9109)

Another in the two-reel Westerns featuring Robert Shayne, this is a story of California in the middle of the last century. It features a cattle stampede and a final gun duel between Shayne and the tax collector who had tried to hold up the herd. Others in the cast are Lupita Tovar, Pedro de Cordova, Harry Woods and Anita Camargo. D. Ross Lederman directed.

Release date, January 9, 1944 20 minutes

NO EXCEPTIONS (20th-Fox)

War Information Film

This message is addressed to the women at home—those who have done their jobs well and those who have hesitated to join in community war activities. John Archer writes home after a battle on the Italian front urging greater civilian effort to avoid the fate of other countries no longer able to put up a fight.

10 minutes

SHORT SUBJECTS

reviews and synopses

EGGS DON'T BOUNCE (Para.)

Little Lulu (D3-1)

Paramount adds another Technicolor cartoon to its short subject schedule with this season's adaptation of Little Lulu, the minx from the *Saturday Evening Post*, into a one-reel comedy. This first release, in which the mischief-maker wrestles with a bag of eggs and then with a setting hen, suggests that the feature will have a strong appeal for children. Two songs are included, "Little Lulu" and "Now You Done It." The color is clear and pleasing, and the animation amusingly contrived.

Release date, January 28, 1944 9 minutes

CROSS COUNTRY DETOURS (WB)

Blue Ribbon Merrie Melodies (9305)

This reissue of a popular cartoon of several seasons back is patterned on the travelogue cliché. The glamorous scenery of the West, including the Grand Canyon, Yellowstone Park and the Redwood Forests, is presented with the customary enthusiasm, but a small dog manages to steal the spotlight with his unalterable determination to retire to California.

Release date, January 15, 1944 7 minutes

MARRY-GO-ROUND (Para.)

Popeye (E3-2)

It's spring and Popeye's thoughts turn to love and Olive Oyl. But the strong man of spinach hasn't the nerve to pop the question. He is rehearsed completely by Shorty and sets out for Olive's house. There he finds his new technique running a poor second to the lady's domestic activities. Trying to "sweep her off her feet" he winds up in the washing machine.

Release date, December 31, 1944 7½ minutes

SWIMCAPADES (Para.)

Sportlights (R3-4)

Ted Husing presents several highly specialized views of water sports. The first is the

Great Salt Lake with its unusual buoyancy offering safe swimming to all. Next come two versions of aquatic rhythm calling for perfect form and precision timing. The reel closes on a sequence devoted to the SPARs of the U. S. Coast Guard training at Palm Beach, Fla.

Release date, January 14, 1944 9½ minutes

THE PELICAN AND THE SNIPE (RKO)

Disney Cartoon (34,112)

Walt Disney launches two new cartoon characters in this touching treatise on friendship. They are a sleep-walking Pelican and his devoted protector, the Snipe. The Pelican is completely unaware of his little friend's efforts in his behalf and, waking at the bottom of the ocean with an anchor tied to his foot, he orders the Snipe away. But a night of blind flying among bomber maneuvers brings him to his senses. He has an opportunity to rescue the Snipe at the end of the reel.

Release date, January 7, 1944 9 minutes

CO-ED SPORTS (RKO)

Sportscope (44,305)

Stanford University in California is typical of the educational institutions which foster a general athletic program. Besides sports which are distinctly masculine, the campus affords opportunities for men and women to join in activities like hockey, archery, fencing, swimming and golf. Under this heading too comes group dancing, a popular and healthful exercise.

Release date, December 31, 1943 8 minutes

PRUNES AND POLITICS (RKO)

Edgar Kennedy (43,403)

This being a predominately political year, Kennedy tries his luck in running for public office. The first obstacle is the opposition candidate, his mother-in-law. The next is his interfering brother-in-law who manages to spike Edgar's plans just as they are about to persuade her to withdraw. Kennedy finally puts on such an exhibition of temper and frustration that even his own supporters decide he is insane, and transfer their allegiance.

Release date, January 7, 1944 16 minutes

UNUSUAL OCCUPATIONS, NO. 2 (Para.)

L3-2

In Monument Valley, Arizona, the Indians have joined the war effort in the mines. Elder Navajo warriors are shown mining vanadium, while their wives tend the herds and their sons fight on the battlefields. Sculptress Toni Hughes of New York is pictured creating portraits in bits of wood and metal. A parson in Ansonia, Conn., demonstrates his proficiency at the drop-kick. A young girl in Silvermine, Conn., is introduced as a popular fashion designer, while a Bunker Hill, Ill., man shows samples of his crocheting. The reel ends with a glimpse of the training of Air Evacuation nurses.

Release date, January 7, 1944 10 minutes

AMAZING METROPOLIS (Univ.)

Variety View (8355)

In sharp contrast with the ancient customs and rites dominant in India is the modern city of Hyderabad. Here are many government buildings of up-to-date architecture, Osmania University, a modern hospital along with a fairly well advanced and government-sponsored system of home manufacture.

Release date, January 17, 1944 9 minutes

REPUBLIC, WARNER BROS. REISSUE FILMS

"Frisco Kid," a James Cagney vehicle originally released in 1935, will be reissued by Warner Bros. on March 4th. The film, which featured Margaret Lindsay, Ricardo Cortez and Lili Damita in supporting roles, centers around an ambitious promoter of the Barbary Coast and his reformation. The review in Motion Picture Herald issue of November 2, 1935 said in part: "An action thriller from first sequence to fadeout, there's enough vivid, punchy entertainment in this to interest anyone and more than enough showmanship potentialities with which to sell it."

Republic Pictures has announced the re-release of "Women in War" which was first shown in 1940. A melodrama of World War II, the picture is laid in Britain at the outbreak of war. Elsie Janis is featured in the role of head nurse, while Wendy Barrie and Patric Knowles play the romantic leads.

RELEASE CHART

By Companies

COLUMBIA

Prod. No.	Title	Release Date
5201	Hail to the Rangers	Sep. 16, '43
5031	Doughboys in Ireland	Oct. 7, '43
5033	Sahara	Oct. 14, '43
5034	Chance of a Lifetime	Oct. 26, '43
5016	Is Everybody Happy?	Oct. 28, '43
5202	Silver City Raiders	Nov. 4, '43
5024	Return of the Vampire	Nov. 11, '43
5017	There's Something About a Soldier	Nov. 30, '43
5009	The Heat's On	Dec. 2, '43
5021	Crime Doctor's Strangest Case	Dec. 9, '43
5029	Klondike Kate	Dec. 16, '43
5203	Cowboy in the Clouds	Dec. 23, '43
5005	What a Woman!	Dec. 28, '43
5036	Hey Rookie	Jan. 7, '44
5020	The Racket Man	Jan. 18, '44
5020	Sing Out the Blues	Jan. 20, '44
5020	Beautiful but Broke	Jan. 28, '44
5020	The Vigilantes Ride	Feb. 3, '44
5020	None Shall Escape	Feb. 3, '44
5020	The Ghost That Walks Alone	Feb. 10, '44
5020	Nine Girls	Feb. 17, '44
5020	Sailor's Holiday	Feb. 24, '44
5020	Cover Girl	Not Set
5020	Wyoming Hurricane	Not Set
5020	The Last Horseman	Not Set
5020	Riding West	Not Set
5020	Cowboy from Lonesome River	Not Set
5020	Cyclone Prairie Ranger	Not Set
5020	Roundup for Victory	Not Set
5020	Curly	Not Set
5020	Cowboy Canteen	Not Set
5020	Empire of the West	Not Set
5020	Address Unknown	Not Set
5020	Jam Session	Not Set
5020	At Night We Dream	Not Set
5020	Two-Man Submarine	Not Set
5020	Heroes of the Sagebrush	Not Set

MGM

Block 1		
401	Salute to the Marines	Sep. '43
402	Above Suspicion	Sep. '43
403	I Dood It	Sep. '43
404	Swing Shift Maisie	Oct. '43
405	Best Foot Forward	Oct. '43
406	Adventures of Tartu	Oct. '43
407	Dr. Gillespie's Criminal Case	Nov. '43
408	Young Ideas	Nov. '43
409	Girl Crazy	Nov. '43
410	Lassie Come Home	Dec. '43
411	The Man from Down Under	Dec. '43
412	Whistling in Brooklyn	Dec. '43
Block 2		
413	Thousands Cheer	Jan. '44
414	The Cross of Lorraine	Jan. '44
415	Lost Angel	Jan. '44
416	A Guy Named Joe	Feb. '44
417	Cry "Havoc"	Feb. '44
418	Rationing	Feb. '44
419	Broadway Rhythm	Mar. '44
420	See Here, Private Hargrove	Mar. '44
421	The Heavenly Body	Mar. '44
422	Song of Russia	Apr. '44
423	Swing Fever	Apr. '44
424	Madame Curie	Apr. '44
425	America	Not Set
426	The White Cliffs	Not Set
427	Meet the People	Not Set
428	Andy Hardy's Blonde Trouble	Not Set
429	Mr. Co-ed	Not Set
430	Gaslight	Not Set
431	The Canterville Ghost	Not Set
432	Kismet	Not Set
433	Two Sisters and a Sailor	Not Set
434	Dragon Seed	Not Set
435	Three Men in White	Not Set
436	Seventh Cross	Not Set
437	Meet Me in St. Louis	Not Set

MONOGRAM

401	Melody Parade	Jan. 27, '43
402	Spotlight Scandals	Sep. 24, '43
403	The Unknown Guest	Oct. 22, '43
404	The Texas Kid	Nov. 26, '43
405	Death Valley Rangers	Dec. 3, '43
406	Mr. Muggs Steps Out	Dec. 10, '43
407	Women in Bondage	Jan. 10, '44
408	Where Are Your Children?	Jan. 17, '44
409	Westward Bound	Jan. 17, '44
410	The Sultan's Daughter	Jan. 24, '44
411	Raiders of the Border	Jan. 31, '44
412	Sweethearts of the U.S.A.	Feb. 7, '44
413	Charlie Chan in the Secret Service	Feb. 14, '44
414	Voodoo Man	Feb. 21, '44
415	Million Dollar Kid	Feb. 28, '44
416	Lady Let's Dance	Mar. 7, '44

PARAMOUNT

Block 1		
4301	Let's Face It	Not Set
4302	The Good Fellows	Not Set
4303	True to Life	Not Set
4304	Tornado	Not Set
4305	Hostages	Not Set

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1728.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue of Motion Picture Herald.

Prod. No.	Title	Release Date
SPECIAL		
4331	City that Stopped Hitler	Not Set
Block 2		
4306	Henry Aldrich Haunts a House	Not Set
4307	Riding High	Not Set
4308	Minesweeper	Not Set
4309	No Time for Love	Not Set

Block 3		
4311	Henry Aldrich Boy Scout	Not Set
4312	Miracle of Morgan's Creek	Not Set
4313	Timber Queen	Not Set
4314	Standing Room Only	Not Set
4315	The Uninvited	Not Set
ROADSHOW SPECIAL		
4338	For Whom the Bell Tolls	Not Set
4339	Triumph Over Pain	Not Set
4340	Lady in the Dark	Not Set
4341	Henry Aldrich Plays Cupid	Not Set
4342	The Hour Before the Dawn	Not Set
4343	And the Angels Sing	Not Set
4344	Henry Aldrich's Little Secret	Not Set
4345	Frenchmen's Creek	Not Set
4346	Ministry of Fear	Not Set
4347	The Story of Dr. Wassell	Not Set
4348	Hall the Conquering Hero	Not Set
4349	Going My Way	Not Set
4350	Our Hearts Were Young and Gay	Not Set
4351	The Navy Way	Not Set
4352	The Man in Half-Moon Street	Not Set
4353	Double Indemnity	Not Set
4354	I Love a Soldier	Not Set
4355	Till We Meet Again	Not Set
4356	The Hitler Gang	Not Set
4357	Incendiary Blonde	Not Set
4358	Take It Big	Not Set
4359	National Barn Dance	Not Set
4360	You Can't Ration Love	Not Set
4361	Gambler's Choice	Not Set
4362	Road to Utopia	Not Set
4363	And Now Tomorrow	Not Set

PRC PICTURES

405	Submarine Base	July 20, '43
406	Isle of Forgotten Sins	Aug. 15, '43
407	Danger! Women at Work	Aug. 23, '43
408	Blazing Frontier	Sep. 1, '43
409	Tiger Fangs	Sep. 10, '43
410	The Girl from Monterrey	Oct. 4, '43
411	Return of the Rangers	Oct. 26, '43
412	Devil Riders	Nov. 5, '43
413	Boss of Rawhide	Nov. 20, '43
414	Harvest Melody	Nov. 22, '43
415	Jive Junction	Dec. 20, '43
416	The Drifter	Dec. 20, '43
417	Guns of Mesa	Jan. 3, '44
418	Career Girl	Jan. 11, '44
419	Nabonga	Jan. 25, '44
420	Outlaw Roundup	Feb. 10, '44
421	Men on Her Mind	Feb. 12, '44

RKO

Block 1		
401	The Fallen Sparrow	Not Set
402	Adventures of a Rookie	Not Set
403	The Seventh Victim	Not Set
404	So This Is Washington	Not Set
405	A Lady Takes a Chance	Not Set
Block 2		
406	The Iron Major	Not Set
407	Gangway for Tomorrow	Not Set
408	Government Girl	Not Set
409	Gildersleeve on Broadway	Not Set
410	The Falcon and the Coeds	Not Set
SPECIAL		
451	The North Star	Not Set
Block 3		
411	Around the World	Not Set
412	The Ghost Ship	Not Set
413	Tarzan's Desert Mystery	Not Set
414	Rookies in Burma	Not Set
415	Higher and Higher	Not Set

401	Days of Glory	Not Set
402	Tender Comrade	Not Set
403	Dangerous Journey	Not Set
404	The Curse of the Cat People	Not Set
405	Danger in Damascus	Not Set
406	Show Business	Not Set
407	Gildersleeve's Ghost	Not Set

Prod. No.	Title	Release Date
401	The Falcon Out West	Not Set
402	Are These Our Children?	Not Set
403	Marine Raiders	Not Set
404	Seven Days Ashore	Not Set
405	Up in Arms	Not Set

REPUBLIC

361	Fugitive from Sonora	July 1, '43
301	The Saint Meets the Tiger	July 29, '43
362	Black Hills Express	Aug. 15, '43
302	Hoosier Holiday	Sep. 13, '43
351	Beyond the Last Frontier	Sep. 18, '43
375	Death Valley Manhunt	Sep. 25, '43
363	Man from the Rio Grande	Oct. 18, '43
303	Here Comes Elmer	Nov. 15, '43
376	Overland Mail Robbery	Nov. 20, '43
306	The Deerslayer	Nov. 22, '43
304	Mystery Broadcast	Nov. 23, '43
305	Drums of Fu Manchu	Nov. 27, '43
364	Canyon City	Nov. 29, '43
307	In Old Oklahoma	Dec. 8, '43
310	Pistol Packin' Mama	Dec. 15, '43
352	Raiders of Sunset Pass	Dec. 20, '43
365	California Joe	Dec. 29, '43
309	Whispering Footsteps	Dec. 30, '43
308	O, My Darling Clementine	Dec. 31, '43
353	Pride of the Plains	Jan. 5, '44
341	Hands Across the Border	Jan. 5, '44
3301	Rootin' Tootin' Rhythm (R)	Jan. 15, '44
3301	Women in War (R)	Jan. 25, '44

3301	Casanova in Burlesque	Not Set
3301	The Fighting Sea Bees	Not Set
3301	Three Little Sisters	Not Set
3301	Mojave Firebrand	Not Set
3301	The Monster's Castle	Not Set
3301	My Best Gal	Not Set
3301	Rosie the Riveter	Not Set
3301	Beneath Western Skies	Not Set
3301	Cowboy and the Senorita	Not Set
3301	Man from Frisco	Not Set
3301	The Outlaw Buster	Not Set
3301	The Laramie Trail	Not Set
3301	Outlaws of Santa Fe	Not Set
3301	The Man from Frisco	Not Set
3301	Jamboree	Not Set

20TH-FOX

401	Bomber's Moon	Aug. 6, '43
402	Heaven Can Wait	Aug. 13, '43
403	Holy Matrimony	Aug. 27, '43
404	Claudia	Sep. 3, '43
405	Wintertime	Sep. 17, '43
406	Sweet Rosie O'Grady	Oct. 1, '43
407	Paris After Dark	Oct. 15, '43
408	In Old Chicago (R)	Oct. 29, '43
409	Banjo on My Knee (R)	Oct. 29, '43
410	Guadalcanal Diary	Nov. 5, '43
411	The Battle of Russia	Nov. 5, '43
412	Dancing Masters	Nov. 19, '43
413	The Rains Came (R)	Nov. 26, '43
414	Under Two Flags (R)	Nov. 26, '43
415	Happy Land	Dec. 3, '43
416	The Gang's All Here	Dec. 24, '43
417	The Lodger	Jan. 7, '44
418	Uncensored	Jan. 21, '44
419	Lifeboat	Jan. 28, '44

401	Jane Eyre	Not Set
402	Roger Touhy, Last of the Gangsters	Not Set
403	The Song of Bernadette	Not Set
404	Buffalo Bill	Not Set
405	Pin Up Girl	Not Set
406	Tampero	Not Set
407	The Sullivans	Not Set
408	The Eve of St. Mark	Not Set
409	Home in Indiana	Not Set
410	The Purple Heart	Not Set
411	Four Jills in a Jeep	Not Set
412	Greenwich Village	Not Set
413	Wilson	Not Set
414	I Married a Sailor	Not Set
415	Bermuda Mystery	Not Set
416	Ladies of Washington	Not Set

UNITED ARTISTS

401	Yanks Ahoy	July 1, '43
402	That Nasty Nuisance	Aug. 6, '43
403	Victory Through Air Power	Aug. 13, '43
404	Hi Diddle Diddle	Aug. 20, '43
405	Johnny Come Lately	Sep. 3, '43
406	The Kansan	Sep. 10, '43

Prod. No.	Title	Release Date
401	Bar 20	Oct. 1, '43
402	False Colors	Nov. 5, '43
403	Riders of the Deadline	Dec. 3, '43
404	Jack London	Dec. 24, '43
405	Woman of the Town	Dec. 31, '43
406	Three Russian Girls	Jan. 14, '44
407	Knickerbocker Holiday	Jan. 28, '44
408	Bridge of San Luis Rey	Feb. 11, '44
409	It Happened Tomorrow	Feb. 25, '44
410	Voice in the Wind	Mar. 10, '44
411	Song of the Open Road	Mar. 24, '44
412	Up in Mabel's Room	Apr. 7, '44
413	Texas Masquerade	Not Set
414	Thundering Hoofs	Not Set
415	Since You Went Away	Not Set
416	Lumber Jack	Not Set
417	Strange Confession	Not Set
418	The Hairy Ape	Not Set

UNIVERSAL

8017	Fired Wife	Sep. 3, '43
8022	Strange Death of Adolf Hitler	Sep. 10, '43
8028	Larceny with Music	Sep. 16, '43
8024	Sherlock Holmes Faces Death	Sep. 17, '43
8009	Top Men	Sep. 17, '43
8081	Arizona Trail	Sep. 24, '43
8023	Always a Bridesmaid	Sep. 24, '43
8007	Corvette K-225	Oct. 1, '43
8005	Crazy House	Oct. 8, '43
8035	Hi Ya Sailor	Oct. 15, '43
8033	You're a Lucky Fellow, Mr. Smith	Oct. 22, '43
8062	Flesh and Fantasy	Oct. 29, '43
8013	Son of Dracula	Nov. 5, '43
8082	Frontier Law	Nov. 5, '43
8038	The Mad Ghoul	Nov. 12, '43
8030	Never a Dull Moment	Nov. 19, '43
8004	His Butler's Sister	Nov. 26, '43
8042	So's Your Uncle	Dec. 3, '43
8041	She's for Me	Dec. 10, '43
8026	Calling Dr. Death	Dec. 17, '43
8025	Moonlight in Vermont	Dec. 24, '43
8034	Gung Ho	Dec. 31, '43
8034	Sing a Jingle	Jan. 7, '44
8034	All Baba and the 40 Thieves	Jan. 14, '44
8021	Spider Woman	Jan. 21, '44
8083	Marshal of Gunsmoke	Jan. 21, '44
8020	Phantom Lady	Jan. 28, '44
8020	Swingtime Johnny	Feb. 4, '44
8020	The Impostor	Feb. 11, '44
8020	Weekend Pass	Feb. 18, '44
8020	Chip Off the Old Block	Feb. 25, '44
8020	Moonlight and Cactus	Not Set
8020	The Mummy's Ghost	Not Set
8020	Ladies Courageous	Not Set
8020	This Is the Life	Not Set
8020	Oklahoma Raiders	Not Set
8020	Three Cheers for the Boys	Not Set
8020	Gypsy Wildcat	Not Set
8020	Patrick the Great	Not Set
8020	Her Primitive Man	Not Set
8020	Cobra Woman	Not Set
8020	Cross Your Fingers	Not Set
8020	Slightly Terrible	Not Set
8020	Weird Woman	Not Set
8020	The Merry Monarchs	Not Set
8020	Has Anybody Here Seen Kelly?	Not Set
8020	Christmas Holiday	Not Set

WARNER BROS.

301	Watch on the Rhine.....	Sep. 4, '43
330	Oklahoma Kid (R).....	Sep. 11, '43
302	Murder on the Waterfront.....	Sep. 18, '43
303	Thank Your Lucky Stars.....	Sep. 25, '43
331	Song of the Saddle (R).....	Oct. 2, '43
332	Prairie Thunder (R).....	Oct. 2, '43
333	Cherokee Strip (R).....	Oct. 2, '43
334	Empty Holsters (R).....	Oct. 2, '43
335	Guns of the Pecos (R).....	Oct. 2, '43
336	Land Beyond the Law (R).....	Oct. 2, '43
304	Adventure in Iraq.....	Oct. 9, '43
305	Princess O'Rourke.....	Oct. 23, '43
306	Find the Blackmailer.....	Nov. 6, '43
307	Northern Pursuit.....	Nov. 13, '43
308	Old Acquaintance.....	Nov. 27, '43
327	Crime School (R).....	Dec. 4, '43
328	Girls on Probation (R).....	Dec. 4, '43
309	Destination, Tokyo.....	Jan. 1, '44
310	The Desert Song.....	Jan. 29, '44
324	This Is the Army.....	Feb. 15, '44
311	In Our Time.....	Feb. 19, '44
325	Frisco Kid (R).....	Mar. 4, '44
.....	Adventures of Mark Twain.....	Not Set
.....	Arsenic and Old Lace.....	Not Set
.....	The Desert Song.....	Not Set
.....	Crime by Night.....	Not Set
.....	Devotion.....	Not Set
.....	The Last Ride.....	Not Set
.....	Saratoga Trunk.....	Not Set
.....	Conflict.....	Not Set
.....	Shine On, Harvest Moon.....	Not Set
.....	Rhapsody in Blue.....	Not Set
.....	Passage to Marseille.....	Not Set
.....	Uncertain Glory.....	Not Set
.....	Mr. Skemington.....	Not Set
.....	The Horn Blows at Midnight.....	Not Set
.....	One More Tomorrow.....	Not Set
.....	Between Two Worlds.....	Not Set
.....	My Reputation.....	Not Set
.....	A Coffin for Dimitrios.....	Not Set
.....	Make Your Own Bed.....	Not Set
.....	Cinderella Jones.....	Not Set
.....	Janie.....	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the *PRODUCT DIGEST SECTION* for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST SECTION* of *MOTION PICTURE HERALD*.

Short Subjects Chart with Synopsis Index can be found on pages 1716-1717.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1727.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1, '43-44	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	....	Jon Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	62m	Oct. 2, '43	1566	1192	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	....
At Night We Dream	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	55m	July 24, '43	1559	....	....
*Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug., '43	114m	May 29, '43	1337	1127	1507
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1719
Beautiful But Broke	Col.	....	Joan Davis-Jane Frazee	Jan. 25, '44	....	....	....	1696	....
*Behind the Rising Sun	RKO	334	Margo-Tom Neal-Robert Ryan	Block 7	87m	July 17, '43	1425	1362	1655
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
*Billy the Kid in Cattle Stampede	PRC	362	Buster Crabbe-Al St. John	Aug. 16, '43	58m	Jan. 1, '44	1695	1531	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
*Black Market Rustlers	Mono.	....	The Range Busters	Aug. 27, '43	58m	Sept. 4, '43	1522	1391	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
*Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	....	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Louis Calhern	Feb. 11, '44	....	....	....	1636	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	115m	Jan. 22, '44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
*Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	52m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
*Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	54m	Nov. 13, '43	1626	1599	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	....	....	....	1676	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	....	....	....	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Sept. 4, '43	58m	Sept. 4, '43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	54m	Jan. 8, '44	1706	1636	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	68m	Jan. 22, '44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullavan-Ann Sothorn	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	....	Simone Simon-Kent Smith	Not Set	....	....	....	1715	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	.....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	.....
Dangerous Journey	RKO	.....	Elsa Lanchester-Gordon Oliver	Not Set	.....	.....	.....	1636	.....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	.....	.....
Day After Day (Russian)	Artkino	.....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	.....	.....
Days of Glory	RKO	.....	Tamara Toumanova-Gregory Peck	Not Set	.....	.....	.....	1636	.....
Dear Octopus (British)	Gains.-Gen'l	.....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	.....	.....
• Death Rides the Plains	PRC	365	Bob Livingston-Al St. John	May 7, '43	55m	Jan. 15, '44	1714	.....	.....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	.....
Death Valley Rangers	Mono.	.....	Hoot Gibson-Ken Maynard	Dec. 3, '43	57m	Dec. 18, '43	1674	1555	.....
Demis Paradise (Br.)	Two Cities-GFD	.....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	.....	.....
Destroyer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	.....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	96m	Dec. 18, '43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	1719
• Destroyer	Col.	4003	Edw. G. Robinson-Marguerite Chapman	Sept. 2, '43	99m	Aug. 21, '43	1496	1162	1617
Dixie Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	.....	.....	1566	.....
• Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26, '43	1385	1091	1575
Double Indemnity	Para.	.....	Barbara Stanwyck-Fred MacMurray	Not Set	.....	.....	.....	1646	.....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	.....
Dragon Seed	MGM	.....	Katharine Hepburn-Walter Huston	Not Set	.....	.....	.....	1675	.....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	.....	.....	.....	1606	.....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8, '43	1546	1192	.....
Dr. Paul Joseph Goebbels	Frank	.....	Paul Andor-Claudia Drake-Donald Woods	Not Set	.....	.....	.....	1599	.....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	.....
• Du Barry Was a Lady (color)	MGM	333	Lucille Ball-Red Skelton	June-Aug., '43	101m	May 8, '43	1301	1019	1617
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	.....	.....	.....	.....
Eve of St. Mark	20th-Fox	.....	Michael O'Shea-Anne Baxter	Not Set	.....	.....	.....	1636	.....
• FALCON in Danger, The	RKO	332	Tom Conway-Jean Brooks	Block 7	70m	July 17, '43	1426	1362	.....
Falcon and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	69m	Nov. 6, '43	1615	1599	.....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1, '43-44	94m	Aug. 21, '43	1547	1182	1719
False Colors	UA	.....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	.....
• Fighting Valley	PRC	355	Dave O'Brien-Jim Newill	Aug. 1, '43	59m	Dec. 18, '43	1674	1391	.....
Fighting Seabees, The	Rep.	.....	John Wayne-Susan Hayward	Not Set	100m	Jan. 22, '44	1725	1616	.....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	.....	.....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	.....	.....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1719
Follow the Leader	Mono.	.....	East Side Kids	Not Set	.....	.....	.....	1606	.....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	70m	Oct. 9, '43	1573	1531	.....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1719
Four Jills in a Jeep	20th-Fox	.....	Kay Francis-Carole Landis	Not Set	.....	.....	.....	1676	.....
Frenchman's Creek (color)	Para.	.....	Joan Fontaine-Arturo de Cordova	Not Set	.....	.....	.....	1416	.....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4, '44	77m	Nov. 2, '35	1726	.....	.....
• Frontier Bad Men	Univ.	7011	Diana Barrymore-Robert Paige	Aug. 6, '43	77m	Aug. 7, '43	1470	1375	.....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	.....	.....	.....	1606	.....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	1719
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	.....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	.....
Ghost That Walks Alone, The	Col.	.....	Arthur Lake-Lynn Roberts	Feb. 10, '44	.....	.....	.....	1696	.....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	.....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	1719
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	59m	Sept. 25, '43	1554	1509	.....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	.....	.....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1, '43-44	70m	Aug. 14, '43	1559	1191	.....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6, '43	1614	1416	1719
Great Mr. Handel, The (color)	(British)	.....	Wilfred Lawson-Elizabeth Allan	Sept., 9, '43	89m	Sept. 18, '43	1542	.....	.....
Greenwich Village	20th-Fox	.....	Don Ameche-Carmen Miranda	Not Set	.....	.....	.....	1676	.....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1719
Gung Ho	Univ.	.....	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	.....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3, '44	.....	.....	.....	1635	.....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2, '43	56m	.....	.....	.....	.....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Feb., '44	120m	Dec. 25, '43	1686	1431	.....
Gypsy Wildcat	Univ.	.....	Maria Montez-Jon Hall	Not Set	.....	.....	.....	1675	.....
HAIL the Conquering Hero	Para.	.....	Eddie Bracken-Ella Raines	Not Set	.....	.....	.....	1696	.....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	.....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	.....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	1719
• Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug., '43	80m	Mar. 13, '43	1202	1191	.....
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	70m	Oct. 9, '43	1574	1545	.....
• Headin' for God's Country	Rep.	224	William Lundigan-Virginia Dale	Aug. 26, '43	78m	July 31, '43	1455	1339	.....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Mar., '44	93m	Jan. 1, '44	1693	1555	.....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	.....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	72m	Nov. 6, '43	1614	1566	.....
Henry Aldrich Plays Cupid	Para.	.....	Jimmy Lydon-Charlie Smith	Not Set	.....	.....	.....	1431	.....
• Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26, '43	1386	1104	.....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	.....	.....
• Here Comes Kelly	Mono.	.....	Eddie Quillan-Joan Woodbury	Sept. 10, '43	64m	July 31, '43	1456	1391	.....
Her Primitive Man	Univ.	.....	Louise Allbritton-Robert Paige	Not Set	.....	.....	.....	1675	.....
Hey, Rookie	Col.	.....	Ann Miller-Larry Parks	Jan. 7, '44	.....	.....	.....	1654	.....
Hi Diddle Diddle	UA	.....	Martha Scott-Adolphe Menjou	Aug. 20, '43	71m	July 31, '43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11, '43	1665	1616	.....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13, '43	1625	1555	....
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
• Hitler's Madman	MGM	334	Patricia Morison-John Carradine	June-Aug., '43	85m	June 12, '43	1361	1351	1617
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15, '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13, '43	72m	Aug. 28, '43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1, '43-44	88m	Aug. 14, '43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
• Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug., '43	115m	Mar. 6, '43	1190	1019	1432
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Feb. 11, '44	....	....	....	1616	....
Incendiary Blonde	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
• In Old Monterey (Reissue)	Rep.	2306	Gene Autry	Sept. 1, '43	74m	Aug. 12, '39	1494	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19, '44	110m	....	....	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24, '43	94m	Nov. 27, '43	1645	1554	1719
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	....	....	1240	1655
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	62m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal-Glenda Farrell	Dec. 16, '43	....	....	....	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28, '44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous	Univ.	....	Loretta Young-Geraldine Fitzgerald	Not Set	....	....	....	1616	....
(formerly When Ladies Fly)									
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7, '44	....	....	....	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1, '43-44	86m	Aug. 21, '43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1719
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
• Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	Aug. 6, '43	58m	Aug. 21, '43	1496	1339	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1, '43-44	76m	Aug. 7, '43	1559	1277	1655
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28, '44	96m	Jan. 15, '44	1713	1616	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	....
• Lone Rider in Law of the Saddle	PRC	367	Bob Livingston-Al St. John	Aug. 28, '43	57m	....	....	1509	....
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	....	....	....	....
• Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Aug. 6, '43	58m	June 19, '43	1373	1019	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	92m	Nov. 6, '43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Special	124m	Nov. 20, '43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	....	....	1676	....
Meet Me in St. Louis	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12, '44	....	....	....	1715	....
• Mexican Spitfire's Blessed Event	RKO	333	Lupe Velez-Leon Errol	Block 7	63m	July 17, '43	1426	1402	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28, '44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	68m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	49m	July 31, '43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	....	....	1696	....
• My Kingdom for a Cook	Col.	3010	Charles Coburn-Isobel Elsom	Aug. 31, '43	82m	Oct. 23, '43	1593	1391	1719
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23, '43	62m	Oct. 23, '43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5, '43	60m	Oct. 16, '43	1586	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
NABONGA (formerly Jungle Terror)	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25, '44	....	....	....	1634	....
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12, '43	61m	Oct. 30, '43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19, '43	60m	Nov. 6, '43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17, '44	....	....	....	1676	....
• Nobody's Darling	Rep.	227	Mary Lee-Gladys George	Aug. 27, '43	71m	Aug. 14, '43	1481	1431	....
None Shall Escape	Col.	....	Marsha Hunt-Alexander Knox	Feb. 3, '44	85m	Jan. 15, '44	1713	1695	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13, '43	94m	Oct. 23, '43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16, '43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13, '43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11, '43	80m	Mar. 18, '39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27, '43	110m	Nov. 6, '43	1613	1192	1719
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15, '43	60m	Jan. 15, '38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31, '43	68m	Dec. 4, '43	1653	1636	....
One More Tomorrow	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
(formerly Animal Kingdom)									
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15, '43	55m	Oct. 2, '43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10, '44	....	....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20, '43	55m	Oct. 23, '43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15, '43	85m	Oct. 9, '43	1573	1545	....
Passage to Marseille	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	....	....	1616	....
• Passport to Suez	Col.	4023	Warren William-Ann Savage	Aug. 19, '43	71m	Oct. 23, '43	1595	1457	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
• Petticoat Larceny	RKO	331	Ruth Warrick-Joan Carroll	Block 7	61m	July 17, '43	1426	1240	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28, '44	....	....	....	1675	....
• Phantom of the Opera (color)	Univ.	7061	Nelson Eddy-Susanna Foster	Aug. 27, '43	91m	Aug. 21, '43	1493	1192	1719
• Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug., '43	70m	Apr. 10, '43	1250	971	1432
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15, '43	64m	Dec. 11, '43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2, '43	55m	....	....	....	....
• Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug., '43	104m	May 1, '43	1289	962	1432
Pride of the Plains	Rep.	353	Robert Livingston-Smilely Burnette	Jan. 5, '44	56m	Dec. 4, '43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23, '43	94m	Sept. 25, '43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	....	....	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18, '44	65m	Jan. 8, '44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31, '44	53m	Jan. 15, '44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smilely Burnette	Dec. 20, '43	57m	Dec. 25, '43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26, '43	95m	Sept. 9, '39	1574	....	....
• Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug., '43	126m	Nov. 28, '42	1029	796	1280
Rationing	MGM	418	Wallace Beery-Marjorie Main	Feb., '44	....	....	....	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26, '43	57m	Oct. 16, '43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Michael Duane	Nov. 11, '43	70m	....	....	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17, '43	61m	Aug. 7, '43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3, '43	70m	Jan. 15, '44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	89m	Nov. 6, '43	1613	1431	1719
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11, '43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15, '44	....	....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14, '43	97m	Oct. 2, '43	1565	1305	1719
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24, '44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31, '43	1579	1057	1655
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15, '43	55m	Oct. 30, '43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar., '44	....	....	....	1616	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1, '43-44	71m	Aug. 21, '43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17, '43	68m	Sept. 11, '43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10, '43	60m	Dec. 11, '43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	....	....	1457	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4, '43	55m	Nov. 27, '43	1646	....	....
• Silver Spurs	Rep.	256	Roy Rogers	Aug. 12, '43	68m	July 24, '43	1442	1351	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7, '44	62m	Jan. 1, '44	1694	1654	....
• Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Sept. 3, '43	55m	Sept. 4, '43	1521	1391	....
• Sky's the Limit, The	RKO	335	Fred Astaire-Joan Leslie	Block 7	89m	July 17, '43	1425	1162	1617
• Sleepy Lagoon	Rep.	228	Judy Canova-Dennis Day	Sept. 5, '43	65m	Aug. 21, '43	1496	1391	....
• Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17, '43	63m	Jan. 1, '44	1695	1599	....
• Someone to Remember	Rep.	225	Mabel Paige-John Craven	Aug. 21, '43	80m	Aug. 7, '43	1470	1276	....
• So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26, '43	1385	1104	1655
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1, '43-44	64m	Aug. 21, '43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5, '43	80m	Nov. 13, '43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	165m	Dec. 25, '43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Apr., '44	107m	Jan. 1, '44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20, '43	131m	Sept. 11, '43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24, '44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2, '43	59m	Apr. 11, '36	1482	....	....
So's Your Uncle	Univ.	8041	Donald Woods-Elyse Knox	Dec. 3, '43	64m	Dec. 4, '43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
• Stage Door Canteen	UA	....	Stage and Screen Stars	Special	132m	May 15, '43	1313	1115	1617
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8, '44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10, '43	72m	Sept. 4, '43	1522	....	....
• Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26, '43	1385	772	....
Sullivans, The	20th-Fox	....	Anne Baxter-Thomas Mitchell	Not Set	....	....	....	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24, '44	64m	Dec. 18, '43	1674	1555	....
• Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29, '43	78m	Jan. 1, '44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1, '43	76m	Sept. 25, '43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Feb. 7, '44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13, '43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20, '44	79m	Jan. 22, '44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8, '43	1546	1191	1617
Swingtime Johnny	Univ.	....	Andrews Sister-Harriet Hilliard	Feb. 4, '44	60m	Jan. 1, '44	1695	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11, '43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Not Set	101m	Jan. 1, '44	1693	1635	....
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26, '43	56m	Nov. 27, '43	1645	1545	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25, '43	127m	Aug. 21, '43	1559	1058	1719
That Nasty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6, '43	43m	June 12, '43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30, '43	81m	Dec. 18, '43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4, '43	1522	....	....
• This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15, '44	114m	July 31, '43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18, '43	1541	1079	1719
Three Cheers for the Boys	Univ.	....	Stage and Screen Entertainers	Not Set	....	....	....	1635	....
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14, '44	79m	Jan. 1, '44	1694	1457	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10, '43	58m	Sept. 25, '43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8, '44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17, '43	83m	Sept. 18, '43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1, '43-44	80m	Aug. 14, '43	1579	1457	....
• Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14, '43	63m	....	....	....	....
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1, '43-44	94m	Aug. 14, '43	1578	1079	1719
• Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1, '43	57m	....	....	....	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21, '44	83m	Aug. 1, '42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Not Set	....	....	....	1636	....
• Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10, '43	65m	Oct. 9, '43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26, '43	99m	May 9, '36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	97m	Jan. 8, '44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22, '43	65m	Aug. 28, '43	1559	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	....	....	....	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7, '44	....	....	....	1695	....
VICTORY Through									
Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13, '43	65m	July 10, '43	1532	1375	1617
Vigilantes Ride, The (formerly Deadline Guns)	Col.	....	Russell Hayden-Shirley Patterson	Feb. 3, '44	....	....	....	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10, '44	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21, '44	....	....	....	1676	....
• WAGON Tracks West	Rep.	2314	Bill Elliott-Gabby Hayes	Aug. 19, '43	55m	July 31, '43	1455	1391	....
Watch on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4, '43	113m	July 31, '43	1579	986	1719
Weedend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18, '44	....	....	....	1676	....
• West Side Kid	Rep.	226	Donald Barry-Dale Evans	Aug. 23, '43	....	....	....	1351	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17, '44	59m	Jan. 15, '44	1714	1599	....
• What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31, '44	73m	Dec. 11, '43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28, '43	93m	Dec. 11, '43	1665	1635	1719
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17, '44	72m	Nov. 27, '43	1645	1606	....
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30, '43	....	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2, '43	1565	1431	1719
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17, '43	82m	Sept. 11, '43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31, '43	88m	Dec. 18, '43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10, '44	72m	Nov. 20, '43	1634	1554	....
Women in War (Reissue)	Rep.	....	Elsie Janis-Wendy Barrie	Jan. 25, '44	69m	May 25, '40	1726	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1, '43	58m	Mar. 13, '43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20, '43	1634	....	....
• Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug., '43	81m	Mar. 6, '43	1189	1081	1575
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31, '43	1578	1240	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22, '43	64m	Oct. 9, '43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1727.

WITH CERTAINTY

ON MANY FRONTS where vital pictures are made without rehearsal, the cameramen have utmost confidence in the unvarying high quality of Eastman films. This certainty is built on a half century of unexcelled performance. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

EASTMAN FILMS

America's No. 1
RADIO COMEDIENNE in
the Merriest-Go-Round of Romance
Rhythm, Roars you ever saw!

JOAN DAVIS



Beautiful BUT BROKE

THE MOST FEROCIOUS
SHE-WOLF YOU EVER
HOWLED AT...



with
JANE FRAZEE
JOHN HUBBARD
JUDY CLARK
BOB HAYMES and
WILLIE WEST
and MCGINTY

Screen Play by Monte Brice
Directed by CHARLES BARTON
Produced by IRVING BRISKIN
A COLUMBIA PICTURE

A BOND FOR EVERY MAN
FOURTH WAR YEAR

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Phantom Lady

Passport to Adventure

Texas Masquerade

Casanova in Burlesque

Rationing

The Shipbuilders

Mojave Firebrand

San Demetrio, London

Bell Bottom George

Kings of the Ring

Lady, Let's Dance

Q *Exhibitor units move to establish national united front on taxes*

Q *Majors take this week's final version of Decree to Clark*

Q *Tax receipts for 1943 show 14% increase in theatre attendance*

Q *Projected Anglo-American deals boost film stocks in London*

Q *New units are major factor in production schedule for 1944*

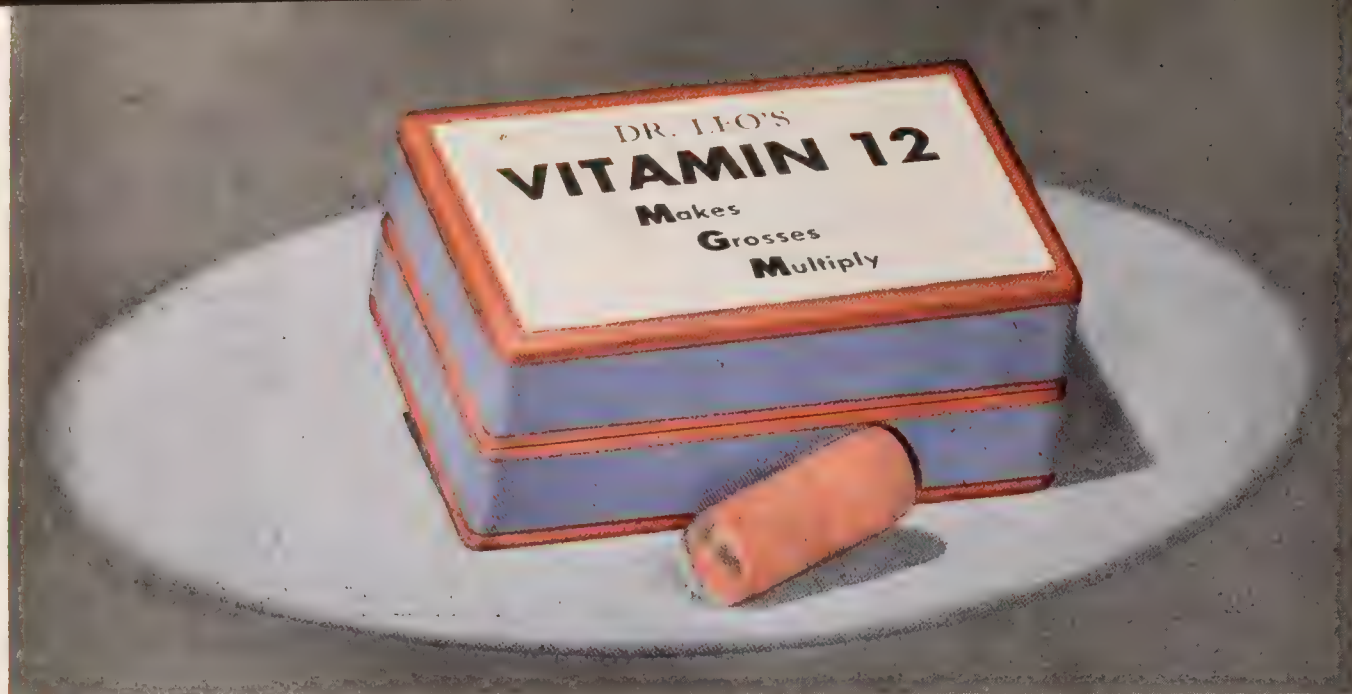
Q *16mm distributors seek OWI aid in increasing Government production*



VOL. 154, NO. 5

JANUARY 29, 1944

Entered as second-class matter, January 12, 1931, at the Post Office at New York, N. Y., U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1250 Sixth Avenue, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All rights copyright 1944 by Quigley Publishing Company.



M-G-M IN THE SPOTLIGHT!

One! Two! Three!
Sock! Sock! Sock! It's just the
beginning of the Greatest Group
this industry has ever CHEERED!



GREER GARSON
WALTER PIDGEON
in
"MADAME CURIE"

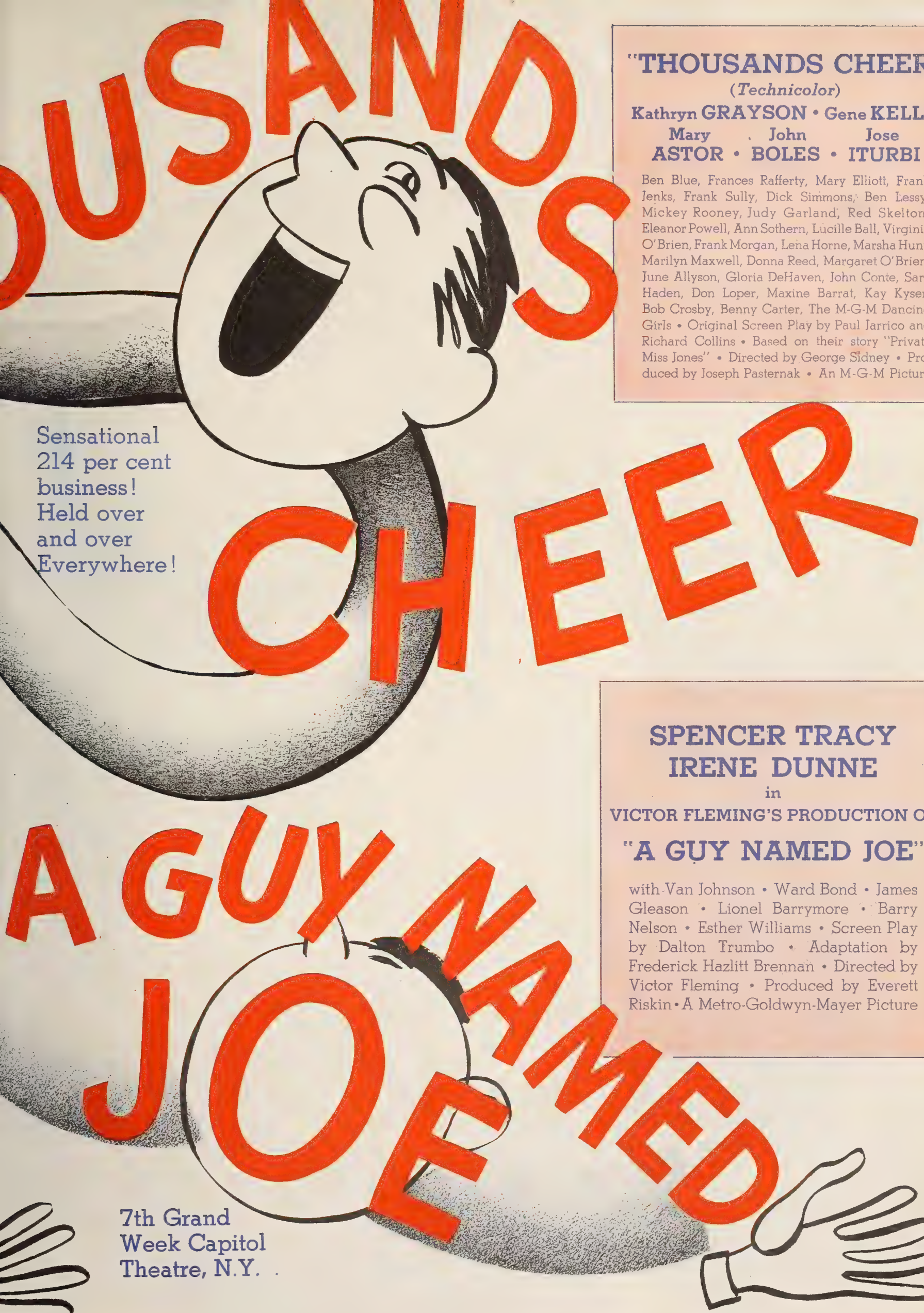
Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN

with Henry Travers • Albert Basserman
Robert Walker • C. Aubrey Smith • Dame
May Whitty • Victor Francen • Elsa
Basserman • Reginald Owen • Van
Johnson • Margaret O'Brien • Screen
Play by Paul Osborn and Paul H. Rameau
Based on the Book "Madame Curie" by
Eve Curie • An M-G-M Picture

MADAME
CURIE

Going Strong
Into 8th Week
Radio City Music Hall!





Sensational
214 per cent
business!
Held over
and over
Everywhere!

"THOUSANDS CHEER"

(Technicolor)

Kathryn GRAYSON • Gene KELLY

Mary John Jose
ASTOR • BOLES • ITURBI

Ben Blue, Frances Rafferty, Mary Elliott, Frank Jenks, Frank Sully, Dick Simmons, Ben Lessy, Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothorn, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reed, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Don Loper, Maxine Barrat, Kay Kyser, Bob Crosby, Benny Carter, The M-G-M Dancing Girls • Original Screen Play by Paul Jarrico and Richard Collins • Based on their story "Private Miss Jones" • Directed by George Sidney • Produced by Joseph Pasternak • An M-G-M Picture

SPENCER TRACY IRENE DUNNE

in

VICTOR FLEMING'S PRODUCTION OF

"A GUY NAMED JOE"

with Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams • Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by Victor Fleming • Produced by Everett Riskin • A Metro-Goldwyn-Mayer Picture

7th Grand
Week Capitol
Theatre, N.Y.

"Our Two Big Jobs in January: Fourth War Loan and March of Dimes!"



ur Two Big Jobs in January:
ourth War Loan and March of Dimes



**COVER THE ENTIRE
EXHIBITION FIELD
AND AGAIN YOU
WILL FIND THAT
THE BIGGEST
PICTURE IS A
WARNER BROS.
PICTURE!**

CARY GRANT

AND

JOHN GARFIELD

IN

**"DESTINATION
TOKYO"**

with DANE CLARK • ROBERT HUTTON • WARNER ANDERSON

ALAN HALE • JOHN RIDGELY • WILLIAM PRINCE

Directed by DELMER DAVES • Produced by JERRY WALD

Screen Play by Delmer Daves and Albert Maltz • From an Original Story by Steve Fisher • Music by Franz Waxman

MOTION PICTURE DAILY OF TUESDAY, JAN. 25TH

20th Century Fox TAKES THE BIGGEST TRADE AD EVER...TO SHOW YOU HOW 20TH *Takes Over Broadway*

LIFEBOAT
WORLD PREMIERE AT THE ASTOR
MAKING HISTORY AT THE HOUSE OF MICE

THE LODGER
NOW SHOWING EXCLUSIVELY AT THE ROXY
BE FOLLOWED BY THE SEASON'S SEASON, "THE SULLIVANS"

JANE EYRE
NEXT ATTRACTION AT THE MUSEUM MALL
IT WILL RUN ON AND ON AND ON

THE SONG OF BERNADETTE
WORLD PREMIERE AT THE RIVOLI
WITH THE EYE OF THE NATION ON IT

20th CENTURY-FOX

"Now, if I could only stretch my seating capacity!"

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 5



January 29, 1944

BERNADETTE

THIS week marks the advent of the long considered and carefully produced and presented "The Song of Bernadette". It is a picture of faith born of faith under ordeals. That is why Franz Werfel, fleeing from Nazi persecution, and taking refuge in Lourdes, on his way to safety in America, came to write it. Faith was a living fact for him. It is addressed at people of belief and people hungry for it. It records a triumph over skepticism.

For the screen it is exploration of a public consciousness, and an appeal of poignancy to conscience and individual fidelity.

A great deal, if not most, of what has been said on the screen in address to the people has been exactly that, address to the people. "The Song of Bernadette" is addressed to the individual. No matter who is in the next seat, every one will see the picture alone.

A certain quality of belief is required, if one is really to see this picture.

There is about the production a certain daring. It raises the question of the willingness of our picture public to give consideration to and to enjoy concern about belief. It is not for those who expect to be lulled into salvation, but it will be a stirring experience for the many who are willing to accept the disappointments of the Now as part of the path to a better Tomorrow.

The like of this has not been seen upon the screen before. There is a quality about it which suggests those moments when a man may sit down with himself and think things that he hesitates to say out loud. Bernadette Soubirous stands in history as one who was unafraid.



Q Advertising contemporaries, and friends, of Mr. Silas F. Seadler, of M-G-M and typographical custodian of Leo-the-Lion, held an unofficial meeting before the best bar in Fifty-second Street, last week, and voted him the New York equivalent of an Oscar for his achievements in the production of the War Activities Committee's Fourth War Loan drive trade press advertisements. There were citations, in particular, for drama, emotional punch, and challenge to reader attention. An essential characteristic of the effective copy is that it has been written to be read, typed so it can be read.



ANNIVERSARY

APRIL next, the motion picture will reach the fiftieth anniversary of its Broadway opening and the beginning of its development as a medium of entertainment. Holland Brothers Kinetoscope Parlor, presenting Thomas A. Edison's peepshow film machine, with bits of boxing matches and flashes of variety acts, officially opened April 14, 1894, at 1155 Broadway.

Grover Cleveland was President of the United States. The women wore bustles. Only hussies and actresses used rouge. The U. S. Army was out west watching the Indians.

The United States and the films have come a long way since then. Today the motion picture is integrated with the life of the nation and it has become an important implement in the greatest of wars.

There has been for some months a project for special attention to this fiftieth anniversary of the motion picture. It started bravely enough with plans. Now it is smouldering along, getting, it seems, nowhere, in a maze of minor indifferences, misunderstandings and controversies.

It would appear that in this anniversary the industry might bring wide and favourable attention to itself. Too much of the news has been coming from courts. About now the industry could do with some constructive publicity.



GIRL FROM RECTOR'S

METRO-GOLDWYN-MAYER'S version of "The Girl from Rector's", according to report, is to enjoy the reminiscent collaborations of Mr. George Rector. This would be no more than right. It was the stage play, "The Girl from Rector's", which put Mr. Rector in the reminiscence business.

That was a while ago in the period when Diamond Jim Brady was still around, and the "Great White Way" was dotted with what they called "lobster palaces". There were still such noted establishments as Shanley's, and Mouquin's, and Bustanoby's, and Churchill's, and Louis Martin's. Rector's was not only a restaurant but also a hotel. A great many staid business men from the hinterlands stayed at Rector's, and wrote letters home on Rector stationery. After the stage play and its publicity had limned a very merry picture of the blithe life at Rector's, Papa-from-Dubuque was in bad. He couldn't go there anymore. Rector's went into a decline. The name of the hotel was changed to the Claridge. Mr. Rector opened a restaurant across the way, but eventually he turned to the art of remembering and writing.

About 1916 the Mutual Film Corporation distributed an uninspired film rendition of the play but no one appeared to be impressed. With Mr. Rector's aid it will be better this time.



Q Up here in Yankeeland there comes a thaw in January. There is a greening of the moss and little things that grow against the rocks in the white-water brooks, gurgling against the ice. They are an earnest that, come hell or high water, war or peace, there will be again a spring and after that a summer. We of the motion picture who live so much of our lives in a remote world of box-office grosses, percentages, protection, and clearance and zoning and trade practices, may now and then with profit recall that actually we live, the world around, off an average of eight inches of topsoil. The stuff of war today is petroleum, the juice of a prehistoric crop of little green things made of sunshine, soil and water. The human race is living, and fighting, very like the termites, on the dead materials of yesterday, ploughed under. The arts, including ours, are addressed at making a pretty job of it. That's the big picture; some of the details are confusing, annoying. But there's a sun-up every morning.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Toward Timeliness

"THE Road to Rome," an official film record of the Italian campaign, should be on theatre screens within a couple of weeks after the Yanks march into the Eternal City. That, according to Stanton Griffis, chief of the Office of War Information motion picture bureau, is the kind of swift report from war fronts that the official two-reel Army releases ought to provide.

Mr. Griffis, who already has done much to speed up official releases to newsreels, was in New York this week to confer with Army film officers and motion picture executives on procedure to accelerate the official releases.

The OWI film head is reported to have expressed the belief that the first newsreel flashes from the battlefield should be followed as quickly as feasible by a full documentary report on each important campaign. Reorganization of the Signal Corps combat coverage, and the new editorial responsibilities assigned to Colonel Frank Capra were indications of official intention to meet Mr. Griffis' advance billing.

Retiring Chairman

FRANK COMERFORD WALKER, Postmaster General, and former president of the Comerford circuit, tendered his resignation as chairman when the Democratic National Committee met in Washington Saturday to set a convention date and plot campaign strategy for the November elections.

Mr. Walker said his action was prompted by the enlarged demands on his time made by the Post Office.

"Let there be no misunderstanding of my attitude," he told reporters. "The ground won on the domestic field must be held. New problems are already shaping themselves. An administration—the President and Congress—must be elected which will be worthy to cope with America's needs."

He was succeeded as Democratic National Chairman by Robert E. Hannegan of St. Louis, who resigned as Collector of Internal Revenue.

Who Is Boss?

PRESIDENT ROOSEVELT has been asked to decide who is the boss of the Office of War Information. A dispute between Elmer Davis, director of OWI, and Robert Sherwood, chief of the administrative division, is now awaiting the Final Word.

Mr. Sherwood, correspondents reported, went to the White House for help when Mr. Davis ordered the discharge of three top assistants in the Overseas Branch. They were James Warburg, chief of psychological warfare; Joseph Barnes, deputy director of Atlantic operations, and Ed Johnson, chief of the overseas editorial board.

Mr. Davis is said to have sent in a memo asking that his nominal title of boss be con-

EXHIBITOR groups move to establish united tax front Page 12

MAJORS take new "final" Decree version to Tom Clark Page 14

URGE more 16mm non-theatrical films to stimulate war effort Page 15

ADMISSION tax receipts increase fourteen per cent in 1943—a graph Page 18

ON THE MARCH—Red Kann discusses the United Artists setup Page 23

"BOND-a-Seat" slogan is on way to reality in nation's theatres Page 25

INDEPENDENT production to have biggest year in 1944 Page 33

TWO former theatre men discuss exhibition in Bougainville foxhole Page 34

MARCH of Dimes drive in industry runs ahead of last year Page 36

"THE Song of Bernadette," 20th-Fox film, opens on Broadway Page 37

PICTURE stocks experience boom on London Stock Exchange Page 41

BOX OFFICE Champions for the month of December Page 45

SERVICE DEPARTMENTS

Hollywood Scene Page 40

In the Newsreels Page 50

Managers' Round Table Page 55

Picture Grosses Page 63

Shorts on Broadway Page 53

What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1733

Short Subjects Page 1735

The Release Chart Page 1736

firmed with administrative power. Otherwise he was reported to want out. The operation of the film division of the Overseas Branch has been under Mr. Sherwood's direction. Its activities have reportedly prompted some of the disagreement between bosses Davis and Sherwood.

Network FM

NETWORK frequency modulation was promised Monday by Niles Trammell, president of the National Broadcasting Company, in an announcement that all its regular network programs would be available to FM stations operated by NBC's standard broadcast affiliates.

In an effort to stimulate the expansion of FM the network will service its commercial programs to the FM stations without additional charge.

Currently NBC is transmitting WEAJ programs over its New York FM station, W2XWG, and has applications pending to build FM companion stations in Chicago and four other cities where it operates stations. Mr. Trammell said that when there were a sufficient number of FM affiliates the network would construct point-to-point relays or utilize new high fidelity telephone lines.

As the size of the FM audience grows it should permit the organization of several national FM chains, Mr. Trammell said. NBC also is making plans for a television network, to serve those of its affiliates which have plans in the visual broadcasting field for the future.

Moscow to Mexico

MEXICO City's Russian Aid Committee has organized a Cinema Club to insure the periodical exhibition of Soviet war documentary films, according to reports from south of the Rio Grande. They add that Russia is endeavoring to build interest in its films throughout Latin American by frequent mention of pictures and players in the nightly 500-word resume of war news wired directly from Moscow. It is broadcast in Mexico City over the Government's radio station XEFO.

These resumes were arranged soon after the arrival in Mexico of Alexander Ouman-sky, first Russian Ambassador to the country. The broadcast is reported to be an expensive propaganda effort both for Moscow and for the radio station.

The USSR pays the 500-word cable tolls. XEFO, and indirectly the Government, hires three translators to handle the cable which arrives sometimes in Russian, at other times in English, and now and then in French, or mixtures. It is translated into Spanish.

War Hours

THE BLUE Network says that in 1943 a total of 1,402 hours and 50 minutes of air time was contributed to the war effort, an increase of 64 per cent over 1942, when the total was 857 hours and eight minutes. The program analysis division of the Blue's research department was responsible for the release of the figures.

Monopoly

GREER GARSON could be charged with monopolizing the screen of the Radio City Music Hall. Her current vehicle, "Madame Curie," has entered its seventh week at the theatre, the fourth film to run that long in the history of the house, and bringing Miss Garson's personal total to seven full months on the Music Hall screen in less than two years.

Miss Garson appeared in two of the three other pictures to run seven weeks or more, "Mrs. Miniver" with a run of 10 weeks, and "Random Harvest," which topped all records with a run of 11 weeks.

Even before establishing her modern record at the Music Hall, Miss Garson was doing well. In 1940 she was starring in "Pride and Prejudice" there, and in 1941 "Blossoms in the Dust," both of which did better than average at the Music Hall. The first ran for four weeks and the second for three weeks, both impressive runs for those by-gone days.

Televised News

TELEVISION stations in New York and Schenectady Wednesday received Navy permission to broadcast motion pictures of the launching on Saturday of the new super-battleship *Missouri* at the Brooklyn Navy Yard. General Electric, operator of WRGB in Schenectady, will send its own cameramen, rush the films to a New York laboratory and broadcast them at 7 P.M. over the National Broadcasting Company's WNBT and by relay upstate. GE workers who helped to build the ship will see the pictures at their work benches.

Plans to cover the political conventions in Chicago next summer by film and television also were maturing this week. The visual broadcasters express increasing interest in quick pictorial news over the air waves. In several instances they have asked newsreel companies to provide the cameras and film.

The answer there is still "no."

Carmen Bones

EXACTLY twice as many people appeared at the Broadway theatre in New York last week to view Billy Rose's "Carmen Jones" than there are seats in the house. A near riot was the result. Police were called, and the police called the emergency squad.

When order was restored it was discovered that several weeks ago the Bronx Hadassah, a Jewish benevolent organization, had bought 600 seats in the house and had sold the tickets at a 50-cent profit to finance a charity program. But somebody in the box office either forgot or was never informed of the block sale and proceeded to

carry on business for the evening's performance. And the seats were sold again.

When Paul Groll, manager of the theatre, and Robert Milford, manager of the show, explained from the stage, they were met with rounds of boos, and no one moved. A detective, shouting demands from the balcony, got results with the threat of wholesale arrests for disorderly conduct.

This week, also, an attorney for the plaintiff announced that Billy Rose and Oscar Hammerstein II were being sued by Robert P. Steele, a newspaper and advertising man, who charges literary piracy in the writing and production of "Carmen Jones." In the allegation written by Mr. Steele's attorney, Rudolph Allen, no mention is made of one Monsieur Bizet who, musical history has it, some decades ago wrote the music and the story of "Carmen Jones."

Basic English

RKO RADIO has announced its intention of meeting the battle of the etymologists over and about basic English head on. The studio will bring "The Robe" to the screen in Technicolor and in basic English, on the theory that its use will "enhance the international appeal" of the Frank Ross production.

"The Robe" is an adventure story of the first century and will therefore be without modern colloquialisms or technical phraseology, and all within the limitations of basic English with its 850 simple words consisting of 400 nouns, 200 names of things pictorial, 150 qualities and 100 operational words.

As an example: in basic English you do not say "men." You say "mans."

Honors

CAPTAIN James M. Stewart, who went from leading film roles in Hollywood, Cal., to England as leader of a heavy bomber group with the U. S. Army Air Forces, has been named the "outstanding young man of California for 1943" by a committee of civic leaders headed by Robert Gordon Sproul, president of the University of California. Captain Stewart will receive the distinguished service award of the United States Junior Chamber of Commerce, an award made each year to the young man between the ages of 21 and 35 who has made the greatest contribution to his state and nation.

At Williams Field, Arizona, Henry King, motion-picture director, had the pleasure and distinction of pinning pilot's wings on his son, Henry E. King, when recently the younger King was commissioned a second lieutenant in the Army Air Force. Mr. King was a cadet in training for an air force commission when World War I was ended by the Armistice.

Mounting Miracle

PARAMOUNT'S "Miracle of Morgan's Creek" has a cumulative draw in direct proportion to word-of-mouth publicity by contented customers. That contention by the company would seem to be proved by statistics released Wednesday by Robert Weitman, managing director of the Paramount theatre, where the picture opened last week. According to Mr. Weitman, who talks in percentages only, the picture's second day's business was 10 per cent better than opening day, and the third day was 12 per cent better than the second. The fourth day, Saturday, was 46 per cent better than opening day and was the biggest non-holiday Saturday in the theatre's records. The fifth, sixth and seventh days were, respectively, 50, 20 and 63 per cent better than opening business. Reviewing his figures, Mr. Weitman predicted the biggest second week business in his memory.

Fame

THE LORD Mayor of London recently visited Plymouth. On returning home he had a couple of stories to tell.

Upon his arrival in Plymouth he remarked to his host, Lord Astor, Plymouth's mayor, that he considered it a great honor to have such a great crowd turn out to welcome him.

"Oh," said hizzoner of Plymouth, "they're waiting for the cinema."

At Lord Astor's home, a school boy asked the Lord Mayor of London for three autographs, and hizzoner of London asked why three?

The youngster replied: "Back at school I can exchange them for one of George Formby." The same George Formby whom British exhibitors recently named the top money-making star of England in the MOTION PICTURE HERALD-Fame poll.

Rejection Slips

FIGURES released by Simon and Schuster, New York publishers, as a footnote to their first 20 years of publishing, show that of 50,000 manuscripts read in that period, only 723, or exactly 1.23 per cent were published. Some 20, or a very small fraction of one per cent, were sold for screen adaptations.

Of the 723 published books 81 became best-sellers and an almost equal number flopped. Three books, all book club choices, found more than one million readers, and 54 others sold more than 100,000 copies.

The publisher says that 448 of their books are still in print, 102 of which now comprise an active back list.

Of the total published books adapted to the screen, six were sold last year.

THIS WEEK

the Camera reports:



FIRST MEETING, above, between Arthur Rank, right, British exhibition, distribution and production magnate, and actress Vivien Leigh. Producer Gabriel Pascal watches. The place is London, and the trio are studying "types" for the forthcoming "Caesar and Cleopatra". Mr. Rank's far-reaching activities in the British industry receive attention from London on page 41.



H. J. GRIFFITH has succeeded his brother, the late R. E. Griffith, as president of the Griffith circuit, important theatre operation in the Southwestern area.



By Staff Photographer



AWARD, for "Report From the Aleutians", is presented to Colonel Kirke Lawton, Army Pictorial Service, by Alton Cook, president of the New York Film Critics. The ceremony was at the Critics' annual dinner-broadcast, in New York. Spectators are Bosley Crowther, Kate Cameron, and Mort Blumenstock, of Warners, present for the award to "Watch on the Rhine".



DIMES. The March of Dimes drive in New York was opened by a theatremen's breakfast at the Astor and dedication of a "Wishing Well" in Times Square. Above, at the well, Mayor Fiorello LaGuardia and Basil O'Connor, paralysis foundation head. At the breakfast, Marjorie Lawrence, Pat Patri-coff, Ernest Emerling, Bob Wolff, G. S. Eysell.



Staff Photos

APPOINTMENTS. Frank Rosenberg, top, and Lawrence Lipskin, above, have been named Columbia's director of advertising, publicity, and exploitation; and advertising manager, respectively. Mr. Rosenberg replaces David Lipton, who joins the Army February 7.



WAR MESSAGES through films reached last year an audience of 1,250,000,000, William F. Rodgers, MGM sales manager, told representatives of 500 Washington, D. C., theatres, at luncheon there last week. Above, Mr. Rodgers, left, with Postmaster General Frank C. Walker and MGM district manager Rudolph Berger, right.

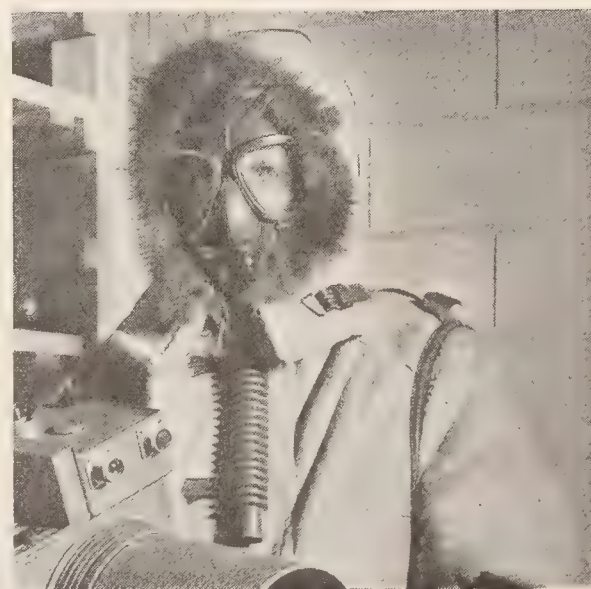


By Staff Photographer

INTRODUCTION. Edmund Grainger, president of the Feiber & Shea circuit, introduced managers of his six largest theatres to distributor sales heads, Tuesday, at luncheon in the Astor Hotel, New York. Above, Mr. Grainger with his men: Robert Rhodes, Edward Fahey, J. Vance Minton, John Woodward, Mr. Grainger, John Walsh and E. J. Heihle.



THE MILLIONTH patron at Paramount's "For Whom the Bell Tolls" in the Rivoli, New York, was 18-year-old Caroline Rosenthal; and Bob Weitman, Paramount executive, presents her with a \$25 Bond. The picture ended its 28-week run Monday.



THE "ESKIMO" at the right is from Eastman Kodak Company. He is wearing one of that company's polar work uniforms. They are for testing Eastman's war products in temperatures of from 45 to 70 degrees below zero.

EXHIBITORS MOVE TO FORM UNITED TAX FRONT

Step Was Given Impetus by Recent Hearing Before Congressional Groups

A united exhibitor organization to represent all theatre operators in tax matters is now in process of formation. Long discussed, it was spurred toward reality by the experience of theatre men in recent appearances at Washington before Senate and House Committees on the pending revenue bill.

Leaders of national affiliated and independent exhibitor organizations, almost a score of state groups, and key regional associations already have informally approved the project. It is now before their memberships and official announcement of the formation of an exhibitors tax committee, or conference, is expected within a week or 10 days.

First Step To Be Taken At Allied Meeting

Its sole purpose will be to coordinate the presentation of exhibitor tax arguments to legislators and to gather and to pool information pertinent to taxation.

A first step toward approval of the new tax organization will be taken by Allied States Association at Chicago January 31, when the national board of directors meets at the Blackstone Hotel. Abram Myers, general counsel, in a bulletin discussing tax problems this week, said the tax conference occupied the top position on the Chicago agenda.

The Motion Picture Theatre Owners of America directors are now being polled by mail by Ed Kuykendall, national president, to obtain their support for participation with other national and regional groups in a joint exhibitor tax program.

"The MPTOA has always favored a national tax committee. It is more necessary than ever now," Mr. Kuykendall said at his home in Columbus, Miss., last week. He said that the organization was polling its board members now and that representatives had not yet been named. "MPTOA will insist on the participation of all units regardless of affiliations," he added.

Would Gather Statistics On Effect of Tax

Allied of New England, Motion Picture Theatre Owners of Virginia, California, Carolina, Texas, Michigan, Pacific Northwest and other regional leaders of exhibitor groups also have pledged support to a united tax front. Proposals that they participate are now pending before regional memberships or are being prepared for submission at the next meetings of directorates.

The national tax conferences, according to its supporters, would gather precise statistics on the number of theatres in the several tax brackets, the total of regional tax payments, and information as to the effect of new taxes on all groups of exhibition. It also would follow developments in Wash-

Expect One Cent on Five Cents Ticket Tax to Be Enacted

Senate and House conferees in Washington were scheduled to meet Wednesday to adjust final differences in the revenue bill. The Senate approved admission rates of one cent on each five cents, with the House rate set at two cents on each ten cents. It was considered likely that the Senate version would be accepted.

Prior to reporting out the tax bill, the Senate rejected efforts by Senator Chapman Revercomb, West Virginia, to restore the current 10 per cent rate.

Following the conference, Congress is expected to pass the current tax bill and send it to the President within a fortnight, although it raises less than half of the amount asked by the Treasury. The President is expected by capital observers to sign the bill, with protest, and to demand a supplemental act. It is considered doubt-

ful, however, that this would be passed by campaign-minded Congress before the November elections.

Licensing of ticket printers, or a similar direct Federal control of theatre tickets has been under consideration by the Treasury for some time, it was admitted last week. But it has been decided not to seek immediate legislation along this line until other control methods have been tested.

Bureau of Internal Revenue field audits of ticket stubs and box office accounts, reported last week from Milwaukee, will be extended to other districts. It is also learned that ticket printers have complied with Treasury requests that they report all sales to theatres. The number of tickets purchased is being compared with theatre tax reports.

ington and report to theatre operators through existing organizations.

Appeals to local Congressmen and the appearances of exhibitors before legislative committees would be coordinated through this central board. It would decide upon uniform policies and approaches for a concerted drive by all existing organizations.

Would Combine Work of Existing Organizations

The experience and leadership of the tax committees of existing organizations would be drawn upon extensively for a national program. The tax conference sponsors point out that the committee would not be a new group, but rather a conference to combine in common purpose the tax efforts of all existing organizations.

Worried by continuing Treasury demands for a 30 per cent admission tax, or possibly higher, leading exhibitor spokesmen are hopeful that the joint committee will secure unanimous exhibitor approval and be launched quickly. They pledged that its activities would be confined strictly to tax matters, with no involvement in trade practices, the Consent Decree or other controversial issues.

Three representatives from each of the main classifications of exhibitor organizations would sit on the board, it was learned at New York Tuesday. These would include delegates from Allied, MPTOA, from the affiliated theatre circuits, and independent unaffiliated exhibitor organizations.

Mr. Myers, in his five-page report on the status of the current tax bill, praised the efforts of theatre men of all organizations in

contacting their Congressmen with intelligent presentation of their problems. He warned, however, that lack of coordination in this activity, and in testimony to committees might thwart future campaigns. He particularly criticized lack of teamwork in Senate appearances by exhibitors and circuit agents.

Pointing out that the tax question is not settled yet, Mr. Myers urged all exhibitors to join and to work through local associations with common purpose and to establish liaison with local Representatives in Congress. He urged support of the tax programs of national associations and the proposed committees.

Harmon Addresses Miami Rotarians on WAC Work

More than 300 civic leaders from 29 states heard an address by Francis S. Harmon, War Activities Committee vice-chairman, at the Miami Rotary Club last Thursday. Mr. Harmon was introduced by Sidney Meyer of Wometco Theatres, with George Hoover and Lt. Myron Blank as guests. The talk centered around theatre participation in the Fourth War Loan and the support for the March of Dimes drive.

Commissioner Moss Guest At Bookers' Dinner

New York License Commissioner Paul Moss was one of the guests of honor at the installation dinner of the Motion Pictures Bookers Club in New York City Monday. Home office and exchange sales heads were among those who attended. George Trilling of the Fabian circuit was installed as president.



"HONORED HUNDRED" BULLETIN!

ALL THEATRE MANAGERS in America, Alaska or Hawaii who are competing in the "HONORED HUNDRED" contest of the Motion Picture Industry's Fourth War Loan are requested to note the following:

1. IT IS NOT absolutely necessary to send in an OFFICIAL ENTRY BLANK to be enrolled in the "HONORED HUNDRED" contest. THE REASON FOR the entry blank is to accurately measure the interest throughout the country as well as to be able to stay in contact with all entrants.

2. ENTRY BLANK OR NO ENTRY BLANK, you are automatically in! The only *qualifying* factor is the sale of *at least ONE "E" BOND FOR EVERY SEAT IN YOUR THEATRE.* THE "HONORED HUNDRED" will be selected on the basis of the percentage ratio of "E" bonds sold to the number of seats.

3. ALL BONDS SOLD FROM JANUARY 1 THROUGH FEBRUARY 29 will count in the "HONORED HUNDRED" contest. (Treasury Department forms INCORRECTLY carry dates "From midnight January 17 through February 15)."

4. TO RECEIVE FULL credit for bonds sold by your theatre OUTSIDE the stated contest dates (midnight January 17 through February 15, as indicated on the Treasury form) YOU WILL SUBMIT TO YOUR STATE EXHIBITOR CHAIRMAN a statement, listing the total of these bond-sales. This statement will attest those bond-sales which were made from January 1 through February 29, *excluding those reported on the special Treasury forms.* Thus, your Treasury Form stubs and your special statement, will give you credit for all bonds sold from January 1 through February 29.

5. IF YOU RUN out of the special Treasury bond-application forms, your nearest National Screen Service exchange will supply you.

6. THE SPECIAL STUB on the Treasury forms, indicating each sale, is to be held by you until the conclusion of the campaign. These stubs,

together with a "FINAL REPORT FORM"—which will be sent you—go to your STATE EXHIBITOR CHAIRMAN.

7. THE EXPIRATION DATE of the "HONORED HUNDRED" contest is midnight, February 29, 1944. Your stubs, your special statement, (see No. 2) together with your FINAL REPORT FORM must be mailed to your STATE EXHIBITOR CHAIRMAN bearing a post mark not later than March 15, 1944.

8. EACH STATE CHAIRMAN, assisted by the State War Finance Committee Chairman and such outside accounting help as may be necessary, will select from his state's final report forms the STATE WINNER as well as the winner in each classification of population (see press book or special brochure for complete contest rules.) This group of state winners will constitute NOMINEES from that state to the "HONORED HUNDRED." The bond-sales of these NOMINEES from EACH STATE, Alaska and Hawaii will then be sent to the National Committee in New York where the Contest Judges, assisted by an outside accounting firm, will determine the winners.

9. ANNOUNCEMENT OF THE "HONORED HUNDRED" will be made from New York as soon as possible after the close of the contest, but not later than April 20, 1944.

10. IF, AT ANY TIME, during the Fourth War Loan you wish any information on the "HONORED HUNDRED" contest, telegraph, telephone or write to ROBERT W. SELIG, Assistant Campaign Director, Motion Picture Industry Fourth War Loan, Suite 407, Paramount Building, 1501 Broadway, New York 18, New York.

Majors Take "Final" Decree to Clark

Attorneys Sure Objections Have Been Met; Theatre Units to Voice Views

Executives of the five consenting distributors went back to Washington Tuesday to the Department of Justice offices of Tom C. Clark, Assistant Attorney General, hopeful that they took with them a final version of the Consent Decree which would prove acceptable to the Government.

The Tuesday meeting between Mr. Clark and J. Robert Rubin, counsel for MGM; Joseph Hazen, Warners; John F. Caskey, Twentieth Century-Fox; Ralstone Irvine, RKO, and Austin Keough, Paramount, was relatively brief. Mr. Clark took the copy of the decree and promised to study it.

Until he had reached a decision as to the Government's next step, he refused to discuss the contents or speculate on how soon the decree would be revealed to exhibitors and to the trade in general. Mr. Clark said no action had been taken at the session with distributors.

Say Decree Discussions Nearing Final Stage

A week earlier a series of kinks had appeared in at least three sections of the company proposals. For three hours the presidents and top counsel of MGM, Warners, RKO, Twentieth Century-Fox and Paramount explored in conversations with Mr. Clark the points at variance. They then returned to New York to work them out.

Monday in New York, Austin Keough, Paramount general counsel, and others concerned with the decree discussions expressed their belief that the negotiations were nearing the last round. But, they said, all depended on Mr. Clark's reactions to the phrases which were recast during the past week.

In anticipation that the agreement between Government and distributors which has been reported pending for almost three months had finally crystallized exhibitor leaders this week were making plans to take advantage of Mr. Clark's promise of an opportunity for them to discuss the proposed decree and to tell him what they thought was wrong with it.

The Allied States Association board of directors was scheduled to meet in Chicago Monday.

Allied to Formulate Decree Policy

"In anticipation of the receipt of a draft of the revised Consent Decree, arrangements have been made for a preliminary conference between Allied's executive committee and representatives of other exhibitor associations," Abram Myers, Allied general counsel, said in the meeting announcement.

The Pacific Coast Conference of Independent Exhibitors, Independent Exhibitors, Inc., of New England, the Nebraska-Iowa Independent Theatres, and the Virginia

MPTO were among the organizations expected to send representatives to Chicago.

Allied is expected to formulate its Decree policy, following the study with the unaffiliated groups, at the meeting of the directors, February 2 and 3.

Reports on the decree status at New York Monday were almost unanimous in concurrence in the belief that distributors finally had phrased the decree to meet all principal Government objections on the touchy questions of circuit affiliation, cancellation and arbitration.

Will Retain Central Appeal Board in New York

Arbitration provisions, it was reported, would give arbitrators and the Appeal Board extensive new powers to decide priority of run. Clearance provisions are expected to be clarified. Current restrictions on the some run and specific run provisions of the decree, Sections VI and X, have been almost completely abolished, it is reported. Powers as extensive as those now held over clearance are said to be included in the new run section.

It also was reported that the Government had agreed to retain the central Appeal Board in New York rather than to set up regional groups. It had been argued by distributors that regional appeals would destroy the body of precedent and experience already obtained in clearance actions and lead to wide local variance in the settlement of parallel run problems.

The Department of Justice was reported waiting until Tuesday's meeting before asking Judge Henry Goddard, in Federal District Court at New York, to extend the term of office of the three board members beyond January 31.

In Cincinnati this week the Indignant Exhibitors Forum was promised a hearing by Mr. Clark on their protests against film allocations and percentage costs. Mr. Clark, replying to their request for action, told the group that he was interested in the general control of product forcing, rather than specific rental terms. The Cincinnati organization seeks unrestricted cancellation and regional "allocation boards" to pass on the general price designation of films.

Paramount Pep Club Aids Ambulance Purchase

Oscar A. Morgan, acting for Neil Agnew, Paramount vice-president, who headed the drive for an American Field Service ambulance given by the Paramount Pep Club, presented a check for \$2,000 to Stephen Galatti, AFS secretary, at a meeting last week at the home office.

The drive for the ambulance fund was inaugurated a year ago with the contribution of \$600 by individual Pep Club members. Mr. Galatti said that the ambulance recently was placed in service in Italy.

Preceding the ceremony, Jane Cowl, acting for the American Theatre Wing Stage Door Canteen, presented a citation to Paramount for its services to the Canteen since its inception two years ago. Adolph Zukor, chairman of the board, accepted the citation.

Expect Further Delay in Appeal On Crescent Suit

Hearing by the United States Supreme Court of the appeal of the Crescent Circuit anti-trust conviction may be further delayed by the length of the record compiled in the district court trial. It was reported in Nashville this week that it was doubtful if the transcript could be completed in time to file in Washington on February 7, the date set by Judge Elmer Davies.

Court attaches at Nashville reported that the record consisted of 4,000 typewritten, legal-size pages, to be bound in 15 volumes. Although the typing has been completed the record must be checked against original documents, numbered and indexed.

Judge Davies, it was reported, might extend the filing date until March 7. If this were done it would raise the possibility that the Supreme Court might not be able to pass on the Crescent appeal until its autumn term, next October. Preparation of the record has been supervised by S. E. Wasson, special assistant to the Attorney General, and William Waller, defense attorney.

Drop Monogram from Jersey Trust Suit

Monogram Pictures, Inc., was eliminated as a defendant in the anti-trust action of Rosyl Amusement Corporation, operating the Cameo in Jersey City, through a stipulation filed Monday by attorneys in Federal Court at Newark. The action had named eight distributors and five Hudson County circuits.

Joelson Asks to Examine Trust Suit Defendants

J. J. Theatres, Inc. in New York Federal District Court this week petitioned for a pre-trial examination of eight distributors and the Brandt and Max Cohen circuit interests which are defendants in the restraint of trade complaint filed by Julius Joelson for his subsequent run Times theatre. Judge Charles B. McLaughlin reserved decision.

The \$360,000 anti-trust action of the Jackson Park Theatre against the Balaban and Katz circuit and Warner Brothers and MGM, RKO, Warners, Paramount and 20th Century-Fox was postponed Friday in Chicago until February. It originally had been set for November 1.

In Atlanta the illness of Fred Weis, complainant, has led to postponement until March 6 of his \$218,000 action against Lucas and Jenkins circuit and eight distributors. Mr. Weis operates the Savannah Theatre, in Savannah.

Hold Final Meeting on Jewish Charity Drive

Leading members of the amusement division of the merged New York and Brooklyn Federations of Jewish Charities gathered at the Hotel Astor, New York last Friday for the final report luncheon of the 1943 amusement division drive for the merged New York and Brooklyn Federation appeal. Present were David Bernstein, Major Albert Warner and Nathan B. Spingold. The industry-wide effort was conducted by the amusement division on behalf of the 116 medical and social welfare agencies affiliated with the merged Federation.

Operators Elect Barco

The St. Louis operators union, No. 143, has elected Harry A. Barco to replace Robert Tomsen as business representative. Mr. Tomsen, who has served four years, succeeded Clyde A. Weston, who with John P. Nick is now serving a five-year Federal prison sentence for labor racketeering. Harvard O'Laughlin has been elected president of the local.

URGE MORE NON-THEATRICAL FILMS ON WAR EFFORT

16mm Advisory Committee of OWI Recommends Four Definite Proposals

Increased production of Government-made war propaganda films for non-theatrical distribution "to accelerate the civilian war effort" was one of the four recommendations made this week by the National 16mm Motion Picture Advisory and Policy Committee of the Office of War Information. The proposals came at the conclusion of a two-day conference called in Washington last Wednesday and Thursday by Stanton Griffis, chief of the motion picture bureau of the OWI, to discuss methods of expanding 16mm distribution of OWI subjects. Taylor Mills, recently appointed assistant to Mr. Griffis, formerly with the Budget Bureau, was present.

Recognizing the need for wider use of the screen to inform the population on the progress of the war both at home and abroad, the committee said it advocated the 16mm film production by individual Federal agencies to replace the elimination of the centralized OWI domestic film program by Congress last June. Representatives of more than 135 national and state war film distributors, coordinators and members of civic, educational, industrial and labor organizations attended the conference.

Intend to Form National Organization After War

It was learned in New York Monday that plans were being completed by the advisory committee to form a national organization after the war, comprising the four commercial and four educational associations now represented on the committee. The post-war program would have as its objective coordination of 16mm field interests, utilizing as a base the 241 existing 16mm depositories now handling OWI films; to influence production of special subjects and to extend distribution on a larger scale in the United States and in foreign countries.

C. R. Reagan, chief of the non-theatrical division of the OWI domestic branch, estimated Tuesday that approximately 7,500,000 persons were seeing OWI 16mm films. Mr. Reagan said that there were 25,000 projectors in use throughout the country and that 29,000 prints of 68 subjects were in circulation. Each projector, he said, runs war films twice a month, reaching an average audience per showing of 250 persons.

The four recommendations aimed at accelerating "the civilian war effort through the use of 16mm films" are as follows:

1. "Federal agencies to allocate funds to produce additional informational films and to provide sufficient prints for their effective and speedy presentation before the adult American public.

2. "Government agencies desiring to reach the industrial and labor organizations, churches, schools and colleges, men's and

women's organizations, and other groups owning projectors, to utilize the OWI central 16mm war film distribution system.

3. "We strongly urge that the Treasury Department use non-theatrical prints to complement its commercial theatre (35mm) program. The 16mm films can best be employed 'at the point of sale' during pay-roll deduction war bond drives and other war finance campaigns."

4. The committee also urged the Treasury Department "to produce films dealing with inflation and financing of the war and to provide sufficient films for national distribution through 16mm war film distributors as well as through commercial theatres."

A proposal also was submitted that the Treasury Department provide 16mm trailers which could be attached to "morale-building films for special presentation" at the actual Bond drives held in local community group meetings.

Griffis Said to Have Approved Committee Recommendation

Mr. Griffis was said to have expressed approval of the committee's four-point recommendation, according to committee spokesmen. It was reported from Hollywood last week, prior to the two-day meeting in Washington, that Mr. Griffis, during a visit to the west coast, had discussed with industry executives a recommendation that production of all Government-made war propaganda films be discontinued.

Final approval of the Advisory committee's proposals, however, must come from individual Federal agencies which must allocate funds from their budgets for the proposed film and print production.

Several of the 68 OWI subjects now being distributed non-theatrically were made by Government agencies since Pearl Harbor, including the War Manpower Commission, War Production Board and Federal Security Agency. The committee has urged that these agencies in addition to the Treasury Department and other Federal bureaus increase their film production from one or two pictures a year to five or six.

See Direct Information Subjects Needed

A spokesman for the committee said in New York this week that although the Hollywood-produced war films being distributed in theatres by the War Activities Committee, which replaced OWI production, are serving the war information needs of the public, the pictures nevertheless, are designed to be included in theatre programs.

The committee believes, he said, that direct information messages which do not fit into theatre programs, are "definitely needed" and should be supplied to the public. The 16mm film, reaching audiences prepared and conditioned for instructional films, he added, is one way for Government agency objectives to be achieved.

It was estimated that print costs for a two-reel 16mm film, running about 800 feet,

would cost 1.6-10 cents per foot, or \$12.80 per print. Five hundred prints would amount to \$6,000, a nominal cost per season to reach audiences of 12,000.

During the two-day conference, it was learned that some criticism had been expressed by 16mm distributors of the distribution of Army incentive films. The committee therefore urged that the Army pictures, which are now circulated non-theatrically by Walter Gutlohn, Inc., Castle Films, Inc., and Modern Talking Pictures, Inc., be distributed through the existing 241 film depositories handling OWI subjects throughout the country.

See More Information Films Available on United Nations

Committee members also expressed the view that there are more war informational films about the United Nations in circulation than there are pictures about the U. S. war and home front effort. Several hundred subjects are available from the information services of Canada, England, Russia, Australia and China.

A partial list of films available for non-theatrical showing follows:

Industrial incentive subjects: "The Arm Behind the Army," "Bomber," "Conquer by the Clock," "Divide and Conquer," "It's Everybody's War," "Safeguarding Military Information," "Target for Tonight," British Ministry of Information subject; "When Work Is Done."

Army incentive films, released through the Army public relations bureau: "All American," "Army Service Forces," "Attack Signal," "Baptism of Fire," "The Battle of Britain," "Battle of Midway," "Combat Report," "Film Communique No. 1," "Divide and Conquer," "The Nazis Strike," "Prelude to War," and "War Department Report."

Canadian Film Board Subjects Included

Navy incentive films: "December 7," "The Life and Death of the Hornet," "Mary Smith, American," "Nazi Long Range Bomber," "Nazi Workers vs. You," "This Is Guadalcanal."

Also, "Suggestion Box," OWI; "Handle With Care," "Sicily—Key to Victory," "New Soldiers Are Tough," and "Pincers on Japan," four subjects of the National Film Board of Canada; "The Dutch Tradition," Netherlands Information Bureau; "Black Marketing," "Our Enemy—the Japanese," "Swim and Live," "Price of Victory," "It's Everybody's War," "Lake Carrier," "Campus on the March," "Dover," "Farmer at War," "Jap Zero," "Japanese Relocation," "Mission Accomplished," "Right of Way," "Tanks," "Troop Train," "War-time Nutrition" and "Magic Bullets."

Named to Chamber of Commerce

Fred Danico, manager of Tri-States' Esquire theatre at Davenport, Iowa, has been elected vice-president of the Davenport Junior Chamber of Commerce.

"Only ONE
Company can
be FIRST..."

← THE SONG
YOUR
BOX-OFFICE
TAUGHT YOU



DR. LEO, THE
PHILOSOPHER, says:

Harvest is something
for every year.

A good year, then
two poor ones,
does not make
for security.

The FRIENDLY
soil yields a
Golden Harvest
year after year.



"Not for just a day, not for just a

THE FACTS!

M-G-M FIRST IN THIS SURVEY

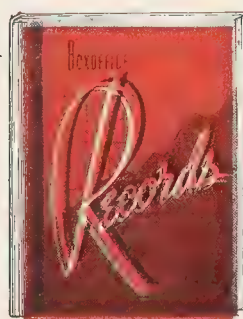
"Random Harvest" voted Best Picture of the Year in Film Daily poll. M-G-M was First on the 10-Best List last year too—and the year before! Also topped the field in Film Daily's "Filmdom's Famous Five" poll.



M-G-M FIRST IN THESE SURVEYS



M-G-M has 70 Box-office Champs, next company 44 in all-time FAME (Quigley Publications) Survey.



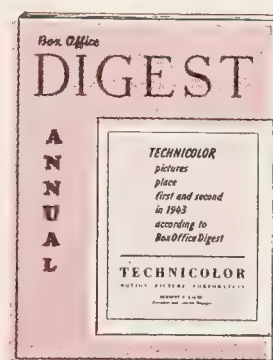
More Top-Grossing hits than any other company in Box-office Magazine Record's Survey.

M-G-M FIRST IN THESE SURVEYS



LEFT: Tops the Ten leading Box-office Pictures with "Random Harvest."

RIGHT: M-G-M leads the industry with 32 Top-Grossers in 1943.



P. S. AND SMALL TOWNS NOTE! M-G-M led the field in stars and hits in Country Gentleman Magazine Annual Survey!

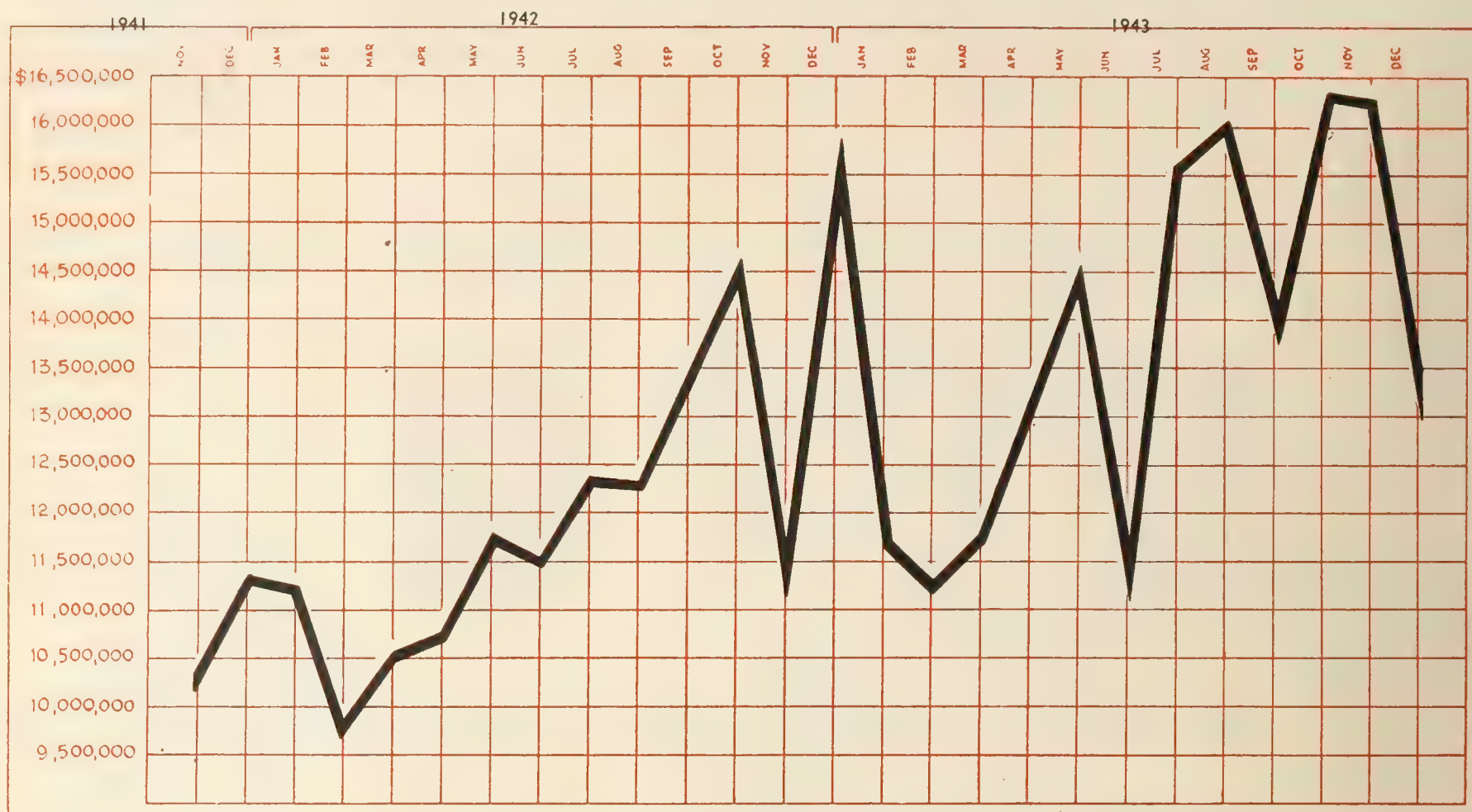
And in **LIFE** Magazine:

"THE NAME METRO-GOLDWYN-MAYER MEANS MORE IN THE MOTION PICTURE BUSINESS THAN ANY OTHER SINGLE NAME."

reason, but **ALWAYS!"**



Admission Tax Receipts Increase Fourteen Per Cent in 1943



[Motion Picture Herald Chart]

A 14 per cent increase in amusement attendance in 1943 as compared with 1942 is indicated by figures of the Internal Revenue Bureau, putting 1943 collections of the admission tax at \$163,730,178, an increase of more than \$19,000,000, or approximately 14 per cent, over the \$146,372,271 obtained in 1942.

Assuming that motion picture theatre admissions make up approximately 90 per cent of the total tax revenue, the record total for the year indicates an average weekly attendance of 110,000,000 and an annual box office gross of \$1,400,000,000.

Analysis of the collection figures shows that approximately 14 per cent of the nation's business is done along the Broadway sector. The special reports compiled for the Third New York District show that 1943 collections were \$23,574,320, against \$22,221,057 the preceding year.

The gain of only approximately four per cent in New York, however, evidences that the bulk of the 14 per cent increase last year was enjoyed by amusement operators outside the metropolitan centers—undoubtedly largely in the defense manu-

facturing areas which have mushroomed throughout the country.

Throughout last year, admission tax collections moved up and down from month to month, but no accurate assumptions can be drawn from such movement, because some taxes may come in late, lowering the total for one month and raising it for the next. However, a comparison of 1943 with 1942, month by month, shows general trends to be downward in January and February, then upward through May, down in June, up through the baseball season through October, then down in November. Translated into business, these trends would be for one month earlier, due to the lag in reporting taxes.

Last year's record total collections were in the face of a sharp drop in receipts in December, to \$13,048,274 from \$16,388,863 in November. The December collections were nearly \$3,000,000 under the \$15,922,909 recorded in the same month in 1942.

The year-end drop apparently was concentrated in areas outside the metropolitan centers, since the Third New York District actually reported an increase, from

\$2,204,839 in November to \$2,393,044 the following month. The gain was entirely in box office collections (increased from \$2,032,715 to \$2,164,043) and in admissions to roof gardens and cabarets (increased from \$144,389 to \$209,346) and at the expense of taxes from tickets sold by brokers, which dropped to \$19,654.

The 1943 collections, it was shown, ranged from a low of \$11,109,477 in June to a high of \$16,499,395 in October, and in 10 of the 12 months were larger than in the corresponding months of 1942, the exceptions being June and December. The month-by-month report was as follows:

	1943	1942
January	\$11,728,489	\$11,355,639
February	11,317,101	9,769,398
March	11,874,676	10,592,455
April	13,283,115	10,788,463
May	14,625,615	11,803,922
June	11,109,477	11,550,144
July	15,750,519	12,484,881
August	16,178,306	12,436,304
September	13,926,347	13,662,337
October	16,499,395	14,694,997
November	16,388,863	11,310,821
December	13,048,274	15,922,909



"THOUSANDS CHEER" the 10-week Astor, N. Y. hit is already a nationwide box-office joy. Advertised to America in a giant campaign including M-G-M's one and only regular radio program. Here are a few enlargements of Technicolor frame clips from the film itself. Just a sample of M-G-M's Show of Shows!



Virginia O'Brien, red-hot frozen-face



The voice of an angel—Kathryn Grayson



No blues in Ben Blue



Judy Garland—"The Joint is Really Jumpin'!"



Kathryn Grayson, Gene Kelly and love story



Mickey Rooney keeps things popping



The camp show—all for the boys in khaki



Roar with Red Skelton



M-G-M's 120-piece Symphony Orchestra



Lucille Ball—of fire!



They're crazy about Maisie—it's Ann Sothern



"Be Frank, Dr. Morgan"—and he was

STARIFFIC IN TECHNICOLOR
M-G-M's
**"THOUSANDS
CHEER"**

30 STARS! 3 BANDS!

Original Screen Play by Paul Jarrico
and Richard Collins based on their
story "Private Miss Jones."

Directed by GEORGE SIDNEY
Produced by JOSEPH PASTERNAK

← SEE OTHER SIDE AND THERE'S MORE HERE TOO →

TECHNICOLOR

Thousands Cheer

M.G.M.



FRANK MORGAN



ANN SOUTHERN



RED SKELETON



JUDY GARLAND



MIKEY ROONEY



LUCILLE BALL



JOHN BOLES



MARY ASTOR



BOB CROSBY
AND HIS ORCHESTRA



LENA HORNE



KAY KYSER
AND HIS ORCHESTRA



ELEANOR POWELL



JOSE ITURBI



VIRGINIA O'BRIEN



BENNY CARTER
AND HIS BAND



JOHN CONTE



GLORIA DEHAVEN



DICK SIMMONS



MARSHA HUNT



MARILYN MAXWELL



DONNA REED



FRANK JENKS



MARGARET O'BRIEN



KATHRYN GRAYSON



GENE KELLY



LOUIS LOMAX



FRANK SINATRA



DEAN JAGGER



JOHN HODIAK



JOHN CONTE



JOHN CONTE



JOHN CONTE



JOHN CONTE



JOHN CONTE



JOHN CONTE



JOHN CONTE



Sizzling swing—Benny Carter and Band



Eleanor Powell—tantalizing taps



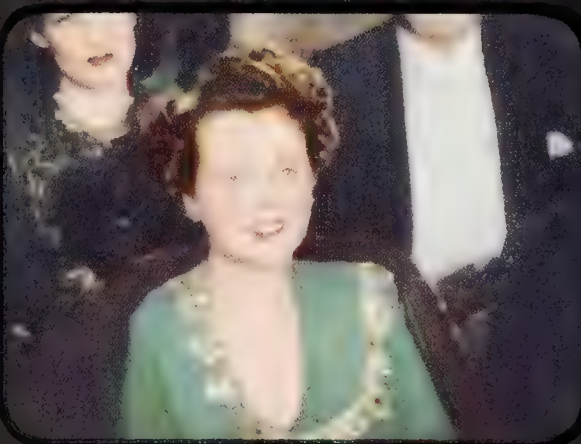
Jose Iturbi—famed musician, now screen star



Bob Crosby and Bob Cats



Lena Horne—of plenty



Mary Astor—and styles by Irene



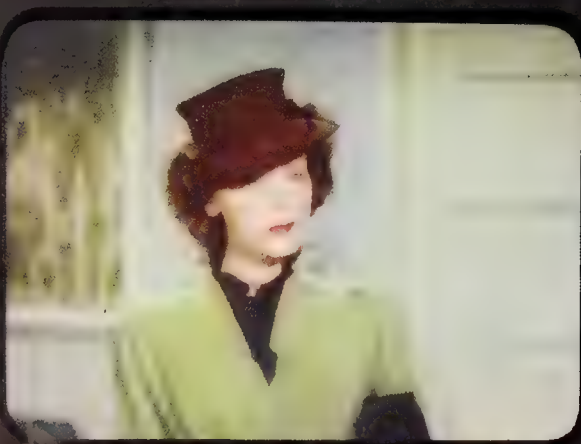
Loper, Barrott and South American beauties



John Boles—every inch a colonel



Stariffically yours, Margaret O'Brien



Marsha Hunt—a joyful eyeful



M-G-M's GREATEST GROUP "VITAMIN 12"

**Pep! Profits!
Pleasure! LOOK:**

"THOUSANDS CHEER"
Stariffic in Technicolor

★
"MADAME CURIE"
Greer Garson, Walter Pidgeon

★
"A GUY NAMED JOE"
Spencer Tracy, Irene Dunne

★
"THE HEAVENLY BODY"
William Powell, Hedy Lamarr

★
"CRY 'HAVOC'"
Margaret Sullivan, Joan Blondell,
Ann Sothern

★
"SONG OF RUSSIA"
Robert Taylor, Susan Peters

★
"LOST ANGEL"
Margaret O'Brien, James Craig,
Marsha Hunt

★
"CROSS OF LORRAINE"
Jean Pierre Aumont, Gene Kelly,
Sir Cedric Hardwicke

★
Technicolor
"BROADWAY RHYTHM"
Ginny Simms, George Murphy,
Tommy Dorsey

★
"RATIONING"
Wallace Beery, Marjorie Main

★
**"SEE HERE,
PRIVATE HARGROVE"**
Robert Walker

★
"SWING FEVER"
Kay Kyser

Keep up the attack! 4th WAR LOAN!"

MOTION PICTURE HERALD
January 29, 1944

ON THE MARCH

by RED KANN

HOLLYWOOD

THE internal situation at United Artists is so complex these days that it is not always simple to diagnose motivations and purposes. Reported in the news columns of the *HERALD* from time to time have been the essentials of these checker-board plays.

The moves have created interesting reactions. Curious ones, too. When one of four owner-members determines to sue another as Charlie Chaplin has seen fit to do in the case of David O. Selznick, the inevitability of the step is that discussion in wholesale follows. When another contemplates recourse to the courts to lift the unanimous consent rule which sets the affairs of United Artists in a niche peculiarly their own as Mary Pickford is now pondering, it becomes inevitable as well that widespread speculation will trail. And when the plans of a fourth come under the scrutiny of the Department of Justice as Alexander Korda's have, curiosity would have the right to approach a new high.

The inside offered on this latest of the tangles in the affairs of the company traces to the decided interest aroused in a press dispatch from London and published in the *New York Times* about formation of M-G-M's producing unit in England. Not in the press release, yet nevertheless a reputed phase of the arrangement, is the kind of contract Korda now holds. He is in charge of all M-G-M production outside the United States. He is employed at a typical film salary. He will share in the profits and his administrative powers are sweeping.

As all of this is designed to proceed so, likewise, does Korda's twenty-five per cent interest in United Artists. As one of the owners there, of course he shares in the company's earnings. However, his is a stock interest which carries whatever benefits tide and fortune may bring. As one of the owners, he need not be a producer-contributor to enjoy such benefits, the significant point being he cannot be compelled to make pictures for United Artists if the inclination does not persuade him. Moreover, his new deal with M-G-M appears to indicate there is no inclination.

It is of probable great significance, on the other hand, that the rule of unanimous consent places Korda in the position, certainly entirely theoretical thus far, of blocking any plans which United Artists may evolve. He is in position to do so under the bylaws which specifically set forth that decisions must be mutually arrived at by all of the owner-members if they are to be decisions at all. The same prerogative applies to owners Chaplin, Pickford and Selznick. Yet in the case of Korda, the circumstance is viewed in a color very particularly its own.

Washington Eyes Processes

COLOR is imparted by the reputed approach of the Department of Justice on the question of processes. If it can be argued with legal success, as some are confident it may, that a man under contract is committed to devote his best energies, his best thinking and the full reservoir of his ideas to the company which has purchased these assets on contract, it would then follow Korda's commitment as an employee of M-G-M makes his future course clear enough. Under certain circumstances, all hypothetical currently but certainly not remote and never impossible in a changing business like this, the Department is understood to have interested itself in where United Artists may come off.

This interest generates from the intricate and sometimes delicate problem of corporate relationships that interlock and reflects no specialized concern whatsoever in the welfare of United Artists as an individual business enterprise. As a Government agency, the Department scrutinizes specific situations under specific applications of the existing statutes bearing on open competition in all industries. The fact that it has cut out a lot of work for itself in the film business at large is merely coincidental.

What might these hypothetical conditions be? For example, suppose the contract of a Metro star were running out and United Artists launched negotiations for his or her services. Suppose, further, Metro preferred to retain this player on its roster. And suppose, too, M-G-M took occasion to emphasize to

Korda that the best interests of the company which employs him under a ten-year contract dictated retention of the player in flirtation with United Artists. The question which no one can answer, of course, is the direction Korda would elect to travel. Would he view his first obligation through Metro eyes and negate United Artists' negotiations by refusing to apply the rule of unanimous consent? Or would he determine for United Artists by joining his three partners in applying the rule, at the same juncture thereby determining against M-G-M? This is the nature of the potential condition reportedly of active interest in the thinking of the Department.

The variations in this pattern are several. Involved might be a company entirely apart. To understand this hypothesis, imagine a situation in which reprisals are threatened against M-G-M and not against United Artists, because it is the latter which may be competing for the third company's talent. Under circumstances such as these, Korda once more may find himself in the delicate position of deciding if he wants to, or can, allow Metro to face probable hurt through the activities of his other enterprise—United Artists. In either setup, the veto power residing in the rule of unanimous consent is the determining factor.

Underground rumblings insist the Department sees such possibilities even if it has no way of forecasting their eventuality—if ever. Miss Pickford, too, is evidently well aware of the situation pointed up by the M-G-M-Korda alignment. This, and her belief the unanimous consent rule is archaic enough to block progress in United Artists, explains her reasons for exploring the potentialities and the probable outcome of a friendly suit designed to break the existing deadlock.

It would be reaching considerably beyond the facts to suggest the United Artists partners are never in accord. This is challenged at once by the fact new deals are being made constantly. It is challenged additionally by the undeniable truth of the matter which is that other deals will continue to be negotiated.

But the road is hard. It is frequently long. Against this is Miss Pickford's belief there is no need for either condition to exist if the unanimous consent method can be supplanted by a more modern and more practical system based on majority opinion. Three out of four, in other words.

George Wharton Pepper, noted lawyer, therefore continues his exploration of the situation and of the law. If it is his opinion a friendly suit, such as has been proposed, can be successful, Miss Pickford in all likelihood will proceed.

The Question: How Long?

"I WONDER how long the market will continue to absorb negative costs of \$3,000,000 and \$4,000,000," J. Cheever Cowdin, chairman of Universal's board, was observing a few days ago.

What he observed right out in the open, other executives in other companies have been pondering as well, but without benefit of print.

In Hollywood, too, the question of staggering negatives and effect on inventories has had some attention thrown its way. The combination of competition and unprecedented prosperity makes it difficult, and frequently impossible, to resist temptation. The consequence is that, when one studio starts going, in due and reasonable time practically all others pile up in the same alley. The final result is haywire costs not reflected in the finished product. Or, if reflected, there is frequent reason to wonder what causes that, after allowing for increases in labor and costs of materials.

The plain unvarnished truth is three millions look much more attractive than two out Hollywood way.

■ *Comment of a highly placed distributor on the decree:*

"The five majors have just passed through the uncertain experience of delivering their heart, their lungs and their blood to the Government. If any further parts of the body prove required, I don't know what else there is to put on the sacrificial block."

He said it with a smile. But he meant it.

Early Returns Show Determined Theatre Effort

Early and scattered returns from exhibitors give every indication that numerically if not actually, the industry is on the way to selling well over a Bond for every seat.

When the campaign was officially taking its first breath at one minute past midnight on the morning of the opening day, Ray Cooper of the Golden State theatre in San Francisco announced that that night's inaugural premiere was sold out with a Bond for every seat, 2,850 "E" Bonds in all. In Seattle, the Moore theatre was the first to make the goal; in Richmond, Va., the Pulaski theatre won the honor. In Colorado the first to report a Bond for every seat was Ralph Batchlett, manager of the Bluebird theatre, Denver. In Southern California 7,746 "E" Bonds were sold the first day of the drive. George Sharp of Fresno, Cal., reported a sale of 2,500 "E" Bonds for his 1,999-seat Wilson theatre. J. R. Vogel, of Loew's, stated that more Bonds were sold the first day of the drive than in any 10 days in Loew's Bond selling history.

In Inglewood, Cal., a Rudy Vallee Bond show at the Academy theatre resulted in the sale of 1,364 Bonds, 164 over capacity, for a total of \$201,569.

At the Madison theatre in Peoria, Ill., with Porter Hall and Lois Andrews appearing in person, 1,739 "E" Bonds were sold, for a total of \$231,315.

In Upstate New York, Albert Dekker and Helen Walker with six war veterans, sold \$845,000 in Bonds at Gloversville and Amsterdam, and another \$575,000 at the Mohawk Carpet Mills in Amsterdam.

In Albany Jeanette MacDonald obtained State Comptroller Frank C. Moore's pledge that the State of New York would purchase \$10,000,000 in Bonds. Along with Mr. Dekker and Miss Walker and the six war heroes, she appeared at a banquet to which 2,000 persons purchased \$70,000 in Bonds as admission. Following the dinner the battalion sold an added \$2,100 in Bonds.

More than 6,000 Portlandites of Portland, Ore., bought "E" Bonds as admission to the municipal auditorium to be on hand for the launching of the drive and the personal appearances of Dinah Shore and Gene Kelly. In Indianapolis Cecilia Parker and Dana Andrews opened the drive at the RCA plant, obtaining pledges from all the 3,000 employees to purchase \$100 Bonds.

In Topeka, Kan., the Jayhawk theatre was sold out for its Bond premiere last Sunday. In Kansas City, Kan., Nick Sondag's Fairway theatre has a record of a Bond for every seat without a premiere.

Enemy Military Equipment Playing Role in Drive

In cooperation with the United States Army, captured Japanese and German military equipment is on display in many theatre lobbies, parades and rallies held in connection with the Fourth War Loan.

According to announcements made by various state War Finance Committees, some 4,000 German helmets have been distributed, as well as hundreds of German and Japanese rifles and parts, tanks, Messerschmidts, 50mm field pieces, German machine guns, etc.

The material is being made available to the nine Army Service Commands throughout the country. Arrangements for its use are being made through the liaison officer assigned as contact with the local motion picture chairman in each command and with the War Finance Committee.

LAST WEEK OF DRIVE GENERAL EISENHOWER'S

The Fourth War Loan strategists have announced plans for a climactic windup of the campaign. The final week is to be known throughout the nation as "This Is 'E' Week," during which each community will designate one day as "This Is 'E' Day." The week and the day will accent a special tribute to General Dwight Eisenhower; "E" for Eisenhower, "E" for "E" Bonds, and "E" for every seat in the house. Plans are also under way to produce a trailer featuring the reading of a message from General Eisenhower by a high ranking Army officer.

Loan Plans Go Into Action

Throughout the nation theatres in large cities, towns and hamlets went into high gear this past week in their climb towards the sale of a War Bond for every seat.

In Portland, Ore., the industry moved ahead with some figures, supplied by Lieut. Colonel Worth Wicker of Camp Adair, to guide them. At a meeting of leaders of the industry from that area, the Colonel said:

"Every time a 155-millimeter howitzer fires it costs the taxpayers \$45 for ammunition alone. When you understand that there are four of those howitzers in a battery and five batteries in a battalion, and four of these field artillery battalions in a division, and Germany has more than 300 divisions in the field today, you begin to appreciate the astronomical figures to which the cost of this war is mounting."

In Massachusetts theatre managers and exhibitors were informed by Samuel Pinanski, state chairman, that Tuesday, February 8, had been set aside as "Free Movie Day," but, "providing that it does not conflict with any other previously planned and scheduled War Bond activity in your city or town, which cannot be changed." The exhibitors of the state also were advised to get their cities to erect a seating chart in the heart of the city, patterned after New York's, situated at Times Square, to record the joint efforts of all the theatres of the area.

Sale of "Golden Chair" Sends Wounded Veterans to Show

The Fourth War Loan matinee of the "Ice-Capades of 1944," sponsored by the Washington Radio Station, WRC, and the Variety Club on January 29, will be attended by 176 wounded soldiers and sailors of Walter Reed and Naval Hospitals as result of the sale of the \$1,000,000 "Golden Chair" to the Equitable Life Insurance company, whose home office is in Washington, D. C. Carter Barron, general chairman in charge of the show, made the announcement.

The \$1,000,000 sale was in Bonds and represents half of the WRC-Variety Club's quota for the "Ice-Capades" matinee. The purchase is also one of the largest company Bond purchases in the District of Columbia.

Indications, according to last reports, are that the show will be a sell-out. Sidney Lust is chairman of the ticket committee. Alexander Sherman represented the Variety Club in the sale of the Bonds to the Equitable Life, and Charles E. Phillips represented the company in the purchase.

Film Bond Drive Hits Fast Pace In New York

Exhibitors and distributors of the New York metropolitan area sent their efforts on behalf of the Fourth War Loan drive soaring as the campaign neared the close of its second week, with a Skouras house first to report sales of better than a Bond for every seat, Metro-Goldwyn-Mayer announcing the purchase of an extra Bond for every employee in its 33 branch offices, Warner Brothers introducing a contest for patrons, with 10 \$50 War Bonds as prizes, and the announcement by David Bernstein, vice-president and treasurer, that his company, Loew's, Inc., will buy \$10,000,000 in Bonds.

The Skouras Forest Hills theatre, with a seating capacity of 926, announced 981 Bonds had been sold for a total of \$59,275 when the drive was but three days old.

The *Home Front News*, a specially-prepared newspaper published by the Warner Club president, Martin F. Bennett, announced last week that Warner Brothers would award 10 \$50 Bonds to Bond-buying patrons. Every Bond buyer at a Warner theatre from December 1, 1943, to February 15, 1944, is eligible. Numbers will be drawn to determine the winners of the prizes shortly after the drive closes.

On Monday in New York City the Chinese of Gotham held a War Bond rally along winding Mott Street, cheered wildly two speakers from Hollywood, Brian Donlevy and Lloyd Nolan, and three decorative stars, Jeanette MacDonald, Laraine Day and Zorina. They also witnessed a parade of military and civilian units headed by an enormous banner on hand by courtesy of Universal and reading: "Gung Ho!" Chinatown has set its quota at \$1,000,000.

Presidents of the city's five boroughs issued proclamations calling upon the citizens to help make a realization of the motion picture industry's slogan of A Bond for Every Seat.

Announce Change of Routes For Hollywood Bondardiers

A revised booking of Hollywood stars for appearances as Bondardiers in key cities throughout the United States in the interest of the Fourth War Loan drive shows the following schedule:

New York and Newark combined, Brian Donlevy, Laraine Day, Lloyd Nolan and Jeanette MacDonald, all booked through January 31; Philadelphia, Franchot Tone, from January 16 to 27, and Lucille Ball from January 24 to February 2; Chicago, John Garfield, January 20 through 27, and Jinx Falkenberg, January 17 through 27; Cleveland, Maria Montez, January 17 to 27, and Lee Bowman, January 18 through 31; Minneapolis, Dennis Morgan and Arline Judge, January 17 through 31; Detroit, Walter Pidgeon, January 19 through 28.

St. Louis, Gene Tierney, January 17 through 29; Anthony Quinn, January 20 through 29; Errol Flynn, January 28 and 29; Indianapolis, Dana Andrews and Cecilia Parker, January 17 through 31; Dallas, Houston, Tulsa and Oklahoma City, Red Skelton, January 19 through 22; Denver, Fred MacMurray and Madeleine LeBeau, January 21 through 24; New Orleans, Errol Flynn, January 18 through 27; Portland, Ore., Gene Kelly, January 18 through 20; Dinah Shore, January 18; Buffalo, Franchot Tone, January 28 through 31; Atlanta, Jane Withers, January 20 to 28; Kansas City, Errol Flynn, January 30 and 31; Hartford, Brian Aherne and Joan Fontaine; Seattle and Boise, Ella Raines, January 18 to 31; Boston, Alan Marshall, January 18 to 31; Frances Dee, January 24 to 31, and Baltimore, Anne Baxter, January 24 to 31.

"BOND-A-SEAT" SLOGAN IS ON WAY TO REALITY

Over 5,000 Managers Are Enrolled in the Honored Hundred Contest

With the industry well into its second week of the nationwide drive to ring up a Bond sale for every theatre seat, early returns from the Fourth War Loan front show exhibitors, distributors, studios and workers in the industry's varied departments, plunging forward to the realization that the slogan is on the way to becoming a reality.

Headquarters in New York reports that more than 5,000 theatre managers have enrolled in the Honored Hundred contest, and that in the first week of the drive 1,860 Bond premieres had been scheduled, as compared to the 1,733 premieres registered for the whole of the Third War Loan, prompting the optimistic estimate of doubling grand total figures.

Ned Depinet, chairman of the Distributors Committee, announced that the RKO exchange in Washington, D. C., was the first to report a 100 per cent sale of Bonds to employees.

Extend Hundred Contest Through Two Months

In an arrangement with Treasury officials, Charles P. Skouras, heading the industry's efforts, has arranged to extend the Honored Hundred contest period, now to cover the whole of the two months of January and February. The totaling of the results is to get under way immediately after March 15. The first beyond-the-border entry blank was received this week at War Activities Committee headquarters from Homer Garvin, manager of the 605-seat Capitol theatre in Juneau, Alaska.

Robert W. Selig, who is in charge of the contest, in a statement this week reminded theatre managers that while headquarters need the entry blanks for their records, failure to send one in does not disqualify the theatre manager.

"All exhibitors automatically compete in the contest," he said, "once they have met the minimum quota of a Bond for every seat in their houses. But still, we will appreciate their sending in the entry blanks. It helps us in making estimates of sales in ratio to seating capacities."

Urges Special Valentine Day Exploitation

On Monday, Mr. Skouras wired all state chairmen and public relations heads suggesting a special exploitation for Bond sales be given in connection with Valentine's Day, February 14, putting to use a slogan coined by Harold Fitzgerald, president of the Wisconsin Amusement Enterprises, Inc., of Milwaukee: "Buy an 'E' Bond as a Valentine for Your Sweetheart on Valentine's Day." The aim, it is said, is to add to the purchases of Bonds for both men and women in the services.

In a breakdown of the figure representing the number of Honored Hundred contest



By Staff Photographer

BONDS. In New York, Joseph Reich, second from left, above, is given a citation by Charles Skouras, film industry Fourth War Loan chairman, for being the first Bond purchaser in the local theatre campaign. The spectators are Edward Alperson, New York chairman, and actress Laraine Day.

THE BEARD, at the right, belongs to Ralph J. Batschelet, manager of the Bluebird, Denver, who strode into his house the opening night of the drive and told patrons he would wear the beer blotter until they put his theatre "over the top". Mr. Batschelet was able to shave that night; however, he elected to wait until he has been named one of the drive's "Honored Hundred" so he can be shaved by the White House barber.



blanks received, the State of New York led the field, with Pennsylvania, California and Michigan following close behind. Mr. Garvin, to date, is the sole entry outside the 48 states. Alaska has 18 theatres, and Hawaii 31. It was suggested that delayed mails were holding up the arrival of other entries, especially from the far island of Hawaii.

This week the New York headquarters of the Century Circuit announced a drive contest for its employees. The contest will stretch over a period of 29 days, the period of the national drive. There will be prizes in Bonds of \$100, \$50 and \$25 denominations for supervisors whose districts produce the highest percentage of its quota. Managers whose theatres sell the highest percentage of Bonds will win like awards, and assistant managers will compete for a first prize of \$75 in Bonds, the second and third prizes being the same.

As an added inducement, first prize winners in all three categories will receive a week's vacation. There is also a contest for

all employees of the circuit, with the various categories according to positions, and the prizes a \$50 Bond for the winner, plus a week's vacation, a \$25 Bond for second place and \$15 in War Stamps as third prize.

It was also indicated this week that the industry had arranged for a nationwide tie-up with the American Legion wherein theatres in many communities will work in close cooperation with local American Legion posts.

WAC Shorts Suspended for Duration of War Loan

On Monday all distribution and exhibitor chairmen of the War Activities Committee of the industry were informed that until the conclusion of the current Fourth War Loan drive there would be no WAC single reel subjects released. Herman Gluckman, in charge of the distribution of the Victory shorts, explained that due to the Fourth War Loan trailers now showing and others to come, it was decided all exhibitors should have screen space exclusively for War Bond messages.

Plan Survey of All Canadian Royalty Fees

Following a two-day hearing by the Copyright Appeal Board of Canada, Justice J. T. Thorson, chairman, announced that a survey of the complicated musical copyright developments through applications and objections of various performing rights organizations on the subject of collecting license fees, will be made. Meanwhile, royalty schedules against theatre owners and others for this year will be completely tied up, as was the case some years ago when the Canadian Copyright Act was revised and the Copyright Appeal Board set up to take charge.

The Board in Ottawa last week had reserved judgment on license fee applications. The Musical Protective Association of Canada, representing theatres, hotels and fairs, as well as the Canadian Association of Broadcasters and the Canadian Broadcasting Corporation, told the Board it had no objection to the American Performing Rights Society sharing in the annual license fees for use of musical works along with the Canadian Performing Rights Society and Broadcast Music, Ltd., provided the 1944 payments did not mean an additional levy on theatres and other licensed interests.

The American Society asked a seat tax of one or two cents, according to the size of the theatre, and one cent on each radio receiving set in the Dominion.

The Canadian Performing Rights Society objected, however, to the entry of the New York rival into the Canadian field and claimed the American Society failed to meet requirements of the Canadian Copyright Act in not filing a catalogue of controlled compositions in sufficient time. This was denied by lawyers for the American Society.

The original Canadian Society also wanted to collect a fee on juke boxes and from factories using canned music or sound films.

Sentencing of Zevin Delayed to March 20

The sentencing of Isadore Zevin, former secretary to George E. Browne, convicted IATSE ex-president, who pleaded guilty to perjury in connection with the Government's probe of the whereabouts of \$1,500,000 collected from IATSE members, was adjourned in New York this week by Federal Judge Henry W. Goddard until March 20.

The long adjournment indicates that Zevin is preparing to be a star witness for the government at the forthcoming mail fraud trial in connection with the special two per cent wage tax assessed by Browne against IATSE members.

Meanwhile, Harry Hochstein, former Chicago official, will not face trial in Federal Court until February 1, Judge Goddard decided.

The court adjourned until that date Hockstein's trial under the perjury true bill, but indications are that the case will be adjourned further, at least until a mail fraud indictment against six Capone gangsters is disposed.

"Snow White" On Tour

Adriana Caselotti, the original voice of Snow White, left New York Monday for Cincinnati for a series of personal appearances in connection with the mid-west showings of "Snow White and the Seven Dwarfs." Miss Caselotti, one of 150 girls tested by Walt Disney for the voice of Snow White, will visit towns in Ohio, Indiana, Kentucky and West Virginia.

E. M. Loew Sells Boston House

E. M. Loew has sold the Regent, first run theatre in Arlington, Mass., to Arthur Viano.

NAME RICKETSON TO NATIONAL WAR FUND



Staff Photographer

F. H. RICKETSON, president of Fox Intermountain Theatres, has been elected a member of the board of directors of the National War Fund. Until the naming of Mr. Ricketson, the agency of major charities of the United Nations was without a representative of the industry on its board. Spyros Skouras, president of Twentieth Century-Fox, is associated with the National War Fund as representative of the Greek War Relief Association. The organization comprises 17 charities, including the U.S.O.

Cleveland Weighs Bill To Restrict Bingo

Aimed to curb and control the hundreds of Bingo games that have sprung up in Cleveland since the passage of the law legalizing charity-sponsored Bingo, an ordinance requiring a \$100,000 daily bond for places where pots of more than \$300 are paid each day, is being considered by the Legislative Committee of the City Council. It is estimated by bonding company officials that bonding fees under the ordinance would cost Bingo operators \$1,000 a day. Mayor Frank J. Lausche, who is backing the ordinance, says it is aimed to drive out the racketeers and to protect the legally operating Bingo games. The ordinance also proposes to limit attendance at games by permitting only one person to each 15 feet of floor space.

Projection Room Burns

A fire developed in the re-winding room of the Majestic theatre, New Waterford, N. S., Canada, while Harry Gregor, operator was warming up the machines. The audience, consisting of boys and girls, was led out of the theatre without incident. The projection and sound apparatus was salvaged.

Columbia Promotes McWilliams

Harry K. McWilliams has been appointed exploitation manager of Columbia Pictures, succeeding Frank P. Rosenberg, promoted to advertising and publicity director. Mr. McWilliams has been in Columbia's exploitation department since 1942.

Canadian Board Calls Meeting on Trade Practices

Chairman Donald Gordon of the Canadian Government's Wartime Prices and Trade Board has invited officers of the National Council of Independent Exhibitors of Canada to attend a conference of high Federal officials at Ottawa February 8 to discuss film trade practices in Canada.

A prepared statement, said to deal with rental contracts and booking priorities in relation to board regulations which control the film industry, will be formally presented to the government representatives at that meeting. It is understood the government will be represented by Finance Minister J. L. Ilsey and a deputy of Premier W. L. M. King in addition to Chairman Gordon.

The Ottawa meeting is scheduled to take place one week after film exchange general managers and directors of the Ontario Council, the provincial branch of the Independent Exhibitors of Canada, are to confer at Toronto in a move for cooperation, based on a newly-adopted policy of the Ontario independents pointing toward trade amity.

Representatives invited to the conference with Dominion officials in the capital include President A. J. Mason, Springhill, N. S.; G. O. Auclair, for Quebec; Ben Freedman and Henry Falk, Toronto; H. Shulman, Winnipeg; W. P. Mahon, Prince Albert, Sask.; H. G. Stevenson, LaCombe, Alta.; Robert McTavish, Vancouver, and Malcolm Walker of Halifax.

Loew Building Employees Sue for Overtime Pay

Thirty-seven service employees of the Loew's Building, at 1540 Broadway, New York, sued in Federal Court last week for recovery of overtime wages aggregating \$29,078, and liquidated damages aggregating a similar sum, under provisions of the Fair Labor Standards Act of 1938.

The plaintiffs, represented by Walter F. O'Malley, attorney, name the Marcus Loew Realty Corporation, owner of the building; Marcus Loew's Booking Agency, Film Amusement Corporation, and Loew's, Inc., as defendants. All of the plaintiffs have been employed in the maintenance division of the building since October 24, 1938, when the act became effective.


On that date, they assert, the law provided for a 44-hour work week, although they worked 48 hours weekly until October 24, 1939. Thereafter, when the work week was 40 hours, they assert, they worked between 44 and 48 hours weekly without receiving the overtime pay specified in the law. No answer has been filed by the defendants.

RKO Employees Get Christmas Bonus

RKO Radio employees in the New York home office, the theatre department, and branch offices who come within the salary classifications, received a Christmas bonus last Friday. The bonus, which was intended for Christmas, and which was held up pending approval by the War Labor Board and the Treasury Stabilization Unit, was authorized by the board of directors of Radio-Keith-Orpheum Corporation December 6. The approval was received from the War Labor Board some time ago, and from the Treasury Stabilization Unit last Thursday, it was said.

Fire Damages House

A fire in the projection room of the Venetian theatre, Albany, Ore., destroyed 6,000 feet of film, with total loss estimated at \$25,000.

The top right corner of the image shows the spines of several books. From left to right, the visible text on the spines includes: 'HART, CURT, BRACE AND COMPANY' on a light blue spine; 'LITTLE, BROWN AND COMPANY' on a brown spine; 'MILLIGAN AND BRACE' on a green spine; and 'GENTLEMAN'S BOOKS' on a red spine with a circular logo. The background is a dark, textured surface.

Here is the
great heart-story
for which this
love-hungry world
has been waiting



for
go

Study of
romantic

HEW
HSON

Y DORAN

A TREE
GROWS IN
BROOKLYN

BETTY
SMITH

All-Out
Arlene



H. I.
PHILLIPS

THROUGH
EMBASSY
EYES

Martha
Dodd

Laura

HAPPY
LAND

HAPPY

LAND


JANE
EYRE

CHARLOTTE BRONTË

..taken



from the **20** Century-Fox
bookshelf of great
boxoffice properties



..... presenting two
of the screen's great
stars in the roles they
were born to play

ORSON WELLES

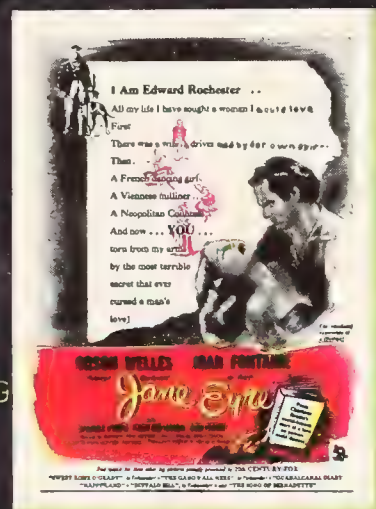
as "Edward Rochester"

JOAN FONTAINE

as "Jane"



and **PRE-SOLD!** to the public
with the greatest campaign
that ever launched
a motion picture!



A Love
Story
Every Woman
Would Die
A Thousand
Deaths
To Live!

ORSON WELLES
as "Edward Rochester"
JOAN FONTAINE
as "Jane"

Jane Eyre
by
Charlotte
Bronte

Margaret O'Brien
Peggy Ann Garner
John Sutton

20
CENTURY-FOX

At last, Charlotte Bronte's
mighty novel makes the screen
a tempest of mystery unspeak-
able... of love unafraid.

Sara Allgood • Henry Daniell • Agnes Moorehead • Aubrey Mather • Edith Barrett • Barbara Everest • Hillary Brooke
Directed by **ROBERT STEVENSON** • Screen Play by Aldous Huxley, Robert Stevenson
and John Houseman • William Goetz in Charge of Production

20
CENTURY-FOX

NOW MORE THAN EVER! BUY BONDS!

INDEPENDENT PRODUCTIONS TO HAVE BIGGEST YEAR

RKO to Release Product of International Pictures, Spitz and Goetz Unit

Further indication that production activities of independent producing companies would reach a high point in 1944 was seen this week when RKO Radio announced it would release the product of International Pictures, Inc., the unit formed last year by Leo Spitz and William Goetz.

Last November, MOTION PICTURE HERALD reported that since the war, the nation's box office performance, resulting from the public's increased income and greater ability to spend money on entertainment, had made it possible for new producing ventures to obtain financial support. Independent product was given more playing time last year than ever before because of fewer releases and longer holdovers.

In addition to International, other new units formed last year included Cagney Productions, headed by William and James Cagney; Filmusical Productions, of which Charles R. Rogers is president; Ripley-Monter Productions and Film Classics, Inc., the latter handling reissues. Vanguard Films, Inc., is the producing unit which David O. Selznick formed. It has an important production schedule lined up for 1944.

An important venture into film production by the Theatre Guild, New York legitimate theatre producing company, has been reported. According to Lawrence Langner, who returned last month from a visit to Hollywood, the Guild is considering a partnership with some independent film producer, although no definite decision has been reached.

RKO's deal with International, which was announced in Hollywood over the weekend, gives the company another line of product from a leading independent producer. RKO has release arrangements with Samuel Goldwyn, Herbert Wilcox, the British producer; Walt Disney and Frank Ross. RKO's star list will be augmented by those on the International roster, including Gary Cooper, Edward G. Robinson, Sonja Henie, Gypsy Rose Lee, Teresa Wright, Frank Morgan, Randolph Scott, Dinah Shore, Bob Burns and Charles Winninger.

Start Production Soon On "Casanova Brown"

International will begin production shortly on "Casanova Brown," which will be produced by Nunnally Johnson and directed by Sam Wood. Gary Cooper and Teresa Wright will be co-starred. Late in February, the unit will start shooting "Belle of the Yukon," a Technicolor musical with Gypsy Rose Lee. It will be followed by another Nunnally Johnson picture to star Edward G. Robinson, which Fritz Lang will direct. Another Technicolor musical, "It's a Pleasure," starring Sonja Henie, is planned by International for June shooting.

Ned E. Depinet, president of RKO Radio,

discussed some aspects of the deal with International this week when he returned from Hollywood.

Before Mr. Goetz resigned from Twentieth Century-Fox last year to form the producing unit with Mr. Spitz, he was in charge of production. He was expected to arrive in New York Thursday for a brief visit, to complete details of the RKO deal, to negotiate for several Broadway hit plays and to sign talent for his company. Mr. Spitz was president of RKO from 1935 to 1938.

16 Independent Units Shooting UA Releases

Currently active on United Artists' releases are 16 independent units, the largest number in the company's 25-year history. Several of the producers have had previous deals with other distributors. Hunt Stromberg, for example, had been an MGM producer and resigned from that company in 1942 to form his own company. He lined up with United Artists. His first picture for UA release was "Lady of Burlesque." He is now making "Guest in the House" for the company.

The only independent producing unit which obtained an MGM release last year was Seymour Nebenzal, whose picture, "Hitler's Madmen," was included in the MGM 1943-44 schedule. Mr. Nebenzal is now making "Strange Confessions" for UA.

William Pine and William Thomas, who head Pine-Thomas Productions, are the only independent producers affiliated with Paramount. They made six films last season for Paramount release and may do six more for this season. In 1942, Harry Sherman produced six "Hopalong Cassidy" Westerns for Paramount, which were sold to United Artists at the beginning of the 1942-43 season.

Only two outside producers released through Universal last year, Walter Wanger, who made "We've Never Been Licked," and Alfred Hitchcock, who made "Shadow of a Doubt." "Gung Ho," another Wanger production, is on the company's 1943-44 release schedule.

Many Producers Will Release Through UA

Twentieth Century-Fox released an outside production last season, "Tales of Manhattan," produced by S. P. Eagle and Boris Morros. The company is scheduled to release this year the Winfield Sheehan production based on the life of Captain Eddie Rickenbacker, which is still in the conversation stage.

Other producer units releasing through United Artists are: Sig Schlager's Producers Corporation of America, which has just completed "Knickerbocker Holiday"; Sol Lesser's Principal Artists Productions, scheduled to do "Three's a Family"; Arnold Pressburger's Arnold Productions, completed "It Happened to Tomorrow"; Samuel Bronston produced "Jack London," and is scheduled to begin work on "Billy Mitchell."

Also: Charles R. Rogers, producer of "Song of the Open Road"; Edward Small

completed "Up in Mabel's Room," and will make "Abroad with Two Yanks"; Andrew Stone, who is now at work on "Sensations of 1944"; Benedict Bogeaus completed "The Bridge of San Luis Rey" and will begin work on "There Goes Lona Henry"; Gregor Rabinovitch completed "Three Russian Girls"; David Loew-Arthur Lyons, who, with Boris Moros, plan to make "Of Thee I Sing"; Jules Levey, at work on "The Hairy Ape"; Jack Skirball, scheduled to do a comedy starring Fred Allen; Lester Cowan completed "Tomorrow the World" and will begin "Here's Your War" shortly; Rudolph Monster-Arthur Ripley, who just completed "Voice in the Wind; Vanguard, the Selznick unit, is making "Since You Went Away."

Myerburg Awarded \$50,000 In Disney Suit Verdict

A New York Supreme Court jury before Supreme Court Justice Lloyd Church last week awarded Michael Myerburg, theatrical producer, \$50,000 for his services in arranging the 1940 refinancing of Walt Disney Productions, Inc. The award came after a trial of one week.

Under the award, which defendants plan to appeal, Walt Disney Productions, Inc., will have to pay Mr. Myerburg \$20,000, and the banking firm of Kidder, Peabody and Company, which underwrote the \$3,000,000 issue of 150,000 shares of preferred stock offered by Disney Productions, will have to pay \$30,000.

Mr. Myerburg, through his counsel, Emil K. Ellis, said that he entered an agreement with the bankers in May, 1939, to negotiate and recommend the refinancing to the Disney organization which, he had learned, was in need of public refinancing. Later, when the negotiations were completed, the bankers and the Disney organization agreed to pay Mr. Myerburg reasonable compensation for his services, it was alleged.

Decision Favors Chaplin In Selznick Action

Justice Ferdinand Pecora in a recent New York Supreme Court decision held that both Vanguard Films, Inc., and David O. Selznick, Inc., are actually doing business in New York State and are not foreign to the state as claimed by David Selznick in his attempt to prevent Charles Chaplin from joining his two corporations in the accounting action filed against 20th Century-Fox and United Artists corporations in which Chaplin seeks recovery of about \$1,000,000. A ruling in favor of Mr. Selznick would have meant that Mr. Chaplin would have to file his action against Mr. Selznick in California.

Indications are that Mr. Selznick will appeal the decision.

Press Photographers' Ball Set for February 4

The Press Photographers Association of New York, Inc., will hold its 15th annual dance and entertainment at the Waldorf-Astoria Hotel, New York, February 4. The profits will be turned over to the American Theatre Wing War Service, Inc., which operates the Stage Door Canteens in the country. A number of stars of stage, screen and radio are scheduled to appear.

Discuss New Zealand Exhibition in Foxhole

By SERGEANT FRANCIS H. BARR, of
5534 Vickery Boulevard, Dallas, Tex., a
Marine Corps Combat Correspondent

BOUGAINVILLE (delayed)—Today, on Bougainville, I learned something about theatre business in New Zealand. Being a theatre man, I found it interesting.

I'm sitting in my foxhole when into my line of vision walks a tough looking Marine, stripped to the waist, displaying a hairy chest.

"Are you Barr?" he queries.

"Yeah," I answer.

"The Barr who worked for Interstate Theatre Circuit in Dallas," he persisted.

"Yeah," I again answer, somewhat surprised.

"Well, fellow employee, I'm glad to meet-cha." And he walks over with extended right hand. "My name's North. I worked for Interstate in Abilene."

Invited Into Foxhole, They Introduce Each Other

I invited him into my foxhole. It was good to see a fellow Texan, especially one who had worked for the same firm as I.

My new-found friend's full name is Private First Class Wilbur Ray North, 31. His wife, and children, Robert Edward, 7, and Patricia Rae, 4, live at Wink, Texas, a considerable distance from Bougainville.

In our talk Pfc. North and I learned we both knew Wally Aiken, Interstate's city manager in Abilene, Tex., that I had once been in the Texas theatre where he was a projectionist; and that we undoubtedly had passed each other numerous times on Elm Street, in Dallas, Texas.

While in New Zealand, Pfc. North had taken a busman's holiday during his leaves. He met the theatre people and learned how they do business.

He became a friend of Alex Grant, of the J. C. Williamson Circuit, largest theatre circuit in New Zealand.

When "Mrs. Miniver" was shown at the Plaza theatre in Whangarie, New Zealand, Mr. Grant got a special leave of absence for Pfc. North from his commanding officer. It was Mr. Grant's idea of a publicity stunt to advertise that a Yankee operator would project "Mrs. Miniver" twice daily on the silver screen.

New Zealand Theatres Run Four "Sessions" Daily

Whether it was because North projected the film or because "Mrs. Miniver" was one of the 10 best pictures of the year, the movie set an all-time record.

According to Pfc. North, the theatres in New Zealand have what they call four sessions a day—two in the afternoon and two in the evening. All seats are reserved and sold in advance at a downtown ticket agency. This is called booking, which is quite different from the term as used in American motion picture parlance. Oddly, balcony seats are priced higher than those on the lower floor.

The program opens with a musical overture—transcribed. While the overture is

playing, various colored lights flash on and off the curtains on the stage.

Then everybody stands and sings "God Save the King." This is followed by the showing of short subjects, after which there is an intermission.

During the intermission, the advertising trailers are shown. Many people in the States would think this a great idea.

Managers Wear Tuxedos, And Help Is Feminine

The theatre managers wear tuxedos. Except for the manager and projectionist, all theatre help is feminine. Even cleaning and maintenance is done by women.

Newspaper advertising is limited. The title of the picture is used repeatedly in each ad. Publicity and exploitation are practically non-existent. Private First Class North remarked to a manager that he could give him some ideas to implant in the minds of possible theatregoers that a picture was so good they couldn't afford to miss it. "Really?" replied the manager.

The New Zealand theatres are modernly designed, employ indirect lighting. But none of them have air conditioning. Neon lighting on the marquees is just beginning to be used. Very little is done in the way of art work for lobby displays. A special "front" is never built.

In the projection booth, American theatres are much further advanced. New Zealand theatres use front shutter projectors. You never see a rear shutter or Simplex machine, which are so common in the States. Before the war, the theatres used a German projector, the Erket. Film from the exchanges come on veneer reels. The number of prints available are few.

New Zealanders Have False Conception of U. S. Life

American motion pictures have given the New Zealanders a misconception of life in the United States. Private First Class North said he was repeatedly asked about bubble baths, gangsters, beautiful cars and easy living. The natives were disappointed when they learned the American Marine was not well-informed on these subjects.

North, who has been a projectionist for 14 years, is an operator in his artillery unit. He also aids the chaplains in morale work.

Leatherneck North sends a word of advice to the motion picture industry: "When you send films to be shown to the boys overseas, please send more musicals. The boys enjoy the familiar tunes and want to hear the new ones, too."

Glover Appointed Manager

Arthur C. Bromberg, president of Monogram's exchanges in Charlotte, Memphis, New Orleans and Atlanta, has appointed Henry B. Glover manager of the New Orleans office to succeed Harold Cohen.

Joins Chicago Hotel Publicity

Fred Joyce, formerly with United Artists as a publicist in Chicago, is now director of publicity, advertising and entertainment of the Stevens Hotel, Chicago. Mr. Joyce recently was on a national tour for Selznick Studios.

Allbright Lauds Army Film Exchange in Australia

Tribute to the Army distribution system in Australia set up to handle the industry's gift films in 16mm, was paid by Sidney Allbright, general manager for United Artists in Australia. He arrived in New York this week for a visit of several months.

The Army film exchange in Australia, he said, was receiving its quota of current films months in advance of the regular commercial theatres there. Troops in actual combat are booked first with shipments made by air with a high priority. The films are brought as close to the battle lines as possible and then are routed to the rest of the men, he said.

With no civilian theatres open in New Guinea, the industry's gift films constitute the most important form of relaxation offered the troops. Audiences are composed of fighting men from the U. S., the various Allied nations and in some instances, Papuan natives. The Army film exchange in Australia is under the supervision of Major Lynn Cowan.

Previews of "SeaBees" Held In Several Key Cities

Officers of the U. S. Navy and the Bureau of Yards and Docks, newspapermen and radio representatives attended a reception Monday in Washington, in connection with a press preview of Republic's "The Fighting SeaBees," starring John Wayne, Susan Hayward and Dennis O'Keefe, which was to open this Friday at the Earle and Ambassador theatres.

Among those who attended were Frank LaFalce, publicity director for Warner Brothers; Jacob Flax, Republic franchise holder in Washington; and Steve Edwards, director of publicity for Republic.

Previews and receptions also were held in Boston, where the picture opened January 27; Dallas, where the film opens at the Majestic theatre, February 3; Philadelphia, where the picture opened at the Stanley January 26, and Oklahoma City, where the picture will open at the Midwest, February 3.

Republic has set additional bookings on "The Fighting SeaBees." The film will open at the following theatres: Paramount and Fenway theatres, Boston, January 27; Paramount, New Haven, January 28; Midwest, Oklahoma City, February 3; Saenger, New Orleans, February 12, and the Fox theatre, St. Louis, February 10.

Freedman New President Of Ontario Exhibitors

Ben Freedman has been unanimously returned to office as president of the Independent Theatres Association of Ontario, affiliate of the National Council of Independents. Henry Lester, Toronto, was elected vice-president, replacing Barney Goldhar; Sam Strashin, Toronto, succeeds Max Starkman as treasurer, and Harry Romberg was reelected secretary. The new executive board consists of Tom Walton, Bruce McLeod and Max Starkman. Garson Soloway will again act as public relations counsel.

"In Our Time" Set for Two New York State Premieres

Warner Brothers' "In Our Time," starring Ida Lupino and Paul Henreid, will be given two pre-release openings in New York state next month. Special campaigns are being worked out by Mort Blumenstock, eastern advertising and publicity director, for previews at Shea's Buffalo theatre, February 4, and at the Warner theatre, Erie, February 5. The first New York City showing will be at the Strand theatre February 11.

Bartholomew Discharged

Pfc. Freddie Bartholomew recently received a medical discharge from the Army Air Corps because of a back injury.

"Preston Sturges... should be elected next President of the United States for his originality in 'The Miracle Of Morgan's Creek'... I defy you to come away from the theatre without your sides aching from continual laughter."

— WANDA HALE in N. Y. Daily News



The Miracle of Morgan's Creek"

Starring

EDDIE BRACKEN
BETTY HUTTON

with Diana Lynn

William Demarest • Porter Hall
and "McGinty" and "The Boss".

Written and Directed by

PRESTON STURGES

The Greatest Reviews in Years

Have Greeted This Terrific Comedy From **Paramount**

Dimes Drive Running Ahead of Last Year

Reports Indicate Goal of \$3,000,000 Will Be Far Over-Subscribed

As the weekend neared, the March of Dimes marched steadily towards its goal of \$3,000,000, with all reports showing theatres running well ahead of the comparable period last year. Many reports started pouring in to headquarters before the opening gun was fired on Monday when, in Times Square, New York, Mayor La Guardia unveiled a Wishing Well and called upon the people to contribute. Stars of Hollywood and Broadway spoke, while ushers from Broadway theatres mingled with the thousands of New Yorkers assembled in the street and along the sidewalks, shaking contribution boxes.

In New York City Loew's Theatres collected \$89,251 in the first five days of the drive, as compared to \$65,989 for the same period last year. Loew's out-of-town theatres reported a \$142,816 figure for the same period, against \$113,338 in 1943. The circuit's total amounts to \$232,067.

New York Circuits Over Last Year

Skouras Theatres in metropolitan New York reported a collection of between 65 and 90 per cent more money than in the 1943 campaign, while Brandt Theatres are averaging 100 per cent more. RKO, Century, Randforce, Fabian, Interboro and smaller circuits and independents, all report a rise in collections of from 50 per cent to 75 per cent.

Robert J. O'Donnell, state chairman for Texas, wired a report that four Dallas theatres, in the first four days, collected \$16,000, compared to a last year's total for the entire state of Texas of \$11,000.

The District of Columbia has set a goal of "a buck a seat," or some \$56,000, according to Carter Barron, chairman. The first four days brought in \$31,000.

In the 10 days of the 1943 drive a group of Oklahoma City theatres collected \$4,600. According to C. B. Akers, on the first day of the current drive the same group of theatres collected a sum of \$5,100. Seventy per cent more theatres in the state are taking part in the 1944 campaign.

Delaware Figures Far Above Expectations

Ted Schlanger in Philadelphia reported theatres in Eastern Pennsylvania, including Philadelphia, over last weekend collected from 25 to 40 per cent of total theatre receipts.

Don Jacobs, New Jersey state chairman, reported collections in his territory running from 100 to 150 per cent over last year. The Delaware state chairman, A. Joseph De Fiore, stated that the drive opened with figures far in excess of expectations, with much the same general report coming from Alice Gorham of United Theatres, Detroit.

The Mayor's opening of the drive in Times Square, New York City, was pre-

ceded by a parade which was formed at Madison Square Garden and moved across 50th Street and down Seventh Avenue to Times Square, headed by E. L. Alperson, Harry Brandt and Ernest Emerling of the national executive committee.

On Sunday from 9 to 10 P.M., a broadcast originating in Hollywood and sent out over the Mutual Network, featured a number of Hollywood stars in a March of Dimes program.

New York Legitimate Houses To Collect

On Friday of last week more than 500 exhibitors assembled at the Hotel Astor for an "Appreciation Breakfast," and in a speech by Basil O'Connor, president of the National Foundation for Infantile Paralysis, were paid a tribute for their past efforts. They also heard Mr. Alperson, acting as chairman of the meeting, accept a wager of \$100 made by Oscar Dood, that Loew's would, seat-for-seat, beat RKO Theatres in the amount of collections made during the drive.

Mr. Emerling, who is publicity chairman, stated: "If every theatre employe were to fill one of the \$2 coin cards, it would mean an additional \$25,000 in New York City alone."

All of New York's 40 legitimate theatres pledged to take collections this year were represented at the breakfast.

Dr. Phillip Stimson, chief pediatrician of the Willard Parker Hospital, directed a demonstration of the Sister Kenney method of treating Infantile Paralysis, a four-year-old, Carl Danson, a recent victim of the polio, who is now almost completely recovered, serving as a model.

Fox West Coast Leads Dimes

The Fox West Coast Theatres opened their March of Dimes campaign Saturday of last week and in the first two days collected \$102,000, according to an announcement made early this week by Charles P. Skouras, president of the circuit, as well as National Theatres. Mr. Skouras is also heading the industry's participation in the Fourth War Loan.

The circuit collected \$63,994 from patrons of the Southern California area, and \$38,006 were collected in the Northern California houses.

Mr. Skouras took time out from his duties in the War Loan drive to supervise the over-all strategy of making collections in his theatres during the Dime drive, issuing orders to make the war upon infantile paralysis a greater one than ever.

His theatres extended their days of participation in the drive from seven days to nine in order to take full advantage of two heavy weekends.

Alexander Sworn In as Ensign

Sidney Alexander of Columbia Pictures advertising department has been sworn in as an ensign in the U. S. Maritime Service and has begun work in the public relations department.

Horwits Publicist For Universal

John Joseph, national director of advertising and publicity, announced this week that Al Horwits had been promoted to publicity manager under Maurice A. Bergman, eastern advertising and publicity director for Universal Pictures. Mr. Horwits was formerly baseball editor of the Philadelphia *Evening Public Ledger* and president of the Baseball Writers Association of America.

Among those added to the Universal department in the last three months are Harry Keller, former public relations counsel and Marie Slater, former publicity director of the USO Camp Shows, Inc. On the publicity roster are Marion Orford, contacting fan magazines; Peggy Mahoney, contacting New York newspapers; E. J. Eustace, special feature writer; Charles Simonelli, advertising tieup contact and Robert Wile, trade paper contact.

To the field forces under the supervision of Hank Linet, executive assistant to Mr. Bergman, has been added Al Selig with headquarters in Washington, and Harry McDonald, former theatre executive, exploitation representative for New England. Milton Silver has been named chief of the advertising copy department, and Harold Gutman has been appointed trade advertising art director.

Loew's Year Net Is \$13,422,853

In a report released late last week, Loew's, Inc., and wholly owned subsidiaries announced a net profit of \$13,422,853, equivalent to \$8.01 per share on 1,675,213 outstanding shares, for the year ending August 31, 1943. In the previous corresponding period the company announced net profits of \$12,132,606, or \$7.02 per share on the then 1,665,713 outstanding shares. Both net figures were after provision for depreciation and taxes.

Federal taxes for the period, including income and excess profits taxes, totaled \$21,239,870 as compared to the previous year's \$6,932,512.

The earnings statement included operations in foreign countries to August 31, 1943, instead of to the end of July as in previous reports. The report stated that a total of \$1,160,358 has been added to surplus from proceeds of foreign currency not previously considered income.

First All-Negro Bond Premiere Is Held

What is apparently the first all-Negro War Bond premiere in the nation was held this Friday in the Liberty theatre, Chattanooga, Tenn. The Liberty is one of the Independent Theatres group, and the publicity was handled by Abe Borisky and Mose Lebovitz, heads of the publicity committee for the entire drive.

The premiere, sponsored by a Negro committee composed of civic leaders and churchmen, featured the Twentieth Century-Fox all-Negro picture, "Stormy Weather," with admission by purchase of War Bonds only.

Mr. Borisky is manager of the circuit, which scheduled two other premieres for Chattanooga, "The Desert Song," a Tivoli theatre premiere last Wednesday, with another coming up next Wednesday at the Capitol.

Rush Gets RCA Victor Post

W. Arthur Rush, owner and president of Art Rush, Inc., has been appointed west coast manager of RCA Victor's artists relations, it was announced this week by J. W. Murray, head of RCA Victor record activities. Harry Myerson will continue as supervisor of disc recording arrangements at RCA Victor's Hollywood recording studios.

"Bernadette" Opens in New York



By Metropolitan



By Staff Photographer

Mr. and Mrs. Spyros Skouras.



By Staff Photographer

Mr. and Mrs. Al Smith and daughter,
Mrs. John A. Warner.

"THE SONG OF BERNADETTE", the Twentieth Century-Fox screen version of Franz Werfel's story of Lourdes, opened at the New York Rivoli theatre Wednesday after an invitation preview Tuesday night for the trade and the press. Some of the company executives, and their guests at the preview, are shown here with the theatre front constructed for the pre-release run.

The New York showing is the second advance run for the production. It opened December 24 at the Carhay Circle in Hollywood and was reviewed in the Herald December 25.

Starring Jennifer Jones, the picture was produced by William Perlberg and directed by Henry King, and cost \$3,000,000.



By Metropolitan

Robert J. O'Donnell, Tom Connors.



By Metropolitan

Mr. and Mrs. Leonard Goldenson.

Paramount

IS PROUD TO SALUTE

The Movie Man of the Year

"Covered" by *Life* and *Time*—

Front-paged from coast to coast for his great entertainment of America's fighting men—

Voted one of the ten top money-making stars in Motion Picture Herald's exhibitor poll—

Voted Radio's Champion of Champions in Motion Picture Daily's poll—


Voted the best comedian on the air in Radio Daily's poll—

Voted one of the ten leading screen actors in Boxoffice and Showmen's Trade Review surveys—

Now breaking records in "LET'S FACE IT"—

Coming in "THE ROAD TO UTOPIA"—with co-stars Bing Crosby and Dorothy Lamour.

LIFE



BOB HOPE:
NO. 1 COMEDIAN

JANUARY 10, 1944

10

CENTS

YEARLY SUBSCRIPTION \$4.50

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Phony Ballots Stir Academy Interest

Hollywood interest in the forthcoming selection by the Academy of Motion Picture Arts and Sciences of projects and people to be designated recipients of Awards for outstanding achievements in 1943, already near boiling point, was stirred last week by mysterious news and material evidence of a widespread plot to wield influence on the outcome of the Academy's balloting.

On Friday, a date previously announced, the Academy distributed the ballots to some 4,000 of its own members and the memberships of the several guilds qualified by Academy rules. The ballots are returnable February 2, by use of which they will nominate the pictures and the people on whom the Academy voting strength—some 11,000 individuals—will concentrate their attention in the elections which terminate in announcement of the winners on March 30.

Investigation Is Promised In Academy Statement

A few days prior to Friday the Academy began receiving spurious ballots postmarked Seattle, Chicago, Pittsburgh and points east. They were nicely printed, and official-looking enough to deceive the casual citizens of those far places, but devoid of designation as to source.

On Thursday the Academy issued a statement asserting that the matter of the phony ballots would be investigated and going on to explain the official procedure, well known to everybody in the Hollywood professional colony, which automatically precludes the possibility of these or any phony ballots getting into the final count or, collectively, to the attention of anyone whose vote might be swayed by the votes of the several municipal populations around the country which had been led to believe they were to have a voice this year in the determination of the Academy Award winners.

There was, at the weekend, no indication of any kind as to the origin of the phony ballots. There was, however, in the widespread character of their distribution and in the character of their composition, conclusive indication that the project had cost its sponsor a pretty penny, which appeared to eliminate the likelihood that a crackpot or group of crackpots had gone on a temperamental binge out of whim or prank.

Plenty of Guesses Heard As to Ballots' Origin

Theories advanced to account for the phenomenon, first of its kind in Academy history, ranged high and low. They were voiced in conversations throughout the production community, none official but all pertinent. The Number One guess was that some studio with a picture or personality in the running for Academy Award felt so sure of its chances that it decided to spend a little money in hopes of breaking into the newspapers a story which would include the counted result of the unofficial balloting,

Just Another Week

It was just another week along the production front, the completion of six pictures and the start of five leaving the total count of films in shooting stage at a moderate 40. Still unreflected in the statistics was that sharp upturn predicted for January, by virtually everybody, in December.

Metro-Goldwyn-Mayer started the biggest picture of the week, "National Velvet," a Pandro Berman production directed by Clarence Brown, with Mickey Rooney, Elizabeth Taylor, Jackie Jenkins, Donald Crisp and others in the cast.

Columbia is in the new-project list with "Pilebuck," a Turneen production, with Phil Ryan as producer, Edward Sutherland as director, and starring Pat O'Brien, with

Carole Landis, Ruth Warwick, Chester Morris and others in support.

"The Girl in the Case," presenting Janice Carter, Edmund Lowe and Robert Scott, under direction of William Berke and production of Sam White, is a second Columbia enterprise.

RKO Radio launched "One Exciting Night," starring Tom Conway, with Audrey Long opposite, Gordon Douglas directing for producer Herman Schlom.

PRC Pictures started "Thundering Gunslingers," presenting Buster Crabbe and Al St. John, with Sigmund Neufeld producing and Sam Newfield directing.

The score by studio and status of properties:

COMPLETED

Paramount

Till We Meet Again

PRC Pictures

Her Last Mile (formerly "Murder in the Death House")
Frontier Outlaws (formerly Buster Crabbe, No. 4)

20th Century-Fox

Ladies in Washington
Home in Indiana
Bermuda Mystery

STARTED

Columbia

Pilebuck
Girl in the Case

MGM

National Velvet
PRC Pictures
Thundering
Gunslingers

RKO Radio

One Exciting Night

SHOOTING

Columbia

At Night We Dream
Address Unknown

MGM

Meet Me in St. Louis
Seventh Cross
Dragon Seed

Monogram

Murder in the Fun House

Law Men

Paramount

Bring On the Girls
One Body Too Many
And Now Tomorrow
Road to Utopia
Incendiary Blonde
Hitler Gang

RKO Radio

Marine Raiders

Republic

Jamboree
Man from Frisco
Cowboy and the Senorita

20th Century-Fox

Wilson
I Married a Soldier
UA

Hairy Ape (Levey)

Song of the Open Road (Rogers)
Sensations of 1944 (Stone)
Since You Went Away (Vanguard))

Universal

Invisible Man's Revenge
Scarlet Claw
Merry Monahans
Christmas Morning

Warners

Cinderella Jones
Make Your Own Bed
Mask of Dimitrios
Mr. Skeffington
My Reputation
Horn Blows at Midnight
Janie

hoping this would swing them votes in the official election.

Nobody ventured, out loud, to accuse any individual studio of doing so, naturally, but a lot of thinking was being put by. Number Two guess was that some individual with a stake in the official ballotings had put his own money into the wildcat enterprise in some hope, vain or otherwise, of getting the ballots counted and reaping the reward by whatever means. Guesses, beyond Numbers One and Two, verged on the fantastic.

So that nobody may be worried about the matter, the Academy explained, as it is now repeated here, that the phony ballots were addressed directly to the Academy, which will bundle them up and destroy them without counting results, whereas the official ballots, now and from the inception of the Academy, are mailed by the voters to Price, Waterhouse and company, auditors, which attends to the counting separately from Academy supervision.

David Loew and Hakim File Incorporation Papers

Incorporation papers for Loew-Hakim Inc., Hollywood, to produce pictures, are on file with the Los Angeles County Clerk. David L. Loew, David Tannebaum and Robert Hakim are listed as incorporators. Mr. Hakim is said to be conferring with United Artists on release arrangements.

30 Goldwyn Reissues Sold for Argentina

Samuel Goldwyn announced this week that 30 of his productions, from "Bulldog Drummond" to "The Westerner," had been sold for reissue in Argentina to Jaime Cabouli. Henry R. Arias acted as agent in the negotiations.

Sells Iowa Theatre

George Frick has sold his Hawkeye theatre at Graettinger, Iowa, to Sam Watson.

PICTURE STOCKS BOOMING ON LONDON EXCHANGE

Observers Attribute Rise to Reports of American Deals with British

by PETER BURNUP
in London

Holders of stocks in major British cinema enterprises and operators in their markets have found themselves enriched by no less than £2,000,000 sterling, approximately \$8,000,000, in a month's feverish trading on London's Stock Exchange. That is a conservative estimate of the accretion in capital values ensuing on the rising stock market.

The increases in the shares of the three most favored companies during the period are as follows: Odeon Theatres (five shillings shares), rise of 4s/0d. to 30s/0d.; Associated British Pictures (five shillings shares), rise of 1s/0d. to 17s/0d.; Gaumont-British (ten shillings shares), rise of 1s/9d. to 16s/4d.; Gaumont-British (five shillings "A" shares), rise of 1s/4d. to 9s/0d.

Substantial Dividend Rise Expected from Gaumont

Close scrutiny of issued accounts and ascertainable current earnings warrants a measure of optimism. Gaumont's position is the least clear, and will remain so until a promised consolidated balance-sheet is issued. In the last two fiscal years Gaumont has paid a dividend of six per cent. Market opinion, taking note of pronouncedly increased earnings in the last few months, anticipates a substantial dividend increase.

Odeon's and A.B.P.'s last paid dividends were 15 per cent and 17 per cent, respectively; but here again, in both cases, substantially increased returns are anticipated.

Observers, however, maintain that the unexpectedly steep rises are not occasioned exclusively by a native craze for war-time entertainment; or by the vastly increased war-time earnings of the workers. The Stock Exchange, inordinately and (in the opinion of many) unjustifiably sensitive to rumor, lately has been the sounding board of fantastic legends of impending American intervention in the British film industry, particularly in production.

Some Theatres Report 40% Attendance Increase

Certainly, the known facts of the current entertainment business are not of themselves justification for the spectacular stock rises. Certain theatres, it is true, report that the number of their patrons has risen in war-time by no less than 40 per cent. There are others, however, whose receipts, in fact, have declined.

They might be in situations, for example, which being declared vulnerable have suffered wholesale evacuation of the civil populace. In other areas attenuated transport facilities under blackout conditions or where half of the adult population is working

U. S. ATTORNEY GENERAL STUDIES RANK DEAL

Robert L. Wright, assistant to the U. S. Attorney General in charge of the film unit, has been assigned to investigate negotiations between J. Arthur Rank, British film leader, and American companies, with a view to ascertaining whether the negotiations may develop into an international motion picture cartel.

Preliminary work had been done by the anti-trust division, in line with a campaign against cartels. Mr. Wright said this week it was a matter of "watchful waiting" to see what transpired.

"night-shift" automatically have killed the cinema's trade.

Yet, entertainment by and large, the motion picture in particular, is having a boom time. Which, one surmises, is the prime inspirational factor in all those Stock Exchange rumors. Moreover, J. Arthur Rank once again has enunciated his firm determination to secure a more advantageous market in America not only for his own but for all worth-while British films.

In passing, it may be recorded that, on the informed computation of MOTION PICTURE HERALD's London Bureau, Mr. Rank has at stake two to three million pounds on the pictures which he will release or have in production in the course of the present year. Which is a prime reason for the conversations now proposed between him and certain American executives.

At this writing, a dense diplomatic haze enshrouds the Rank discussions. Arthur W. Kelly, springing a march on Spyros Skouras, also scheduled for early conversations with Mr. Rank, has had several long, animated talks with the leader of the British industry. Officially, the agenda of the discussions was confined to the exploration of better distribution and exploitation of Mr. Rank's pictures in the United States. In that regard, Mr. Kelly starts a long way ahead of scratch. U.A.'s gross on "In Which We Serve" constitutes an all-time high for any British picture.

But it is authoritatively indicated that the talks have covered an infinitely wider field. Tentative proposals have been discussed for

(a) Coalition of the U.A.-Rank interests, and, alternatively

(b) Creation of a separate Rank distribution entity on the American continent.

Outcome of the discussions will not be known for some time; certainly not until the long awaited Skouras-Rank meeting. Although it is likely that Mr. Kelly—ostensibly in Britain for a routine inspection of

the local U.A. branches—will not return empty handed. He has stated publicly that he wishes to have the British-made "Colonel Blimp" (reviewed in MOTION PICTURE HERALD July 10, 1943). Present indications are that he will get his wish.

There are, however, other wider considerations. The action of the United States Attorney General's Anti-Trust Division in relation to the alleged du Pont-Imperial Chemical Industries' international "cartel" has created intense interest on this side. The very word "cartel" wears a malodorous air in wartime Britain.

There are persons—unduly vocal, maybe, but nevertheless of influence in the House of Commons—who already are declaring that an international film "cartel" is in process of planning. They are demanding, the while, that prohibitive legislation be introduced in the House.

It is the fact that the over-worked Films Division of the Board of Trade is kept intimately informed of the entire present set-up in the industry. Hugh Dalton, president of the Board, has assured the Commons more than once that the Government will not tolerate anything in the nature of an international film "monopoly."

Informed observers here would not be surprised at a further, more definitive, declaration from the Government.

Rank May Form New Unit Here

The possibility that J. Arthur Rank will form a new organization for distributing his British film productions in the United States and throughout the world was seen this week with a report from London that E. T. Carr may be named sales manager of a new Rank company. Mr. Carr recently resigned his post as managing director in England for United Artists to join Mr. Rank.

Barrington Gain, representative of the British producer-distributor, who is in the U. S., was en route to Hollywood this week. He plans to sign acting, writing and producing talent while on the west coast. Dr. Alexander Galperon, representing Two Cities Films, Ltd., who is in this country to arrange a distribution deal for his company, accompanied him.

20th-Fox Australian Branch Completes Sales Meeting

Twentieth Century-Fox's Australian branch has completed a four-day sales conference, according to Murray Silverstone, vice-president in charge of foreign distribution. The meetings included discussion of the preceding year's sales activities and sales and advertising policies for 1944 product. Managing director Raymond Rowe arranged screenings of six films.

Close Theatres to Save Coal

Theatres in Summerville, Ga., will close all day on Wednesdays until the local coal shortage ends.

11432 YERBY
ONE HAD
1234567890

Columbia's
NONE SHALL
IN ITS NEW
31-CITY WOR
is outgro

A COPY FOR EVERY SEVENTH
FOURTH WAR LOAN AND
REVENUE BOND OF 1942

L ESCAPE

ENGLAND

LD PREMIERE

ssing

SAHARA!



Sees Panama as Central America Distribution Hub

A bright post-war future as the hub of film distribution in Central America is foreseen for Panama by Fabian Velarde, the leading Panama City circuit operator.

Visiting New York, Senor Velarde discussed the future of Central American film business in an interview at the Waldorf-Astoria Hotel. Air transportation, and a growing interest in motion pictures, will spur a major film boom after the war in Central America, he predicted.

Panama, Mr. Velarde pointed out, is within seven hours' flight of every large film market in Central America and the northern republics of South America. This, he said, also will facilitate film service to small rural theatres. He expects a tremendous increase in theatre construction after the war.

Mr. Velarde operates the Lux, Cecilia and Tropicales theatres in Panama City and has formed a new distribution company, Distribuidora Central America to handle both Latin American and Hollywood productions in the area. Enrique Hermanos, the Panama Ambassador to the United States, is his partner. The company will represent Estudios Miguel of Argentina and negotiations are under way with several Mexican and U. S. producers.

Business in Central American theatres has increased tremendously, according to Mr. Velarde, with grosses in Panama City, spurred by defense activities, rising to as much as \$18,000 for a week's run of top pictures. Average grosses are up to \$7,000 and \$8,000 weekly from a pre-war \$1,900.

Pictures in Spanish from Mexican and Argentine studios are establishing themselves on first run screens in competition with American product, Mr. Velarde reported. He warned that American distributors must embark on an extensive reexamination of their sales practices, pointing out instances in which salesmen for the Latin American producers have taken away playing time by "better prices and much more friendly relations with the theatre operators."

Percentage problems are just as real for Latin American theatre men as they are for U. S. exhibitors, Mr. Velarde said, reporting a movement to reduce the 50 per cent rental which has become widely established.

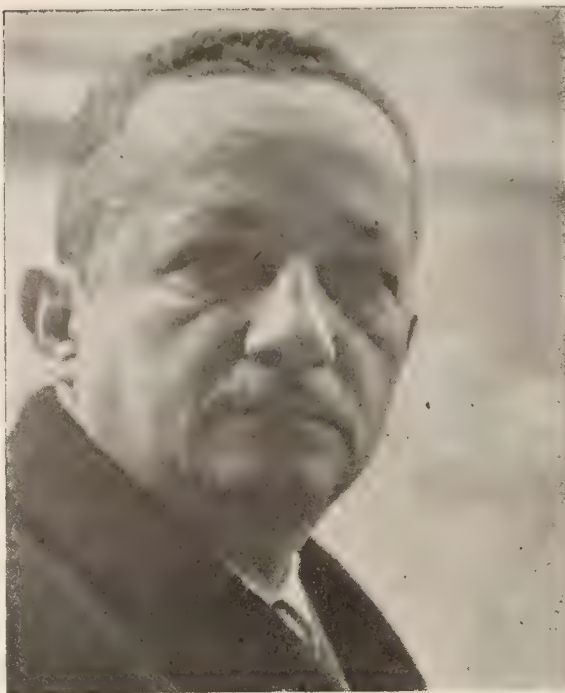
Musical and comedy entertainment is by far the most popular type of release with the Panama public expressing vigorous protest against many war pictures, he said. Interest in newsreel reports of United Nation war successes runs high, however, and official newsreels and short subjects from both the United States and Great Britain are welcomed.

Latin American capital is anxious to participate in the post-war development of film markets, Mr. Velarde reported. He urged that American companies aid development of new theatres and distribution outlets in cooperation with local film men.

A lawyer for 20 years, Mr. Velarde is a relative newcomer to film exhibition, having constructed his Panama houses only a few years ago. He intends to devote full time to development of Panama's film trade and hopes that some day American companies will send stars and production talent to produce Spanish language pictures in Panama.

Chicago Women Protest "Adults Only" Ads

Chicago women's clubs are preparing formal protests against newspaper advertisements of films designated "for adults only," as inserted by independent theatres. They charge that the advertisements attract youngsters who respond to the ads more than their elders.



Staff Photographer

FABIAN VELARDE

Pay Commissions In Full for 1943

According to an announcement made last week by the Internal Revenue Bureau in Washington, a new policy is to go into effect immediately allowing for the collection of full 1943 percentage commissions by persons restricted under regulations previously in effect. Robert E. Hannegan, Internal Revenue Commissioner, in making the announcement said formal regulations had not yet been drafted.

The new policy for the commission and percentage compensation this year will affect companies which withheld part of percentages due employees because of previous regulations, with supplementary payments paid to adjust the 1943 payments to the new policy.

Payments are to be made without regard to the dollar amount, so long as the rate of commission or percentage has not been increased since the beginning of the salary stabilization program on October 3, 1942.

In the case of executives, branch managers and others earning overriding commissions or percentage bonuses, employers are authorized to adjust any 1943 payments in accord with the new policy. If the percentage method of computation or base salary has changed and the employer believes an adjustment is warranted, the Bureau said, he may apply for a ruling to the field office of the Salary Stabilization unit in the region in which the employer has his principal place of business.

"Jane Eyre" and "The Sullivans" 20th-Fox February Films

"Jane Eyre," starring Orson Welles and Joan Fontaine, and "The Sullivans" with Anne Baxter, Thomas Mitchell and Trudy Marshall, will be released during February, Tom Connors, vice-president in charge of world distribution of 20th Century-Fox, announced this week.

Named RKO Booker

Jack Hill, former shipper at Monogram in Boston, is the new booker at RKO, handling the Maine, New Hampshire and Vermont territory, replacing Paul Black, now stationed in the middle west.

Leventhal PRC Salesman

Rube Leventhal started work Monday as a Chicago salesman for Henry Elman, PRC Pictures franchise holder in Chicago. Mr. Leventhal has been assigned to the North Side.

Board Condemns Run Policies In New Orleans

One of the few exhibitor victories in a specific run arbitration under Section X of the Consent Decree was scored last week by Anthony Demharter, operator of the Peacock theatre in New Orleans.

The Appeal Board directed that Paramount, RKO, Warners and 20th Century-Fox license the competing United Theatres circuit's Rivoli and Dreamland on the 60 days after downtown run requested by the Peacock only by separate contracts, and without regard to their circuit affiliation. They reversed Bert Flanders, arbitrator of this ninth New Orleans action. Costs were divided.

The Board found that distributors had clearly given the Dreamland and Rivoli a run ahead of the Peacock, taking away a previously enjoyed playing position, because of the circuit's power. They quoted a schedule of clearances held by United Theatres, observing that it appeared to show the runs and clearances demanded by the circuit and which had been accepted by distributors.

"On its face it reveals a contemptuous disregard of the interests and probable rights not only of the Peacock but of practically every theatre not belonging to the circuit," the Appeal judge commented.

Distributors henceforth must "disregard the fact that the Dreamland and Rivoli are circuit theatres and they must in good faith negotiate future licenses on a strictly business basis free from any other consideration whatsoever," the Board directed.

It criticized the clearances of 60 days held by the suburban circuit theatres as "very unusual" and expressed the opinion that Mr. Demharter might be entitled to further relief through a Section VIII clearance action.

The case had previously been remanded to the arbitrator to establish proof that the Peacock had won a change of run in 1935 from the NRA Clearance and Zoning Board. The Appeal Board accepted this proof and found that the distributors had ignored the NRA order to give the Peacock 60 days clearance after downtown theatres.

Los Angeles

Los Angeles clearances were attacked in the third 1944 arbitration case, filed last week by G. L. Smith, operating the York theatre, Los Angeles. He charges that the 63-day margins granted to the first run theatres, and the seven-day clearances held by the Park and Franklin over the York are unreasonable. He asks elimination of the latter margin and a reduction of the first run clearance to 49 days at 30 cents admission and 35 days at 30 cents. It is Los Angeles' 16th case.

In Chicago formal withdrawal by stipulation of the clearances complaint of R. J. Miller, operating the Colony in McHenry, Ill., was announced. It is the 28th case.

William E. Butler Dead

William E. Butler, Philadelphia exhibitor, died January 21 at his home there. He was 72 and last operated the Clearfield theatre. A daughter survives. Funeral services were held January 25 in Philadelphia and interment was in New Cathedral Cemetery there.

Alan J. Quinn

Alan J. Quinn, 53, former film actor, died January 23 in Chestnut Hill Hospital, Philadelphia. He was a character actor in Lubin and Vitagraph films for 10 years. Surviving are his wife, Eleanor D., a daughter and three sisters. Funeral services were held January 26 in Philadelphia. Interment was in Holy Sepulchre Cemetery.

December Box Office Champions



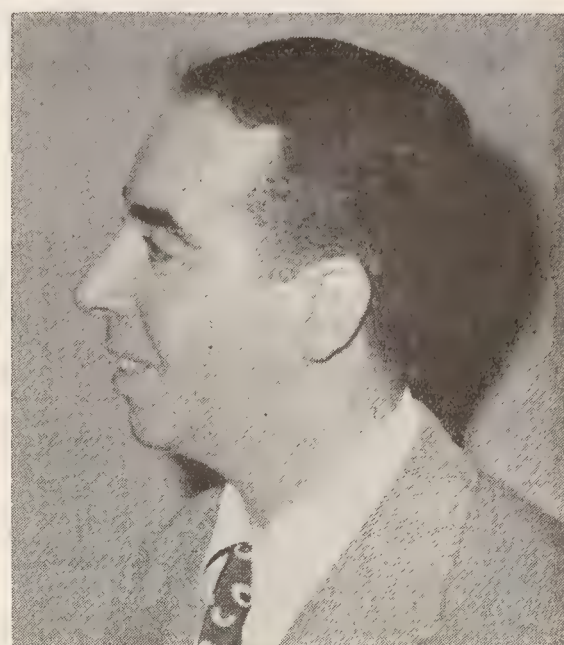
Julien Duvivier, director

FLESH AND FANTASY: Universal. Charles Boyer and Julien Duvivier, producers. Julien Duvivier, director. Screenplay by Ernest Pascal, Samuel Hoffenstein and Ellis St. Joseph, based on stories by Oscar Wilde, Laslo Vadnay and Ellis St. Joseph. Directors of photography, Paul Ivano and Stanley Cortez. Cast: Edward G. Robinson, Charles Boyer, Barbara Stanwyck, Betty Field. Release date, October 29, 1943.



Norman Taurog, director

GIRL CRAZY: Metro-Goldwyn-Mayer. Producer, Arthur Freed. Norman Taurog, director. Screenplay by Fred F. Finklehoffe, based on musical play, "Girl Crazy", by Guy Bolton and Jack McGowan. Music and lyrics by George and Ira Gershwin. Douglas Shearer, recording director. Cedric Gibbons, art director. Cast: Mickey Rooney, Judy Garland, Gil Stratton. Release date, November, 1943.



Vincente Minnelli, director

I DOOD IT: Metro-Goldwyn-Mayer. Jack Cummings, producer. Vincente Minnelli, director. Screenplay by Sig Herzig and Fred Saidy. Director of photography, Ray June. Musical director, George Stoll. Dance direction, Bob Connolly. Douglas Shearer, recording director. Cedric Gibbons, art director. Cast: Red Skelton, Eleanor Powell, Richard Ainley, Patricia Dane. Release date, September, 1943.



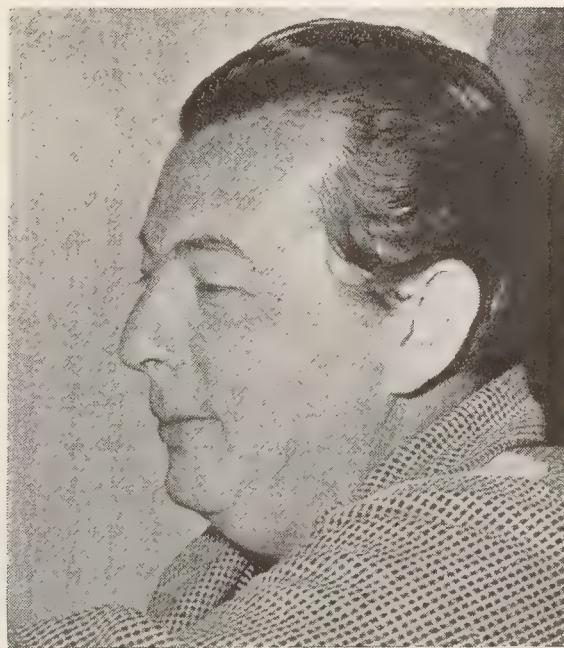
Fred M. Wilcox, director

LASSIE COME HOME: Metro-Goldwyn-Mayer. Samuel Marx, producer. Fred M. Wilcox, director. Screenplay by Hugo Butler. Based upon the novel by Eric Knight. Director of photography, Leonard Smith. Natalie Kalmes, Technicolor director. Musical score by Daniele Amfitheatrof. Cast: Roddy McDowall, Donald Crisp, Dame May Whitty, Edmund Gwenn, Nigel Bruce. Release date, December, 1943.



Vincent Sherman, director

OLD ACQUAINTANCE: Warner Brothers. Henry Blanke, producer. Vincent Sherman, director. Screenplay by John Van Druten and Lenore Coffee. From the stage play by John Van Druten. Director of photography, Sol Polito. Film editor, Terry Morse. Sound by Robert B. Lee. Cast: Bette Davis, Miriam Hopkins, Gig Young, John Loder, Dolores Moran, Philip Reed, Roscoe Karns. Release date, November 27, 1943.



Lewis Milestone, director

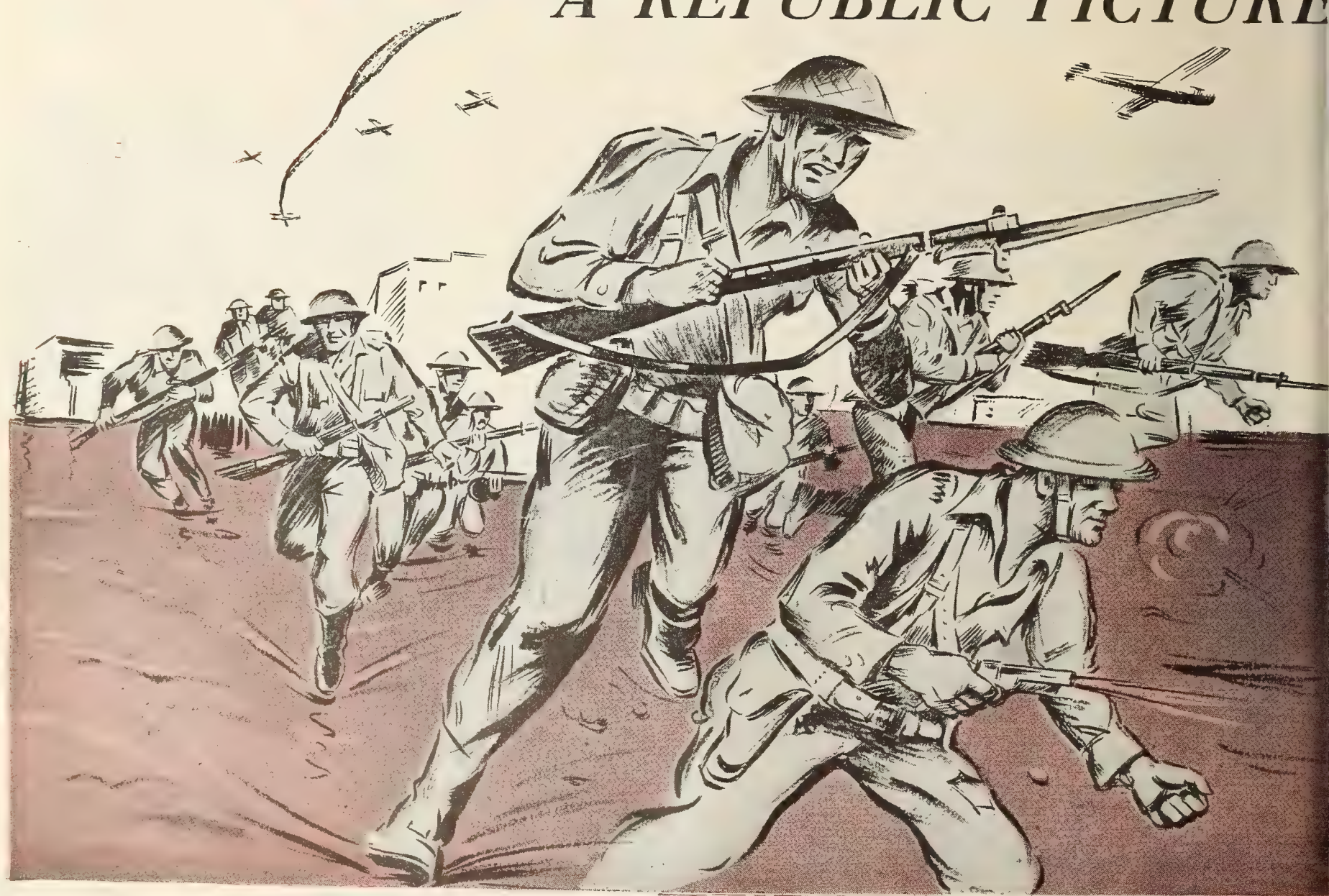
THE NORTH STAR: RKO Radio. Produced by Samuel Goldwyn. Associate producer, William Cameron Menzies. Lewis Milestone, director. Original story and screenplay by Lillian Hellman. Music by Aaron Copland. Lyrics by Ira Gershwin. James Wong Howe, photographer. Film editor, Daniel Mandell. Cast: Anne Baxter, Dana Andrews, Walter Huston, Walter Brennan, Ann Harding. Special release.

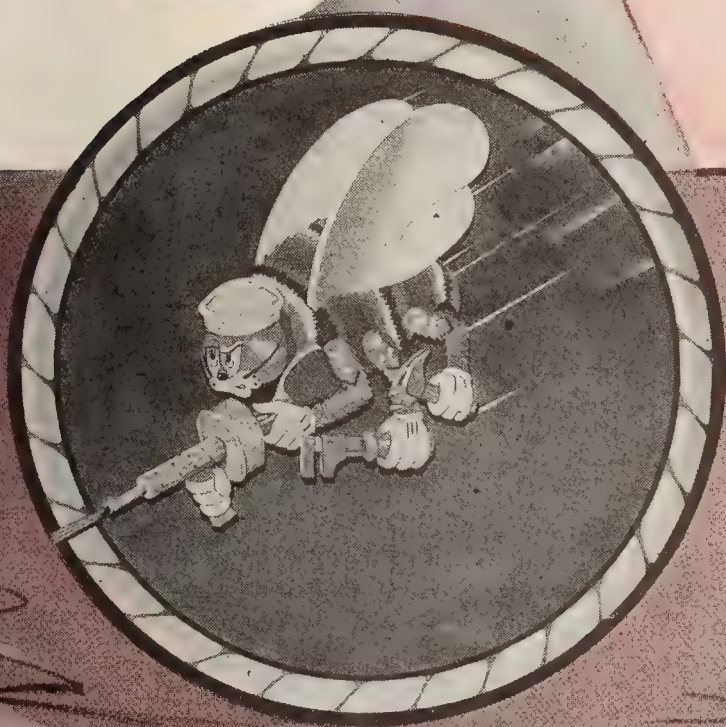
Romance of the Seven Seas.

John **WAYNE** · Susan **HAYWARD**

**THE
FIGHTING
SEABEES**

A REPUBLIC PICTURE





with
O'KEEFE
and
DENNIS
WILLIAM FRAWLEY
LEONID KINSKEY
J. M. KERRIGAN
GRANT WITHERS
EDWARD LUDWIG—Director

Second Unit Directed by
HOWARD LYDECKER
Screenplay by Borden Chase and
Aeneas MacKenzie
Original Story by Borden Chase

400 Dates Set On "Bell Tolls" To March 1

With a minimum of 85 additional engagements on Paramount's "For Whom the Bell Tolls" in February, more than 400 key theatres in the country will have played the picture at advanced admissions up to March 1, and additional bookings are being set, Charles M. Reagan, assistant general sales manager of Paramount, announced last week.

Included in the deals slated for February are 35 theatres of Loew's New York metropolitan circuit, following the 28-week engagement at the Rivoli theatre, New York. The first theatres in the metropolitan area to play the picture are the Brooklyn Strand, where it set an all-time house record on its opening last Thursday, and the Paramount, Newark, where it started last Friday.

MGM's "Madame Curie" started its seventh week at the Radio City Music Hall Thursday, becoming the fourth attraction to enjoy a run of that length at the house, among them "Mr. Lucky," seven weeks; "Mrs. Miniver," 10 weeks, and "Random Harvest," 11 weeks.

Among the top grossers in the New York Capitol theatre's history, "A Guy Named Joe" set new records Thursday when it became the first MGM attraction to go six weeks at the house under its present policy.

At the Majestic and Normandie theatres in Boston, "None Shall Escape" set new records for the houses. The Strand theatre in Lewiston, Me., enjoyed the biggest Wednesday opening of any Columbia picture to play the theatre.

Warner Brothers' "The Desert Song," now in its sixth week at the Hollywood theatre, New York, and scheduled for general release January 29, has been set for 90 additional openings January 25.

"Madame Curie" is setting a box-office mark of 186 per cent of normal business in its first 42 index city engagements, the company announced, with 30 holdovers reported.

With an attendance of 147,333 in its first week at the New York Paramount theatre, "The Miracle of Morgan's Creek" started a second week Wednesday. Its first week attendance figure is the second highest at the theatre in a year, topped only by "China," with Harry James in person.

Paramount Partners Hold Meeting in Dallas

Post-war problems and participation in the Fourth War Loan drive and the March of Dimes were discussed last week at a meeting of Paramount theatre executives and theatre partners in Dallas. Attending the meeting were R. B. Wilby and H. F. Kinsey of Atlanta; E. V. Richards, New Orleans; Karl Hoblitzelle and R. J. O'Donnell, Dallas; Julius Gordon, Beaumont, Texas; A. H. Blank and Ralph Branton, Des Moines; John Balaban, Chicago; Martin J. Mullin and Sam Pinanski, Boston, and from the home office theatre department, Leonard H. Goldenson, Leon D. Netter and Sam Dembow, Jr.

Release Two Canadian Films

"War Birds," describing the use of homing pigeons by the air force, and "You Can't Bluff a Soldier," showing the training of service men, both produced by the National Film Board of Canada, will be released in the United States from the Board's office in New York.

Paper Salvage Successful

Fall River, Mass., theatres, through special appeals on the screen and lobby displays and signs, totaled 370 tons of paper in the waste paper salvage drive held recently.

Theatrical Groups to Aid Minorities of Europe

Representatives of screen, stage and radio met at a luncheon last week at the Hotel Astor, New York, to pledge support of their groups to the Emergency Committee to Save the Jewish People of Europe, which will hold a fund-raising rally at Madison Square Garden March 13. Alan Corelli of the Theatre Authority presided at the luncheon.

Dean Alfange, vice-chairman of the committee, outlined the background of the group's creation last July, and said that a resolution was in Congress for a committee to save Europe's remaining war-torn people. Al Rosen, manager of Loew's State theatre, New York, will head a showmen's group to obtain talent for the Garden rally, Mr. Corelli said.

Among those present at the luncheon were Nick John Matsoukas, Bob Shapiro, Harry Mayer, Zeb Epstein, Bill White, Ben Boyer, Charles Washburn, Charles McDonald, Max Wolf, Sol Pernick, Vincent Jacobi, Dave Driscoll, Tom Kelleher and others.

Scouts Approve "Aldrich" Film

Paramount's "Henry Aldrich, Boy Scout," current film of the series, has been named the official picture for National Boy Scout Week, February 8 to 14, with Scout heads planning to inform the 1,750,000 registered Boy Scouts and the 10,000,000 alumni of the picture. In connection with the official Scout week and the picture, local Scout Councils are planning to co-operate with theatres in promoting the picture, which was produced with the complete co-operation of the national Scout organization.

In a booklet printed and released by Scout headquarters, Leslie C. Stratton, national director of public relations, advises both Scouts and alumni to see the film, which "has national office approval." On the cover of the booklet are the two stars, Jimmy Lydon as Henry Aldrich, and Charlie Smith as Dizzy. Inside, there are stills and a synopsis.

More than 100 Boy Scouts of the Los Angeles area participated in the making of the picture, shot on location at Uplifters Ranch, Santa Monica, Cal. Eighty-four of the 100 Scouts taking a hand in the film worked before the cameras, appearing with the principals and the other boy actors.

The advertising and publicity department of Interstate Theatres of Texas has informed managers of a War Bond selling campaign in connection with the picture, with Scouts competing as Bond salesmen and a theatre party on the day of the engagement for the Troop making the best showing. The theatres also will advertise that the film is being shown as a tribute to National Boy Scout Week.

Legion Classifies Nine Films As Unobjectionable

Of nine pictures reviewed by the National Legion of Decency this week, six, "Arizona Whirlwind," "Beautiful But Broke," "Henry Aldrich, Boy Scout," "Nabonga," "Rationing" and "Westward Bound" were classified "A-I," unobjectionable for general patronage. The other three, "None Shall Escape," "Standing Room Only" and "Timber Queen" received an "A-II" classification, unobjectionable for adults.

Re-releases Set Record

Film Classics' releases, "Hara Kiri" and "The Young in Heart," shown in Brooklyn and Manhattan RKO theatres last week as a midweek show, were given extended playing time, surpassing the record set by "A Star Is Born" and "Made for Each Other," the first reissue program released by the company, it was announced.

WPB Eases Replacements For Theatres

The War Production Board last week in orders covering repair parts and vacuum tubes moved to make it easier for exhibitors to obtain replacements. The film division of the WPB under Harold Hopper also reported that war-time film manufacturing had increased 16 per cent.

Allen G. Smith, chief of the WPB Theatre Service Division, January 19 revised projection priority order L-325 to limit restrictions to complete sound heads, amplifying systems, arc and lamp house units. This will permit freer flow of parts. Theatres may continue to secure partial replacements from dealers without specific WPB approvals.

An AA-2 priority rating has been allocated to exhibitors who require vacuum tubes or other electronic equipment to continue operations, it was announced Friday by John Ebersson, head of the amusement section of the Office of Civilian Requirements.

Any exhibitor may use the new priority without special application to the WPB if his expenditures for repair materials during the year meet the ceiling imposed in 1942 by WPB order CMP-5.

Manufacture of raw film, still and motion picture, totaled 413,028,000 feet in the first nine months of 1943, the WPB reported. This is an increase of 16 per cent from 1941 levels.

In the first analysis of film supply since the war began the WPB indicated that although production by eight companies had risen the demands for the armed services, Allied nations and other essential consumers would prevent any early increase in the entertainment quota. On the other hand, no reduction in film quotas is predicted.

SAG Asks Dismissal Of Warner Action

The Screen Actors Guild filed a demurrer last week in Los Angeles to Warners' suit for \$500,000 damages and an injunction restraining application of the Guild's Rule 33 in the company's "Hollywood Canteen" production.

It asked the Superior Court to dismiss Warners' action on four specific grounds, namely, that "it failed to state in what manner SAG's Rule 33 is in conflict with the basic agreement; whether Warners actually offered employment to any actor in 'Hollywood Canteen,' the terms of such an offer, whether any actors were able or unwilling to accept such employment, or whether the rule prevented any actor from playing a part in the production; in what manner the application of Rule 33 constituted a 'boycott' of 'Hollywood Canteen' or how it 'terrorized Guild members,' and why Warners were unable to produce the picture using a large number of actors employed by the studio."

Fromkess Calls PRC Pictures Convention Feb. 11

Leon Fromkess, vice-president of PRC Pictures, announced that PRC will hold a national sales convention February 11-14, at the St. Moritz Hotel, New York, with franchise holders, branch managers and sales representatives from the United States and Canadian exchanges attending. Leo J. McCarthy will preside. Mr. Fromkess will report on expanded production activities and also outline the 1944-45 program.

Sudekum On Scout Board

Tony Sudekum, president of Crescent Amusement Company, Nashville, Tenn., has joined the executive board of the Nashville Area Council, Boy Scouts of America.

OF FIVE

PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	TENDER COMRADE		ESCAPE TO DANGER		ACTION IN ARABIA		PASSPORT TO ADVENTURE		THE CURSE OF THE CAT PEOPLE	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 2/14	2:00 P.M.	Mon. 2/14	3:45 P.M.	Tues. 2/15	2:00 P.M.	Tues. 2/15	3:30 P.M.	Wed. 2/16	10:30 A.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 2/14	8:15 P.M.	Mon. 2/14	10:00 P.M.	Tues. 2/15	8:15 P.M.	Tues. 2/15	9:45 P.M.	Wed. 2/16	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Detroit	Blumenthal Proj. Rm.	2310 Cass Ave.	—	—	Mon. 2/14	2:30 P.M.	Tues. 2/15	1:00 P.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	1:00 P.M.
Indianapolis	Paramount Proj. Rm.	116 W. Michigan St.	Mon. 2/14	1:00 P.M.	Mon. 2/14	2:45 P.M.	Tues. 2/15	1:00 P.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	1:00 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	—	—	—	—	Tues. 2/15	10:30 A.M.	—	—	Wed. 2/16	10:30 A.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
New York	RKO Projection Room	630 Ninth Ave.	—	—	—	—	Tues. 2/15	11:00 A.M.	—	—	Wed. 2/16	11:00 A.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 2/14	2:30 P.M.	Mon. 2/14	10:30 A.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 2/15	11:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	11:30 A.M.	Wed. 2/16	2:30 P.M.	Thur. 2/17	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	—	—	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Seattle	Jewel Box Proj. Rm.	2318 2nd Ave.	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 2/14	10:00 A.M.	Mon. 2/14	11:45 A.M.	Tues. 2/15	10:00 A.M.	Tues. 2/15	11:30 A.M.	Wed. 2/16	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave NW	Mon. 2/14	10:30 A.M.	Mon. 2/14	2:30 P.M.	Tues. 2/15	10:30 A.M.	Tues. 2/15	2:30 P.M.	Wed. 2/16	10:30 A.M.

Depinet Hopes For Extension Of Goetz Deal

Returning from the Coast studio Tuesday, Ned E. Depinet, RKO Radio Pictures president, called the trade press into his New York office Wednesday at noon, clarified certain aspects of the deal by which his company will release four pictures from International Pictures, told them of his impressions of forthcoming studio work, and of the pictures he has seen completed or near completion.

Speaking of the International deal, delivering "Casanova Brown," "Belle of the Yukon," "Once Off Guard," and "It's a Pleasure," Mr. Depinet said the present contract would run for one year, but that he hoped the association with William Goetz and Leo Spitz, International heads, would be longer.

In Hollywood, Mr. Depinet saw Samuel Goldwyn's "Up in Arms," and predicted that a new personality would hit the public with a "big wallop." That personality is Danny Kaye, the star of the picture, which, he said, has "Technicolor, music, girls—and is funny!"

Mr. Depinet also depicted a "wallop" in the new Walt Disney feature, "Three Caballeros," which will be delivered in late spring.

He also saw at the studio "Days of Glory," which, he noted has a cast new to the public and which, he promised, would be one of the "finest pictures RKO has ever done"; "Show Business," which stars Eddie Cantor, Joan Davis, George Murphy and others, and which he called a "riot of fun"; "Marine Raiders," "Action in Arabia," and "Seven Days Ashore."

The new Frank Sinatra picture will begin shooting in February, he said. Others to start that month will be "I Married the Navy," "Elizabeth Kenny," and "None But the Lonely Heart." In March, "The Gibson Girl" will begin, starring Ginger Rogers.

"Higher and Higher," the first Sinatra picture, Mr. Depinet said was doing "good—though not sensational"—business. Mr. Depinet thinks Mr. Sinatra and his opus have made a good showing compared with other "A" pictures.

Show Home Front Film Made for CDVO

"This Is Worth Fighting For," an 18-minute film depicting the activities of an average American family on the home front, has been completed under the sponsorship of the New York Civilian Defense Volunteer Office and was given its first showing Thursday at the Museum of Modern Art, New York. The picture, narrated by Lowell Thomas, may be obtained free of charge in either 16mm or 35mm size, through the CDVO Film Library for showing at Civilian Defense meetings.

Film on War Contribution Of Negro Is Ready

"Fighting Americans," all-Negro picture, produced by Toddy Pictures Company, has been completed. The film shows the Negro's part in the war effort, and was made in co-operation with the Government. The premiere was held at the Dunbar theatre, Washington, and will have its New York showing February 12 at the Orient theatre.

Plans Film for CIAA

Production of "University Town" for the Co-ordinator of Inter-American Affairs has been started by the Princeton Film Center, Princeton, N. J. The film, written by Carl Carmer and produced by Gordon Knox, will depict the wartime activities of an American college community for Latin American consumption.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 41—Story of the Scharnhorst. . . . Morgenthau launches Fourth War Loan drive. . . . Action in Pacific skies. . . . March of Dimes. . . . Love story in the Navy.

MOVIETONE NEWS—Vol. 26, No. 42—Allies launch new drive in push towards Rome. . . . Flying boat Mars spans Pacific. . . . Army's mightiest field guns. . . . Admiral Halsey speaks for boys in the Pacific. . . . The Chuquicamata mine in Chile. . . . Robert E. Hannegan new chairman of Democratic National Committee. . . . Ski-meet in Chicago. . . . Rodeo in Australia. . . . Lew Lehr newsette.

NEWS OF THE DAY—Vol. 15, No. 239—Cave dwellers in Italy. . . . Nation's dollars on march in War Loan campaign. . . . New York, Philadelphia, Washington—"A neighborly visit message from the boys." . . . Lighter side of the war. . . . Fast action marks golden gloves.

NEWS OF THE DAY—Vol. 15, No. 240—General Clark reports on war in Italy. . . . Democratic leaders call for fourth term for Roosevelt. . . . Mars, world's biggest plane, on war duty for U. S. Navy. . . . Miniature maneuvers. . . . Axis smashers in action. . . . Lighter side of the news.

PARAMOUNT NEWS—No. 42—Leap year romance in full bloom. . . . Fredric March's home front message. . . . General "Monty" home for invasion. . . . Italy—aftermath of war. . . . First flour in Italy. . . . Fifth Army soldiers give food to Italian kids. . . . America announces jet plane.

PARAMOUNT NEWS—No. 43—Canada ski thrillers. . . . last mile for Murder, Inc. . . . Mars hops off. . . . Democratic party asks fourth term. . . . Army blood prolongs baby's life.

RKO PATHE NEWS—Vol. 15, No. 44—Italian civilians get new start. . . . Fredric March tells of war tour. . . . Marine ace missing in action. . . . Yanks go to Salisbury Cathedral. . . . Polish boundary question faces Allied world.

RKO PATHE NEWS—Vol. 15, No. 45—Mars flies to Pacific. . . . Fifth Army oil line runs to front. . . . Civilians buy jeeps for farm use. . . . Cleave huge Liberator diamond. . . . Top food producer. . . . Canadians win bloody battle for Ortona.

UNIVERSAL NEWSREEL—Vol. 17, No. 261—Fourth War Loan drive opens. . . . Advancing through Italy. . . . Major Boyington, air ace. . . . U.S.S. Duluth launched. . . . General Arnold honored. . . . Troops visit Salisbury Cathedral in England. . . . Love rigged up.

UNIVERSAL NEWSREEL—Vol. 17, No. 262—Canadian triumph at Ortona. . . . Mars goes across Pacific. . . . Splitting diamonds. . . . Clark gives medal to hero. . . . Food tokens soon in use. . . . Piping oil in Italy. . . . Skiis in Chicago park. . . . Sub busters, ten below zero.

ALL AMERICAN NEWS—Vol. 2, No. 66—Seabees build and defend. . . . Martin A. Martin urges all-out effort. . . . Richmond makes the boys welcome. . . . Negroes New York assistant district attorneys. . . . Chandler Owen discusses amphibious attack.

Catholic Guild Gives Ambulance to Army

The Catholic Actors Guild of America last week presented a field ambulance to the Army in a ceremony at the Hotel Astor, New York. The "Vehicle of Mercy" was officially turned over to the armed forces by Gene Buck, president of the Guild, who was present with members of the clergy, theatre and officers of the Second Service Command. The ambulance was purchased by funds raised at an entertainment and dance which the Guild held last November.

Grierson Resigns Canadian War Information Post

Premier W. L. M. King of Canada announced recently the resignation of John Grierson as general manager of the Wartime Information Board. Mr. Grierson, however, will continue as manager of the National Film Board. It was reported that he would become general manager of the Canadian Broadcasting Corporation, but no mention was made by Mr. King of the radio appointment.

Fire Destroys Theatre

The Cover theatre, Ft. Morgan, Colo., caught fire last week, with damage estimated at \$50,000.

Basic Labor Pact To Be Studied in New York March 6

Annual negotiations on the studio basic labor pact will occur in New York beginning March 6 between executives of the six international unions who are signatories and representatives of the studios.

The negotiations will survey wages, hours and working conditions. The date was agreed upon last week after conferences between Pat Casey, producers' labor representative, and Richard Walsh, president of the International Alliance of Theatrical Stage Employees.

It is expected virtually every union will ask for wage increases. The unions also are expected to ask that such increases be retroactive to last October, because the negotiations were to have occurred at that time.

In New York, last week, unionization of staffs of 600-odd theatres apparently has been quietly abandoned, a survey shows. The present hurried and large turnover of workers is understood to be the reason. The unions contesting for representation of such employees have been the IATSE's Local B-171, the AFL's Theater and Amusement Service Employees Local 54, and the Motion Picture Theatre Managers and Employees Union.

The War Manpower Commission has designated Chicago as a "No. 1 critical labor shortage area."

Walter Hackett, 67, Was Noted Playwright

Walter Hackett, 67, playwright, best known for "The White Sister," died in New York January 20 after a brief illness. Mr. Hackett was his own producer and stage director. Most of his plays were produced in London. Born in Oakland, Cal., he was the author of "The Invader," "Paying the Price," "The Regeneration," and among his last productions were "Road House," "Espionage," "London After Dark" and "Toss of a Coin." Mr. Hackett was manager of the Duke of York theatre, London, in 1930 and also opened the Whitehall theatre. He belonged to the Garrick Club of London and formerly lived at Stratton House, Piccadilly.

Arthur Edward Johnstone, Music Specialist

Arthur Edward Johnstone, musician and composer, died at the Wilkes-Barre, Pa., Hospital Sunday night. He was 83, and had been ill a short time.

A photographer also, Mr. Johnstone was associated with the Biograph Company in the early days of making pictures under artificial light.

He was born in London, and began studying music at six. With the late Thomas A. Edison, he helped make musical recordings, and he later taught music composition and appreciation at Cornell, Washington University, and Teachers College, St. Louis. He was also a conductor.

A son, Jack, of Greenwich, Conn., survives.

"War Department Report" Is Screened by Army

The Army is continuing to use theatres for off-time exhibitions of its film on production, "War Department Report." It was shown in New York Friday morning at Loew's Ziegfeld theatre to an audience of industrial, labor, military and civic organization leaders invited there by Brigadier General R. K. Robertson. The film also was exhibited Monday evening over television station W6XAO in Los Angeles and is scheduled for exhibition over other television outlets.



PIN-UP FIGURE!

Amusement advertising carried by the Chicago Herald-American in 1943 totalled over ONE MILLION LINES!

Chicago **HERALD-AMERICAN**
EVENING and SUNDAY

★ *Nationally Represented by*
HEARST ADVERTISING SERVICE

// WHAT THE PICTURE DID FOR ME //

Columbia

FIRST COMES COURAGE: Merle Oberon, Brian Aherne—This was a good picture, but somehow no business. The stars are not very popular here. Played Wednesday, Thursday, Jan. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HEAT'S ON, THE: Mae West, William Gaxton—Mae West is the drawing card, but hasn't got "It" like in the old days. The show itself was a little disappointing. Hazel Scott really "goes to town" in this one.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn. General patronage.

MEET THE STEWARTS: Frances Dee, William Holden—A real nice bit of family entertainment with general satisfaction even at the box office. Played Sunday, Jan. 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Metro-Goldwyn-Mayer

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Just a fair offering. While it will, no doubt, please the young folks, it will prove boring to the older folks. Many walkouts. These "hot" music pictures are keeping the people away in droves. How about a good old gangster picture for a change, or have we got to keep on with the war-underground-hot music cycle till we have no business left.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

I DOOD IT: Red Skelton, Eleanor Powell—This seemed to please the crowd immensely and business was good.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Decidedly from an entertainment point of view a weak lower half of a double bill. The opinion of my patrons was divided on the entertainment value of this product. Personally I was disappointed as the title would denote an airplane picture. Would not recommend this for small town audience entertainment. Played Thursday, Jan. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Very good picture. They all seem to like Wallace Beery, who does some good acting. Business fair. Played Thursday, Friday, Jan. 13, 14.—National Theatre, Bridgeport, Tex. Small town patronage.

Paramount

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—Good, but too creepy for the kids. This series has a large following here among the children and I question the wisdom of using the "horror technique" in such a situation.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

LET'S FACE IT: Bob Hope, Betty Hutton—Good show and good business. One of the funniest Bob has made. Everyone was pleased. Played Wednesday, Thursday, Jan. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC Pictures

TRAIL OF TERROR: Dave O'Brien, Jim Newill—Series not well liked. Needs strong support.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

Republic

HOOSIER HOLIDAY: Dale Evans, George Byron—A dandy little picture that I played on Sunday and Monday. Not a complaint. It was full of corn, good singing and dancing that will fit in for these days in any small town.—Jim Haney, Milan Theatre, Milan, Ind.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Probably the best picture Republic has ever made and business was good. However, the customers laughed at the scenery, which was supposed to be

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

typical of Oklahoma. Heard the picture was made in Utah. Played Sunday, Monday, Jan. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Hats off to Republic. They came through with as finely produced and finished an outdoor picture as I have ever seen. Nothing better from any company. Sold to me on a "live and let live" basis, which left me with a very satisfied box office. By all means give this your best "A" running time.—Parkway Theatre, Bridgeport, Conn. General patronage.

OH, MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—This is a load of corn, but it pleased the plowboys on Friday and Saturday. Business was good. Played Jan. 7, 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUMBLING TUMBLEWEEDS: Gene Autry—This is the first Autry reissue which failed to please. Autry acted like an amateur and his makeup was a mess. Played Friday, Saturday, Jan. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

ADVENTURES OF A ROOKIE: Wally Brown, Alan Carney—The crowd rocked in their seats over this program picture; many are still talking about it. Much favorable comment. Played Friday, Saturday, Jan. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BEHIND THE RISING SUN: Tom Neal, Margo—Played this one late and business was extremely poor; so was the picture.—Jim Haney, Milan Theatre, Milan, Ind.

BEHIND THE RISING SUN: Tom Neal, Margo—Good enough picture which did miserable business. The trailer, containing shots of the few brutal episodes, frightened away most of the regular patrons. This I know for a fact. The few who ventured out remarked that it was not nearly as bad as the trailer indicated. My advice is to miss out on the trailer if you can't ditch the feature.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

BEHIND THE RISING SUN: Tom Neal, Margo—This picture proved to be a big surprise; we did extra well with it. In Chatham, where I live, it didn't click, but in the small town it was a natural. Played Monday, Tuesday, Jan. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

BOMBARDIER: Pat O'Brien, Randolph Scott—Midweek business was a little above normal. One ten-year-old remarked, "Don't they know Japan was bombed from a carrier?" Played Wednesday, Thursday, Jan. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—This has the record of the lowest Sunday, Monday draw to date. Our local newspaper picked the day I played it to tell the public that it was the biggest bore in pictures. You will agree with them.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

GILDERSLEEVE'S BAD DAY: Harold Peary, Jane Darwell—This is very good, at least, for a small town. It should bring out some laughs.—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

LEOPARD MAN, THE: Dennis O'Keefe, Margo—The first horror film to flop at my box office. Much better than "Cat People."—Ralph Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

SO THIS IS WASHINGTON: Lum and Abner—Business just average on this, although the radio fans who came seemed pleased. The two radio stars tried hard to be actors. Played Wednesday, Thursday, Jan. 5, 6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CHETNIKS: Philip Dorn, Virginia Gilmore—Very farfetched, although action enough for most. Nothing much wrong with the picture except the title.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

CLAUDIA: Dorothy McGuire, Robert Young—This was one of the most refreshing pictures that I have ever played. Liked by everyone that came. Nice business Sunday and Monday.—Jim Haney, Milan Theatre, Milan, Ind.

CRASH DIVE: Tyrone Power, Anne Baxter—Good picture, fair business, weather bad. My patrons seem to like Tyrone Power. Played Saturday-Monday, Jan. 1-3.—National Theatre, Bridgeport, Tex. Small town patronage.

JUST OFF BROADWAY: Lloyd Nolan, Marjorie Weaver—Played this with a Western on the weekend. Business good. Played Friday, Saturday, Jan. 14, 15.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

QUIET PLEASE, MURDER: George Sanders, Gail Patrick—There was never a dull moment during the entire picture. It went over fairly well on the weak end of a double bill. Weather too cold for any business. Played Friday, Saturday, Jan. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

QUIET PLEASE, MURDER: Gail Patrick, George Sanders—Quite a good little dueler with Sanders, as usual, acting superbly.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Fine musical show in Technicolor. Business was way above average. Give us more like this. Played Sunday, Monday, Jan. 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

COLT COMRADES: William Boyd—Bill Boyd is quite the man of the hour for weekend business with us. Everybody likes "Hoppy." Played Friday, Saturday, Jan. 7, 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—Nice program picture that did fair mid-week business. Played Wednesday, Thursday, Jan. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MR. BIG: Gloria Jean, Donald O'Connor—A lovely picture for young folks. Didn't do the business we hoped to do. This boy O'Connor should go places. Played Monday, Tuesday, Jan. 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

STRANGE DEATH OF ADOLF HITLER: Ludwig Donath, Gale Sondergaard—This was really different. The acting of all the leading characters was good. The part of Hitler's double was handled with so much restraint that even the kids forgot to boo. Played Friday, Saturday, Jan. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—This was a very good picture and held the interest of the audience throughout. Business was good even though war pictures are

(Continued on opposite page)

(Continued from opposite page)

not so popular any more. The work of Bogart and Massey was outstanding, with every member of the cast deserving special commendation. Played Sunday, Monday, Jan. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ACTION IN THE NORTH ATLANTIC: Raymond Massey, Humphrey Bogart—A good picture, but no business.—Jim Haney, Milan Theatre, Milan, Ind.

ADVENTURE IN IRAQ: John Loder, Ruth Ford—Not much of a picture and no star power. They wouldn't come in to look at it even on Bargain Night. Didn't get film rental. Played Tuesday, Jan. 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—A very fine picture, but the crowds stayed away. Bette Davis is not for the small towns. Could have done three times more business with a Western.—Jim Haney, Milan Theatre, Milan, Ind.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—Very good, magnificently acted and engrossing enough to hold the attention of all except the kids. Business above average.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Canada. Rural patronage.

Short Features

Columbia

COMMUNITY SING NO. 8: Community Sing—These are very popular here. Give us more.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HIGHER THAN A KITE: All Star Comedies—This one was just what the public wanted to forget their troubles. I never fail on a Stogie comedy. They're tops.—Bruce K. Young, Ritz Theatre, Dyersburg, Tenn.

Metro-Goldwyn-Mayer

SCRAP HAPPY: Pete Smith Specialties—Not up to the usual Pete Smith reel as this was practically government propaganda. These reels can be obtained rental free.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

Paramount

G. I. FUN: Sportlights—Good sport reel showing what a soldier does while on leave.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GOOD NIGHT, RUSTY: Madcap Models—Another good Puppetoon in color from George Pal.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

FALL OUT, FALL IN: Walt Disney Cartoons—Real good subject that helped our program.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RADIO RUNAROUND: Leon Errol—One of Mr. Errol's best comedies and it hit a pleasing note here. He plays a dual role in this one and puts them over well.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RHYTHM ON THE RAMPAGE: Headliner Revivals—Musicals have appeal to young folks. Brought a lot of favorable comment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

United Artists

DON'T HOOK NOW: Special—Played this up as a featurette. Did nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Universal

CHOO CHOO SWING: Musicals—Count Basie was right in the groove.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DANCING ON THE STARS: Musicals—A nice musical that was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MR. CHIMP RAISES CAIN: Variety Views—Good one-reel monkey comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WHAT ARE WE FIGHTING FOR: Victory Featurettes—Best war short made.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Vitaphone

CHILDHOOD DAYS: Melody Master Bands—An excellent musical reel of a child's orchestra. One of

SHORT PRODUCT
PLAYING BROADWAY

Week of January 24

ASTOR

The Helicopter 20th Cent.-Fox
Feature: Lifeboat 20th Cent.-Fox

CAPITOL

My Tomato MGM
Feature: A Guy Named Joe... MGM

CRITERION

Baby Puss MGM
No Exceptions 20th Cent.-Fox
Feature: His Butler's Sister... Universal

GLOBE

Inki and the Minah Bird... Vitaphone
Desert Playground Vitaphone
Feature: Where Are Your Children?..... Monogram

HOLLYWOOD

Inside the Clouds..... Vitaphone
Puss 'n' Booty..... Vitaphone
Voice That Thrilled the World... Vitaphone
Feature: Desert Song..... Warner Bros.

PARAMOUNT

Ozark Sportsmen Paramount
Feature: The Miracle of Morgan's Creek Paramount

RIALTO

Cage Door Canteen..... Paramount
Her Honor the Mare..... Paramount
Vanishing Private RKO Radio
Feature: Spider Woman..... Universal

ROXY

A Volcano Is Born..... 20th Cent.-Fox
The Hopeful Donkey..... 20th Cent.-Fox
Feature: The Lodger..... 20th Cent.-Fox

STRAND

Little Red Riding Rabbit... Vitaphone
Feature: Destination Tokyo... Warner Bros.

the best.—A. L. Dove, Bengough Theatre, Bengough Sask., Canada.

CORNY CONCERTO: Merrie Melodies Cartoons—High class music with Bugs Bunny, Porky Pig and Daffy Duck.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GUN TO GUN: Santa Fe Trail Westerns—Good two-reel Western drama. Plenty of action.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HUNTING THE DEVIL CAT: Vitaphone Varieties—Howard Hill, world champion archer, hunts wild cats in this one-reel thriller.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TASK FORCE: Technicolor Specials—Very good two-reel subject in Technicolor showing our boys and the invasion barges.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

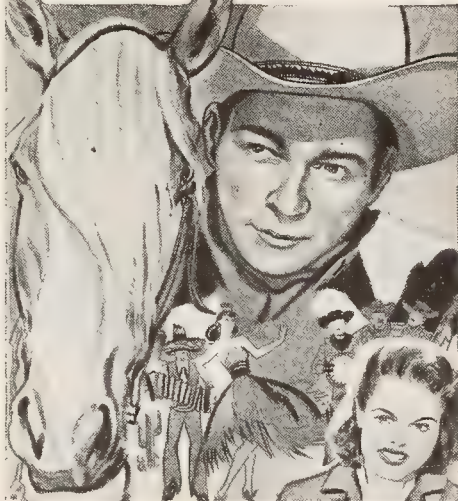
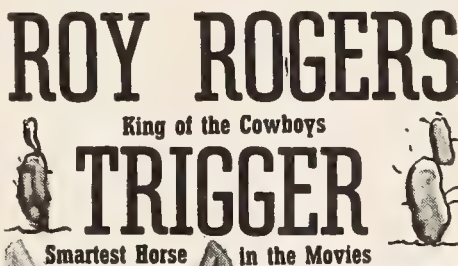
VAUDEVILLE DAYS: Broadway Brevities—Just what the doctor ordered.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Morris Joins United Artists

Claud Morris, exploitation and publicity man, last week joined United Artists as publicity representative in the mid-western division with headquarters in the Chicago exchange. Morris will work under the home office supervision of Paul N. Lazarus, Jr., advertising and publicity director, and in Chicago under Rud Lohrenz, district manager.

"Vampire" Opens in New York

"The Return of the Vampire," Columbia film featuring Bela Lugosi, Frieda Inescort, Nina Foch, Miles Mander, Roland Varno and Matt Willis, opened Friday in New York at the Rialto theatre.



Advertising Rate In Newspapers Shows Increase

In spite of freezing and limiting circulations, newspaper advertising per agate line has become more costly to advertisers throughout the nation. In a survey made by Standard Rate and Data Service, it was indicated half of the 26 newspapers in the nation's five largest cities, New York, Chicago, Philadelphia, Detroit and Los Angeles, had raised their advertising rates in the past year, and that 123 daily papers, all in cities of over 100,000 population, covered by the survey, showed a general increase in rates.

The increase in rates has accompanied a great upswing in volume. The Bureau of Advertising in a survey found that in 52 key cities during the first 11 months of 1943 national advertising amounted to 255,737,439 lines, a gain of 26.8 per cent over 1942, with the local advertising figure coming to 687,403,507, a gain of 2.9 per cent.

Cost rises were comparable. In the 123 cities covered in the Standard Rate and Data Service survey, it was found that between November 1, 1942, and November 1, 1943, the total cost of advertising rose 2.00004 per cent in the general field to \$31.2921, while local rates in the same papers brought costs to \$21.2713, an increase of 1.456 per cent over 1942 rates.

The rise in both cost and volume has come in the face of a paper shortage, with newspapers serving the largest reading public in history, and with 23 per cent less paper than was available to them in 1941. As a result, space for advertising is limited and publishers are obliged to get higher rates for the space available. In the past decade sales of newspapers rose from 35.1 million to an estimated 44 million.

Television Groups Hold Session in New York

Directors of the newly formed Television-Broadcasters Association were to hold the first meeting in New York January 29, O. B. Hanson, chief engineer of the National Broadcasting Company, announced.

The board will elect officers and define policy, Mr. Hanson reported exceptional enthusiasm and unanimity among the 18 television interests who formed the Association in Chicago last week.

The American Television Society, meeting in New York Tuesday heard addresses on post-war television by Paul Raibourn, Paramount executive in charge of television, and Norman D. Waters, ATS president. Mr. Raibourn predicted television would develop rapidly into international importance.

Warners Set Up Educational Unit

Creation of an Educational Bureau to supply schools, colleges and libraries with discussion material on Warner Brothers releases has been announced by Mort Blumenstock, in charge of advertising and publicity in the east. Charles Steinberg, formerly educational director of the Book-of-the-Month Club, will be in charge of the activity.

Now in preparation is a series of aids dealing with the forthcoming release of "The Adventures of Mark Twain," including a pictorial map of the America of Mark Twain's period, a teaching guide to the film, bulletin posters on Twain and his works, and other printed matter to help discussions of the film by schoolroom classes, book clubs, library groups and other units in the educational field.

Monogram Sets Releasing Deals In Latin America

Six new Latin American distribution agencies have been acquired by Monogram Pictures in recently completed deals, the home office in New York announced this week.

Monogram products will be offered to South and Central American exhibitors in a specially selected "Latin American Package," it was announced. The company has combined 18 of its best current productions into a 1943-44 package specially tailored for Latin American film demands. Although other Monogram pictures will be available through its agents, the company will stress this selected product.

The new Monogram agents are: Venezuela, Joaquin Martin, president, International Films, C. A.; Colombia, Condor Films, Bogota; Ecuador, Francis W. Coleman; Cuba, Orbe Films, Havana; Argentine, Zdenko Bruck, Buenos Aires, and Uruguay and Paraguay, Central Films, in Montevideo.

A special exploitation campaign has been launched in Latin America for the company's release, "Women in Bondage." Monogram has dubbed in an off-screen Spanish narration and increased print orders to provide for air express delivery for simultaneous release in key cities. It is also distributing a 15-minute Spanish radio dramatization.

Ridnick of N. S. S. Inducted

Cecil Ridnick of the National Screen Service Boston exchange was honored at a dinner last week at the Hotel Bradford in Boston before leaving for service in the Army.

NOTICE OF TRADE SHOWINGS

20th
CENTURY-FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

February 2nd—"JANE EYRE"—2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway

ATLANTA, 197 Walton St., N. W.

BOSTON, 105 Broadway

BUFFALO, 290 Franklin Street

CHARLOTTE, 308 South Church Street

CHICAGO, 1260 South Wabash Avenue

CINCINNATI, 1638 Central Parkway

CLEVELAND, 2219 Payne Avenue

DALLAS, 1801 Wood Street

DENVER, 2101 Champa Street

DES MOINES, 1300 High Street *

DETROIT, 2211 Cass Avenue

INDIANAPOLIS, 326 North Illinois Street

KANSAS CITY, 1720 Wyandotte Street

LOS ANGELES, 2019 South Vermont Ave.

MEMPHIS, 151 Vance Avenue

MILWAUKEE, 1016 North 8th Street

MINNEAPOLIS, 1015 Currie Avenue, N.

NEW HAVEN, 40 Whiting Street

NEW ORLEANS, 200 South Liberty Street

NEW YORK CITY, 345 West 44th Street

OKLAHOMA CITY, 10 North Lee Avenue

OMAHA, 1502 Davenport Street

PHILADELPHIA, 302 North 13th Street

PITTSBURGH, 1715 Boulevard of Allies

PORTLAND, Star Film Exchange
925 N.W. 19th St.

ST. LOUIS, Srenco Screening Room
3143 Olive St.

SALT LAKE CITY, 216 East 1st South Street

SAN FRANCISCO, 245 Hyde Street

SEATTLE, 2421 Second Avenue

WASHINGTON, 932 N. J. Ave., N. W.

*At DES MOINES only "JANE EYRE" 12:45 P.M.



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Merited Recognition

Last week, in Chicago, Jack Kirsch, president of the Allied Theatres of Illinois, remarked that it was a good idea to have luncheons and meetings of theatre managers, instead of just exhibitor-owners, when planning campaigns for drives.

He concluded by observing that the manager performs major duties in the drives and that he (the manager) is always ready to exert himself to the utmost to put these things over.

Last Friday, Mr. Nicholas Schenck, chairman of the March of Dimes Drive, tendered a breakfast get-together for some 600 theatre managers at the Hotel Astor in New York. The purpose of the gathering was to launch the opening of the drive for the Infantile Paralysis Fund.

The highlight of the meeting was a demonstration of the Sister Kenny method of treatment for the dread polio, with little Carl, a victim of the disease, as the patient.

Carl's cherubic face and winning smile melted the hearts and brought lumps to the throats of those assembled. An indelible impression was created in the minds of all those present.

A good share of that impression must surely be lost in the attempted transition of such information to others. The fact is that second-hand information, or information that is handed along from executive to subordinate, usually loses a portion of the enthusiasm and import that motivates the leaders in a project. This time 600 saw for themselves.

Mr. Schenck expressed the hope that every theatre would exceed its last year mark. More than likely, those who were present determined to double previous collections.

We hope that in all future drives the chairmen and executive committees will follow the sound advice of Mr. Kirsch and the inspired action of Mr. Schenck and permit the boys who are on the firing line to get first hand information and some of the limelight.

△ △ △

Tops in any Competition

Paramount recently staged a competition to select the best selling campaigns employed by managers in exploiting the local engagements of "So Proudly We Hail".

Lige Brien, manager of the Kenyon theatre, Pittsburgh, who

has since been transferred to the bigger Enright theatre, won first prize in the contest, a \$500 War Bond.

Second honors and \$350 in War Bonds were awarded to Harry Botwick of the State, Portland, Maine.

Both Lige and Harry are contributors to the Round Table pages, and Lige has won honors in the Quigley Awards on several occasions.

The competitive spirit of promotional activities stimulated by the Quigley Awards has never been in greater evidence. Nor does it manifest itself more conclusively when the two highest honors in Paramount's enterprise are won by members of the Round Table.

△ △ △

Pleasantry Costs Nothing

In these troubled times when most managers are burdened with unskilled employees who are indifferent to the peculiar problems associated with good theatre operation and the necessity for extra courtesy in their contact with the public, it is heartening to note that recognition and appreciation is still forthcoming whenever merited.

Marlowe Conner of the Capitol, in Madison, Wis., forwards a recent editorial article published in the *Wisconsin State Journal*. The story is certainly unusual, considering the number of impolite and frequently downright rude persons one comes in contact with almost daily.

As a weekly sermon, recently, a local minister selected for his topic: "Courtesy in Business". The clergyman illustrated his talk by singling out, for special commendation, one Evan M. Hughes, who has been employed at the Capitol theatre as doorman, and nominated Mr. Hughes as the most courteous person in the city.

The editor of the *State Journal* seconded the nomination and also was highly complimentary in mentioning Hughes' cheerfulness and pleasantness with every patron of the theatre.

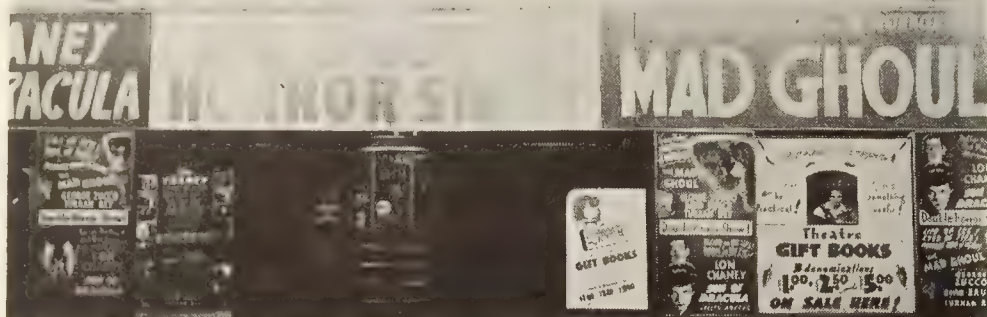
Both the press and the clergy agreed that Hughes' friendly greetings made people feel better and attracted extra business to the theatre. The editorial concluded:

"As a matter of fact, Hughes does not have too much to be happy about. You see, his son was on Bataan and is now a prisoner of the Japs."

—CHESTER FRIEDMAN

LOBBY PROMOTIONS

LET'S END THE WAR SOONER BUY WAR BONDS NOW
 ATTRACTIONS "THE MAD GHOUL" AND "THE SON OF DRACULA"



Another Louie Charninsky front, at the Rialto theatre, Dallas, Tex. Note the special box office Lou built to promote Gift Book sales.



A miniature stage setting enhanced this display for "Heavenly Body" at Loew's Poli, Hartford, Conn. Manager Lou Cohen made the layout.



At the Palace, in Memphis, manager Cecil Vogel tied "The Gang's All Here" to current Bond drive in this attractive window display.

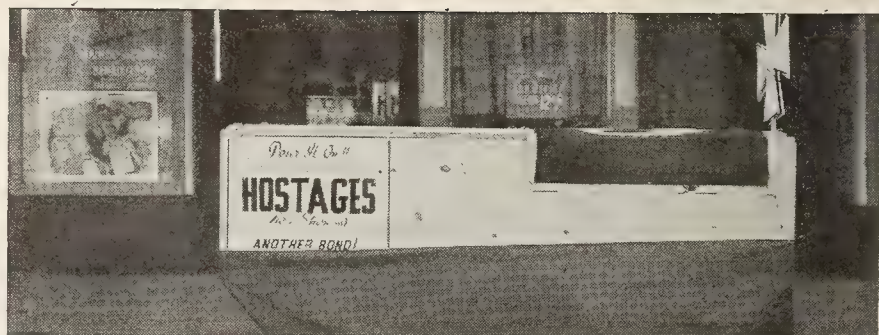


Photo by H. Campbell

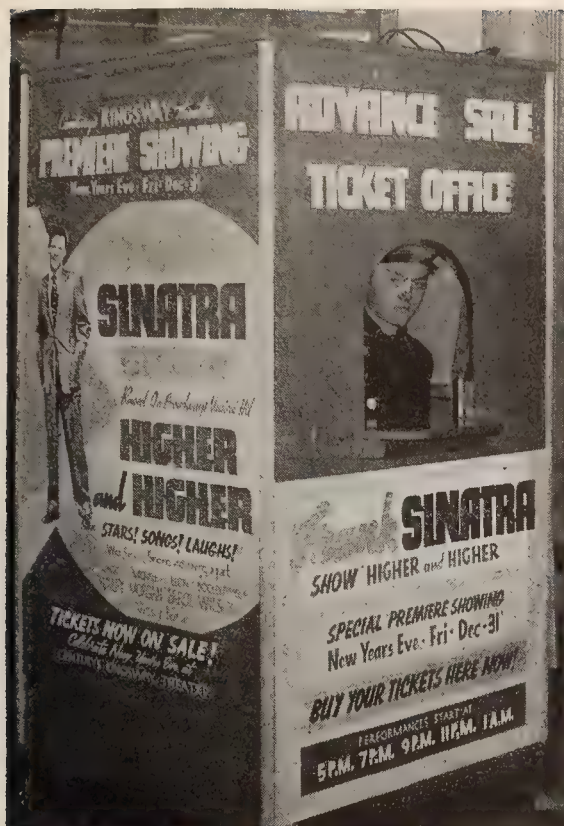
Les Pollock set this attractive reminder that "Lassie" was coming to Loew's, Rochester, N. Y., where every patron saw it as they entered.



In Buenos Aires, Argentina, attention was focused on "Crash Dive" for its engagement at the Gran Rex theatre with this replica of a submarine and lifesize cutout of Tyrone Power. Exhibit was unveiled by Naval officers.

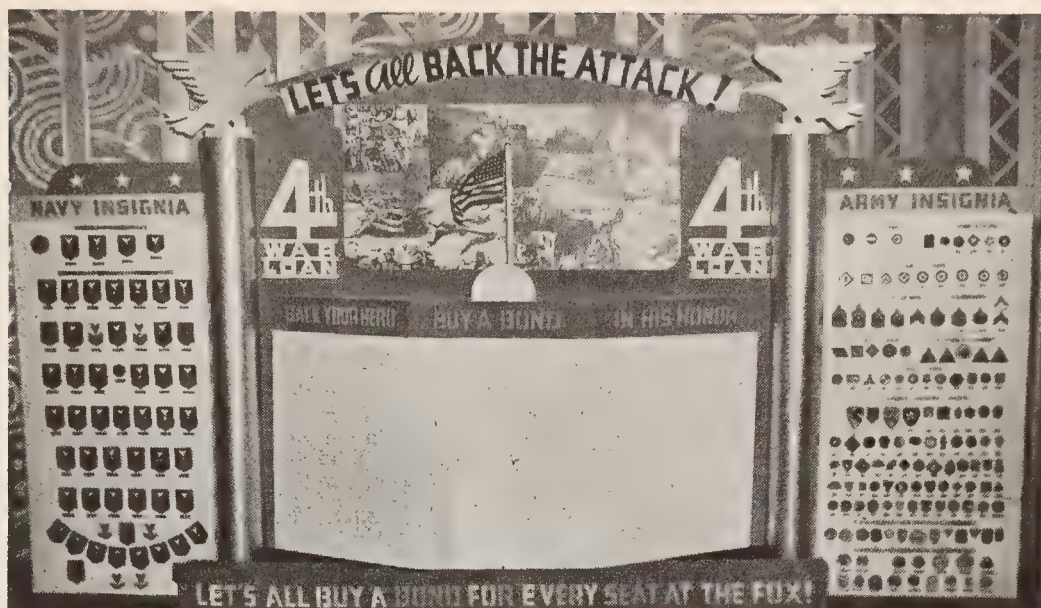


Bill Eagen, manager of the Princess, Sioux City, borrowed a coffin for this effective sidewalk ballyhoo on "Hostages".



By Robert R. Morris, P.S.A.

Manager Mike Nicholas, of Century's Kingsway, Brooklyn, set up an advance sale ticket office for seats to New Year's Eve premiere of "Higher and Higher".



A seating plan, with allowance for names of servicemen to be honored by Bond purchasers, has been erected in the lobby of the Fox theatre, Hackensack, N. J., by manager Clement D. Krepps.



Frank La Falce, advertising manager, Warners', Washington, prepared this salvage display to plug "Destination Tokyo" at the Earle.



H. Campbell Photos

F. Anderson, manager of the Century, Rochester, N. Y., secured the cooperation of Marine heroes and the American Legion for stage ceremonies in conjunction with the opening of "Guadalcanal Diary".

Noah Schechter, publicist, RKO theatres, Cincinnati, had Army troops aiding local scrap drive collection to exploit "Destination Tokyo".



Red King, publicity director for RKO in Boston, arranged this window display plugging the stage attraction at the RKO Boston.



Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"WOMEN IN BONDAGE"

An extensive newspaper and radio campaign was prepared and executed by manager Gene Kilburg for the world premiere of "Women in Bondage" at the Palace theatre, Milwaukee. A considerable amount of publicity was obtained for the picture through the personal appearance of the late H. B. Warner, Gertrude Michael and Rita Quigley, stars of the attraction.

Kilburg's campaign opened with underlines in the regular theatre ads two weeks in advance. Beginning five days in advance of the opening with 100 line display ads, space was increased daily to 600 lines on the day before opening and opening day.

Three daily announcements were used on radio stations WTMJ and WISN. Five announcements were used daily on WEMP. Additional plugs were obtained on WTMJ from station sponsored programs.

State-wide Radio Hookup Introduces Stars

A state-wide hook-up was arranged over the Wisconsin network the day before opening, featuring the stars and producer of the picture on a 15 minute program. The Wisconsin network gave the special program five advance announcements, gratis.

The *Journal* and the *Sentinel* gave the premiere complete news coverage with photos of the stars arriving in town and devoted columns of news space to art and stories on the picture.

On Sunday before opening a special screening was arranged for German refugees which was covered by a staff reporter for the *Journal*. A cocktail party was arranged at the leading Milwaukee hotel where the stars met the press and radio representatives.

Permission was obtained to hang a street banner measuring 50 feet in width across

WORLD PREMIERE

with the STARS IN PERSON!
ON THE STAGE
GERTRUDE MICHAEL • RITA QUIGLEY
H. B. WARNER

**THE STATE WILL TELL YOU
WHO TO LOVE!**

—AND FOR THOSE WHO
DARE TO DISOBEY, THE
PUNISHMENT IS—

STERILIZATION!

THE STORY OF
HITLER'S WOMEN!

"WOMEN IN BONDAGE"

WITH
GERTRUDE MICHAEL • H. B. WARNER
RITA QUIGLEY • NANCY KELLY
ALAN BAXTER • GAIL PATRICK

Palace TOMORROW!

STARTING AT 6:30 P. M. • DOORS OPEN AT 6:00 P. M.

the main thoroughfare advertising the premiere. A streamer sign was built across the theatre front with side panels displaying 30 by 40 enlargements and punch copy from the picture. Outer doors were painted red with swastikas in the center panels. Streamer pennants were hung from the roof and fastened to the outer edges of the marquee. Flood lights illuminated the theatre front at night.

Three ten-foot circles were painted on the

*Its Naked Truth
will Shock You!*

"WOMEN IN BONDAGE"
The Story of
HITLER'S WOMEN!

WORLD PREMIERE WITH THE STARS
IN PERSON!
PALACE • THURSDAY

Two of the display ads used to announce the world premiere of "Women In Bondage" at the Palace theatre, in Milwaukee. Stress was placed on the highly "sensational" angle of the story plot in all media of advertising. Above, one of the advance teaser ads; left, a huge three-column announcement, measuring almost 600 lines, was run the day before opening.

sidewalk in front of the entrance with swastikas filled in reversed blocks.

As an advance plug, the entire lobby of the theatre was converted into a Nazi Art Museum with large blowups adorning all available wall space. For the premiere performance, all employees of the theatre were dressed in appropriate costumes. The men wore uniforms of Nazi Storm Troopers and the women employees were decked out in dark skirts, white blouses and ties and affected pigtailed.

In the center of the foyer a live model dressed in torn and disheveled Nazi maedchen uniform reclined upon a platform over which was a ten-foot high banner with swastika captioned, "She has served the Reich!"

Wacs and Waves Appear At Premiere Ceremonies

Additional exploitation on the attraction included a barbed wire enclosure resembling a concentration camp, with girl prisoners and a guard; posting of 25 twenty-four sheets and copy welcoming the stars to the premiere which was carried on the marquees of two leading hotels in the city.

On the night of the premiere, the stars were introduced to the audience from the stage as part of the ceremonies which were climaxed with a finale in which uniformed members of the Waves and Wacs participated. The backdrop for the finale was a huge picture of Miss Liberty with the principals and the audience joining in singing "God Bless America."



Street ballyhoo for the world premiere of "Women In Bondage" took the form of a concentration camp, which was erected at a busy street corner.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiters about the selling points and special merit of these pictures.]

THE NORTH STAR (RKO Radio): Newspaper publicity should not be too difficult to promote because of the fact that the general public has been awakened to the heroic struggle Soviet Russia has been making against the Nazis and because of their unprecedented counterattack, still going on. You might be able to arrange a contest in the form of a quiz with the paper publishing maps of Russia with names of cities and rivers omitted, with free guest tickets for readers who can properly locate specific points. A radio quiz might go well, with questions pertinent to important dates and places in connection with invasion of Russia and the present retreat of the Nazis. Ira Gershwin composed a number of songs which are heard in the picture, which have been published by Chappell & Co. Radio and music shop promotions are therefore in order. The song hits are: "No Village Like Mine", "Younger Generation" and "Song of the Guerrillas". Try a coloring contest in your local schools, with free guest tickets to the winners. Dress the doorman and cashier in Russian peasant costume as an advance plug. Tie in with the American-Russian organizations and try to arrange for a costume pageant or balalaika band on the stage. Use the old telescope device at an important street corner, bannered "Free look at the North Star". When passersby look into the telescope, your theatre name and dates should be visible. Another good street ballyhoo might be arranged with a

horse and cart, properly placarded, with the driver in costume and perhaps a young lady in peasant dress to lend atmosphere.

NONE SHALL ESCAPE (Columbia): This picture has as its theme the punishment destined for those guilty of war crimes and, by its very timeliness and the recent trial of apprehended Nazis in Russia, can lead to some excellent newspaper cooperation. A contest is suggested for readers, with prizes for those submitting the best letters on the form of punishment that should be meted out to war criminals. News commentators might also be open for similar promotions on radio broadcasts. Try to arrange a round table discussion on the local radio station, with the topic: "How shall the Axis war criminals be punished?" Go after the foreign-American organizations whose countries have been overrun by the Nazis. Arrange a special screening for newspapermen, the clergy, and members of foreign legations. Ask for their comments and get out a special herald or lobby display with quotes. Get the high school English department interested and try to arrange a reviewers' contest, with prizes for winning students. The distributor has prepared a set of display ads that are effective and forceful. Lithos are likewise excellent and will make appealing displays. A tabloid herald is provided that is a sure-fire ticket seller, with space allowed for merchant imprint where tieups are promoted.

Star Personal Appearance Aids "Where Are Your Children?"

Through a request made by the High Sheriff of New Haven County, Gale Storm, star of "Where Are Your Children?" visited the city and attended various meetings of Child Welfare organizations etc., Sidney Kleper, manager of Loew's Poli Bijou, where the picture was playing landed abundant publicity on the visit and also arranged a broadcast which included Miss Storm, the Mayor and Jeffry Bernerd, producer of the picture.

Special heralds were distributed, teachers and guidance directors were given permission to discuss the picture with their classes and special screenings were held for priests, ministers and rabbis.

Music Tieups Help Sell "Sweet Rosie O'Grady"

In advance of his date on "Sweet Rosie O'Grady" at the Keith theatre, in Syracuse, Dick Feldman arranged for five of the hit tunes from the picture to be publicized in all outstanding music stores in town covering

Peters' Whistling Contest Opens "Whistling in Brooklyn"

An effective radio contest was staged by George Peters at Loew's theatre, in Richmond, Va., in advance of "Whistling in Brooklyn." Listeners were asked to identify various whistling tunes, such as "Whistle While You Work," etc., and various types of whistles which were reproduced on the organ. In addition, a search was made for Richmond's best whistler, who was heard on the program the Thursday and Friday after opening of the picture.

Red Skelton whistles in the form of miniature baseball bats were distributed a week in advance with appropriate copy attached. Window displays were promoted and a tieup was effected with the Raleigh Cigarette distributors whereby cards were available at all retail outlets carrying copy reading: "See Red Skelton in 'Whistling in Brooklyn' and Hear him on the Raleigh Cigarettes Program."

For "Best Foot Forward," Peters sold the shoe division of the Retail Merchants Association on cooperating by displaying 12 by 14 foot cards reading "Avoid a Last Minute Shoe Stampede. Put your Best Foot Forward." Music from the picture was played on the theatre organ intermittently several weeks in advance and radio coverage included a "College Song Contest." Winners naming the correct colleges received passes to the picture.

Feldman Has Toy Matinee For Poor in Syracuse

Dick Feldman, manager of the Keith theatre, in Syracuse, N. Y., staged a special Saturday morning show in conjunction with the Girl Scouts of Onondaga county and the Syracuse Xmas Bureau.

Admission to the performance was a used toy from each scout. The toys were turned over to the Xmas Bureau for repairs and repainting and distribution to poor children in the county.

Photos and special stories broke in the dailies and considerable good-will was established for the theatre.

Reh's "Tokyo" Screening

As part of his campaign on "Destination Tokyo," Al Reh, manager of Warners' Mastbaum theatre, Philadelphia, tied in with the Navy Incentive Office to arrange for a special preview of the picture at the Cramps Shipyard, major war plant in the city. The special screening was held for submarine and construction crews along with Navy officers. The program also included an inspection tour of a submarine now at Cramps' for repair of battle damage.

both the sheet music and record angle. Window and counter displays were also promoted, while the bands in the leading hotels played the music and plugged the picture.

For "The Iron Major," Dick promoted a full column on the sports page, sports commentators on two local stations plugged the picture and a co-op ad was promoted.

Effective Lobby Display Sells "Girl Crazy"

Three weeks in advance of "Girl Crazy" at the Yucca theatre, in Midland, Tex., Elmer Adams constructed a huge lobby display which was decked with stills from the picture. In the center the house artist painted a large comic cowboy. Catchline from the cowboy with lariat in his hand read: "Yes, suh. Podner, this is their best yet."

Station KRLH came through with plugs for the picture and played the hit tunes and Adams also secured the cooperation of music instructors in the schools for the plugging of the picture in classes. Stair risers carried picture copy together with title and cast.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)

MANAGERS JOIN JUDGES IN AWARDS APPROVAL

CHARLES B. McDONALD

Home Office Executive
RKO Theatres

I will be very glad to serve as Judge on the Quigley Awards Committee for 1944. I have always considered the Quigley Awards an important phase of our business; they recognize that the out of town manager and the small time manager are important members of the Motion Picture Industry.

T. J. CONNORS

Sales Manager
Twentieth Century-Fox Film Corp.

It was pleasing news indeed to know that the Quigley Awards competitions are to be continued for another year.

The Quigley Awards have long been an inspiration to showmen throughout the world. Exhibitors, exploitation men, advertising and publicity workers look to the Quigley Awards for new ideas, helpful suggestions and for general information of showmanship activities. These Awards have always served to stimulate showmen to greater efforts—for greater grosses.

CHARLES E. KURTZMAN

Loew's Northeastern Division Manager
Boston, Mass.

Thanks for your invitation to again serve as a Judge on the Committee for the 1944 Quigley Awards.

More than ever before, good showmanship deserves recognition and these competitions certainly are a stimulant for the fellows in the field.

NAT WOLF

Division Manager
Warner Bros. Circuit, Cleveland

I consider it an honor to serve as a Judge on the Quigley Awards Committee for 1944; I feel that the Quigley Awards Competitions are of great value as they stimulate our managers, keep them on the alert and bring out the best in them in their efforts to win recognition in this field.

J. R. SPRINGER

Executive General Manager
Century Circuit, Inc.

I am in receipt of your letter of December 22nd, 1943, inviting me to serve on the Quigley Awards Competition Committee as a Judge, and I wish to advise that I will be happy to accept this invitation.

"AWARDS RECOGNITION SOMETHING TO CHERISH"

The recognition I have received from the Judges in the Quigley Awards is something I greatly cherish.

The Quigley Awards furnish that outlet for friendly competition which adds zest to any undertaking. The Awards have certainly been an incentive for me to study my campaigns and make them as complete as possible.

It is my hope that the Awards will continue as they have in the past; they have a definite place in our industry.—BOYD F. SCOTT, Manager, Granada and Mozark, Springfield, Mo.

GEORGE F. DEMBOW

Vice-President in Charge of Sales
National Screen Service

Our Company is vitally interested in the continued operation of this Award plan as it constitutes a most important factor towards fostering an interest in every angle of showmanship that can be put behind a feature engagement. Since we are of the advertising business, we have more than a casual interest in good advertising and exploitation work and in the stimulation of all effort tending to enhance box office response.

It is our opinion that the Quigley Awards are truly valuable to both exhibitor and producer alike—for they are incentive developing towards the use of the best showmanship to attain maximum returns on all pictures.

"HELPS MANAGER WHO IS NEW TO BUSINESS"

I have nothing but favorable comment to make regarding the efforts of managers to improve their showmanship.

As a manager, I think that the MOTION PICTURE HERALD, through the Managers' Round Table, definitely helps the manager who is new to the business. With the Quigley Award as a goal it is a great incentive to put all one has into exploitations for the theatre and the prestige the manager receives.

I know my company appreciates the efforts their managers put into their exploitations, and are keenly interested in the citations awarded.—LOUIS L. SIMONS, Manager, Park, Windsor, Ont., Canada.

C. J. LATTA

Zone Manager
Warner Bros. Circuit, Albany

I have always considered the Quigley Awards a splendid medium for stimulating better box office grosses and exploitation efforts of the men in the field.

I will be very pleased to serve as a Judge on the Committee for 1944.

RALPH BRANTON

General Manager
Tri-States Theatre Corp., Des Moines

I believe that the Quigley Awards are extremely stimulating, and especially now where lack of showmanship is so easily evidenced. Without the Quigley Awards and stimulants of such a character, the industry may find itself some day in a position where it will need just such showmanship, and without this continuous stimulation, it may be lacking. Please continue them for the good of the industry.

CHARLES REED JONES

Director of Advertising
Republic Pictures Corp.

Of course I shall be very happy to serve as a judge on the Committee for 1944.

Serving as a judge in the past, I have had an opportunity to see what the Quigley Awards inspire, and, I know that the Awards are serving a most excellent purpose.

BEN H. GRIMM

Advertising Manager
RKO Radio Pictures, Inc.

I will be very glad to act as one of the judges of the Quigley Awards Committee for 1944.

Definitely I believe the Quigley Awards are a stand-out medium for stimulating better box office grosses. Backed by the 52-weeks-a-year Managers' Round Table, the combination becomes of paramount importance in promoting theatre exploitation.

HARRY F. SHAW

Division Manager
New Haven, Conn.

Thank you so much for asking me to serve as a Judge on the Committee of Quigley Awards for 1944. I shall be very happy to, and consider it an honor and a privilege.

I have always felt that the Quigley Awards were a great impetus for better box office grosses, and I know it will be very successful this year.

"executives watching our efforts with interest"

—SAYS SAMARTANO

WILLIAM D. GALLIGAN

Manager, Commercial
Chicago, Ill.

Most certainly the Awards Competition has a stimulating effect on the box office. In planning each campaign the manager automatically refers to what he remembers about similar campaigns in the pages of the Round Table. I think most men couple original ideas or twists with other ideas garnered from their fellow Round Tablers. It is this coupling of ideas that makes a well-rounded campaign, and a well-rounded campaign invariably means money at the box office.

Then, too, every manager has his particular specialty. One man may be a cracker-jack publicist but relatively weak as an exploiter. A Round Tabler doesn't worry about such a small thing. He simply draws upon the talents of his fellow members who are strong on exploitation and thus completes his work.

My firm has never failed to have an appreciative word when I have won. We have a bonus system not based entirely on net income but partially so and my bonuses in the past two years have been evidence enough that my efforts as a Round Tabler have paid large dividends both in salary and bonuses.

LOUIS CHARNINSKY

Manager, Capitol
Dallas, Tex.

Will say there is nothing better than the Quigley Awards to keep one right on his toes. It is bound to stimulate the box office this I know from experience. Of course during the war, business is good and one only needs a doorman, ticket seller and a few one-sheets in front of his theatre and the people will come in. However no manager should allow himself to get in a rut, he must keep that get-up-and-go spirit, war or no war.

With reference to recognitions, my company has been very interested. They have dined me and wined me and have sent me many letters of appreciation to "keep up the good work."

JACK MATLACK

Publicity Director
J. J. Parker Theatres

To my mind the Quigley Awards are the most stimulating single factor to inspire showmanship that has ever been conceived by anyone. The motion picture industry definitely owes a great deal to Martin Quigley for his efforts in establishing the Quigley Awards. The Quigley Awards are definitely to us showmen what the Academy of Motion Picture Arts and Science is to actors and actresses.

I have had an opportunity to look upon

the Quigley Awards from a small town exhibitor's point of view as well as that of an exhibitor in one of the country's key cities. Large or small, these Awards make each of us continue to put more and more effort into showmanship, which pays off at the box office. Personally, I get a lot of satisfaction in feeling that my successes may have helped some other fellow showman who has read my humble experiences on your pages. I receive an abundance of help in publicizing and exploiting pictures by reading the efforts of other showmen. By the same token I believe this applies to them.

My winning of the Quigley Award has definitely brought recognition from my employers. The President of our Company is as interested as I am in the outcome of these competitions.

SID SCOTT

Manager, Capitol
Sudbury, Ont., Canada

The Quigley Awards have and must always be a very important section of your valued publication, the different and ever changing ideas have always been a stimulant to me, and surely must be a great stimulant for the younger fellows coming into our great business.

I know the officers of Famous Players Canadian Corp. are always pleased to see any of our boys win an Award.

ARTHUR GROOM

Manager, Loew's State
Memphis, Tenn.

I find the Quigley Awards provide enough competition among other managers to induce an added interest along with my business duties.

The MOTION PICTURE HERALD speaks for itself. As winner of three Quigley Awards for 1943, I've appreciated every boost received through the Managers' Round Table.

"HAVEN'T WON MAJOR AWARD—STILL STRIVE"

I wish to congratulate the Quigley Publishing Company for making these Awards possible. Although I have never won a major Award in the eight years that I have contributed, I feel just as anxious to contribute and strive for an Award today as I did eight years ago.

I feel that the Quigley Awards add stimulation to our business and advertising campaigns and I know that our company executives watch the periodic Loew winners with keen interest.—J. G. SAMARTANO, Manager, Loew Poli-Palace, Meriden, Conn.

J. D. HILLHOUSE

Manager, State
Galveston, Tex.

When you can inspire a theatre manager to put extra effort, time and thought into his exploitations without added cash compensation, especially as trying as times are now with everyone at the point of exhaustion, you have rendered a great service not only to the MOTION PICTURE HERALD as a magazine, but to the man in the field who is trying to better himself in his community and add greater profits to the organization for whom he works.

The Quigley Awards Competition has given the exhibitor, especially the small town theatreman, access to many ideas through the media of the Round Table section that we otherwise would have been denied. Through this media I, for one, am able to use a special exploitation campaign on two or three pictures where before I relied on my own ideas.

HARRY A. ROSE

Manager, Lyric
Bridgeport, Conn.

The winning of a Quigley Award is definitely a reward of merit. It spurs one on to get to the top of show business, not only enhancing the value of your attraction at the box office, but also acts as a pat on the back for a worthwhile effort well done. It also takes the drabness of a daily routine out of show business.

Eventually, although not too conspicuously, one must gain recognition from the heads of the organization for these extra efforts and activities. It is indeed a great feeling of pride to win a Quigley Award or Citation. Carry on this good work.

JOSEPH S. BOYLE

Manager, Loew's Poli
Norwich, Conn.

The Quigley Awards have always given me extra incentive, to exploit to the fullest our attractions, enhancing their value at the box office.

I am sure that the officials of our circuit are interested in the competitive spirit which is aroused in our exploitation by the thought of recognition by the Quigley Awards Committee.

SYDNEY J. POPPAY

Manager, Majestic and Strand
Gettysburg, Pa.

I am very happy to be included among the winners of the Quigley Awards.

It gives one a great amount of satisfaction to know that his efforts are recognized by such judges as are enrolled for the judging of the Quigley Awards, and, furthermore, encouragement to work harder, knowing, if the "stunt" is good, it will be recognized.

PERSONALS ON SHOWMEN



Photos by Staff Photographer

Above, left, Eddie Sniderman, division manager for RKO theatres in the Bronx, Westchester and New Jersey, appears overjoyed with the prospect of being inducted into the Army next week. At right is George Pappas, during a recent visit to New York. Pappas is manager of the Circle theatre, Indianapolis.

HOMER McCALLOM, publicity man for Loew's State, in Houston, Tex., succeeds Francis Deering as manager. Deering has entered the Navy. William Aiken, manager of Loew's Broad, Columbus, moves to Loew's Grand, Atlanta, replacing Boyd Fry, who has entered the armed services. He is succeeded by Harry Klotz who moves from the Esquire, Toledo. Carl Rogers, manager of the Granada, Cleveland, goes to the Esquire, Toledo. Eddie Richardson, manager of Loew's Strand, Syracuse, has been assigned to the Cleveland post. He is succeeded by Ruth Bolton, now assistant at Loew's State, Syracuse.

JERRY HAMRICK, has been made publicity manager for the Sterling theatres, in Seattle.

HARPER NESBITT is assistant manager of the Roosevelt, in Chicago.

RALPH RUBEN manager of the Globe theatre, in Detroit, has been inducted into the Army.

JUNIOR SHOWMEN

VICTOR VAUGHN to Mr. and Mrs. Vaughn O'Neill. The father is manager of Loew's State theatre, Syracuse, N. Y.

STEPHEN MILLER to Mr. and Mrs. Franz (Doc) Westphal. "Doc" is manager of the Salem, Salem, Va.

LINDA KATHRYN to Mr. and Mrs. Lon Johnson. The father is manager of the Lancaster theatre, River Rouge, Mich.

After Honorable Discharge, Returns to Theatres

Melvin Aronson manages Skouras' Granada theatre, in Corona, L. I. He started as chief of service at the Paramount, in Springfield, Mass., in 1937 and later was promoted to assistant manager in many houses of the Western Mass. Theatres circuit. From there, Mel went with the Schine Circuit as assistant manager of the RKO Keith, in Syracuse, in 1941, from which post he was promoted to manager, and sent to Schine's Liberty, in Rochester. After service at that house, Aronson left to join the Century Circuit as manager of the Mayfair theatre, in Brooklyn and in Sunnyside, L. I. Melvin then spent time with the Army Forces at Camp Hulen, in Texas. After an honorable discharge, he went with Columbia Pictures as a booker in Memphis, but the lure of the theatre was too great and he resigned to return to New York.

LIGE BRIEN, former manager of the Kenyon, Pittsburgh, has been stepped up to manager of the Enright theatre in that city. Bill Hock, formerly at the Enright goes to Wilkinsburg as city manager for Warners. He relieves Dick Brown who has been ill. Martin Shearn is temporarily filling in as manager of the Kenyon and Regis McCall, assistant manager of the Warner, has been transferred to the Stanley.

ROBERT TAYLOR, manager of the Harris-Senator, in Pittsburgh, in addition to being a new father, received his military notice on the same day.

G. B. COOMBS has been named manager of the Pheil theatre, in St. Petersburg, Fla. In the same city, W. G. Timmons assumes a similar capacity at the Ninth Street.

Discharged from Marines, Returns to Service

John W. Godfrey, assistant manager of Loew's State, in Louisville, Ky., was born in that city and all of his career has been centered there. John started as assistant to Doug Cornette and Frederick De Cordova at the Iroquis Amphitheatre in June of 1942 and through to the end of the season. From there to Loew's as student assistant in September of 1942 and in January of 1943, was promoted to his present position. Of interest is the fact that in June of 1942, John received his medical discharge from the Marines.

FRED REETH, manager of the Neenah theatre, Neenah, Wisc., for the past two years, has been assigned to the Appleton theatre, Appleton. He succeeds J. J. Matis, who resigned to join the Warner theatre, Milwaukee, in a similar capacity.

RONALD W. STURGESS is now managing Schine's Holland theatre, in Bellefontaine, Ohio.

GEORGE RAMSDELL has been appointed assistant manager of the Warner Regal theatre, in Hartford, Conn., following the resignation of Wallace Lappee.

MICHAEL STRANGER, assistant manager at Loew's Palace, in Hartford, has been transferred to Loew's Poli, in Bridgeport, in the same capacity. He is replaced by Mrs. Helen Rossiter, former student assistant at the Bijou, in New Haven.

ORAN C. PARKS has been named manager of the Times, Hammond, Ind.

CLIFFORD BOYD has been renamed manager of the Hamp theatre, in Northampton, Mass.

CONGRATULATIONS

January 23rd

G. W. Sampson
G. Otto Hartsoe
Ernst Williams
Harry E. Finley
Moon Corker
John A. Cherry
Shelby McCallum
Eldy Williams
Phil Grody

24th

H. A. Larson
Ken Vech
A. Milam Wilson
George Heliotos
Thomas P. Dowd
Stanley Gartside
Roy Downey
Donlan Gould
Donley T. Schultz

25th

George W. Jinks
Herman D. Wood
Frank Reid
Norman A. Linz
Harry A. Colvin

January 25th

Edward Spengeman
Paul H. Harrell
Dick Walsh
David W. Bayne
Fred R. Fisher
George A. Hodge
Joseph Rogatnick
Richard C. Shaw
Ernest A. Grecula
J. Mark Cadle

26th

Harry Wade
M. J. Stockwell
Jack Kleinman
Warren Wood
Cecil L. Brusegard
Henry Paul LeClair

28th

Dan Krendel
William G. Cooke, Jr.
Boydell Edwards, Jr.
Joe Miklos

29th

Sam Aaron
Paul D. Rainsberger

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THE GANG'S ALL HERE (20th-Fox)

Final Reports:

Total Gross Tabulated **\$816,200**
Comparative Average Gross **617,400**
Over-all Performance **132.2%**

BALTIMORE—New, 1st week 125.7%
BALTIMORE—New, 2nd week 113.4%
BALTIMORE—New, 3rd week 103.0%
BOSTON—Memorial 131.0%
(DB) Sherlock Holmes and the Secret Weapon (Univ.)
CINCINNATI—RKO Capital, 1st week 130.0%
CINCINNATI—RKO Capital, 2nd week 107.6%
CINCINNATI—RKO Lyric, MO 1st week 95.2%
DENVER—Denver 164.2%
DENVER—Esquire 127.6%
DENVER—Aladdin, MO 1st week 144.4%
DENVER—Rialto, MO 2nd week 76.0%
INDIANAPOLIS—Circle 120.0%
KANSAS CITY—Esquire 137.8%
KANSAS CITY—Uptown 166.6%
LOS ANGELES—Chinese 122.3%
LOS ANGELES—Loew's State 129.8%
LOS ANGELES—Uptown 103.0%
MILWAUKEE—Strand 129.3%
(DB) Riding High (Para.)
NEW HAVEN—Loew's Poli 105.3%
(DB) Ghost Ship (RKO)
NEW HAVEN—College, MO 1st week 112.5%
(DB) Ghost Ship (RKO)
NEW YORK—Roxy, 1st week 203.6%
(SA) Jimmy Dorsey's Orch., Bill Robinson
NEW YORK—Roxy, 2nd week 168.3%
(SA) Jimmy Dorsey's Orch., Bill Robinson
NEW YORK—Roxy, 3rd week 107.4%
(SA) Jimmy Dorsey's Orch., Bill Robinson
NEW YORK—Roxy, 4th week 95.8%
(SA) Jimmy Dorsey's Orch., Bill Robinson
OMAHA—Paramount 189.8%
PHILADELPHIA—Fox, 1st week 162.9%
PHILADELPHIA—Fox, 2nd week 105.0%
PITTSBURGH—Harris, 1st week 155.9%
PITTSBURGH—Harris, 2nd week 70.0%
PROVIDENCE—Majestic 116.5%
SAN FRANCISCO—St. Francis 135.3%
(DB) Mystery of the 13th Guest (Mono.)
SEATTLE—Paramount, 1st week 82.5%
SEATTLE—Paramount, 2nd week 79.6%
SEATTLE—Blue Mouse, MO 1st week 132.6%
SEATTLE—Blue Mouse, MO 2nd week 121.2%
ST. LOUIS—Fox, 1st week 123.4%
(DB) Adventure in Iraq (WB)
ST. LOUIS—Fox, 2nd week 113.9%
(DB) Adventure in Iraq (WB)
ST. LOUIS—Shubert, MO 1st week 100.0%
(DB) Corvette K-225 (Univ.)
WASHINGTON—Loew's Palace 102.2%

FLESH AND FANTASY (Univ.)

Final Reports:

Total Gross Tabulated **\$560,000**
Comparative Average Gross **474,800**
Over-all Performance **117.9%**

BALTIMORE—Keith's, 1st week 141.6%
BALTIMORE—Keith's, 2nd week 125.0%
BOSTON—Memorial 95.8%
(DB) She's For Me (Univ.)
BUFFALO—Lafayette 139.1%
(DB) Cowboy in Manhattan (Univ.)
CHICAGO—Palace, 1st week 110.0%
(DB) Moonlight in Vermont (Univ.)
CHICAGO—Palace, 2nd week 115.0%
(DB) Moonlight in Vermont (Univ.)
CHICAGO—Grand, MO 1st week 78.6%
(DB) Moonlight in Vermont (Univ.)
CINCINNATI—RKO Albee, 1st week 135.8%
CINCINNATI—RKO Albee, 2nd week 98.7%
CINCINNATI—RKO Capitol, MO 1st week 110.7%
CLEVELAND—Warner's Hippodrome 102.8%
CLEVELAND—Allen, MO 1st week 58.8%

CLEVELAND—Warner's Lake, MO 2nd week 91.7%
DENVER—Denver 139.2%
(DB) So's Your Uncle (Univ.)
DENVER—Esquire 95.7%
(DB) So's Your Uncle (Univ.)
DENVER—Aladdin, MO 1st week 83.3%
(DB) So's Your Uncle (Univ.)
DENVER—Rialto, MO 2nd week 97.8%
INDIANAPOLIS—Indiana 97.3%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)
LOS ANGELES—Carthay Circle, 1st week 133.5%
(DB) Mystery Broadcast (Rep.)
LOS ANGELES—Carthay Circle, 2nd week 114.2%
(DB) Mystery Broadcast (Rep.)
LOS ANGELES—Chinese 108.3%
(DB) Mystery Broadcast (Rep.)
LOS ANGELES—Loew's State 120.1%
(DB) Mystery Broadcast (Rep.)
LOS ANGELES—Uptown 100.0%
(DB) Mystery Broadcast (Rep.)
MONTREAL—Loew's 115.3%
NEW HAVEN—Paramount 88.2%
(DB) She's For Me (Univ.)
NEW YORK—Criterion, 1st week 211.6%
NEW YORK—Criterion, 2nd week 168.3%
NEW YORK—Criterion, 3rd week 121.5%
NEW YORK—Criterion, 4th week 95.2%
PHILADELPHIA—Boyd, 1st week 118.4%
PHILADELPHIA—Boyd, 2nd week 81.0%
PHILADELPHIA—Karlton, MO 1st week 180.5%
PITTSBURGH—Fulton, 1st week 168.6%
PITTSBURGH—Fulton, 2nd week 107.7%
ST. LOUIS—Ambassador, 1st week 116.0%
(DB) Campus Rhythm (Mono.)
ST. LOUIS—Ambassador, 2nd week 72.0%
(DB) The Eagle (UA)
TORONTO—Uptown, 1st week 115.4%
TORONTO—Uptown, 2nd week 105.1%
WASHINGTON—RKO Keith's 152.9%

RIDING HIGH (Para.)

Final Reports:

Total Gross Tabulated **\$794,700**
Comparative Average Gross **693,700**
Over-all Performance **114.5%**

BALTIMORE—Keith's, 1st week 125.0%
BALTIMORE—Keith's, 2nd week 104.1%
BUFFALO—Buffalo 75.9%
(DB) Minesweeper (Para.)
CHICAGO—Chicago, 1st week 126.6%
CHICAGO—Chicago, 2nd week 131.1%
CINCINNATI—RKO Palace 119.5%
CLEVELAND—Loew's State 102.5%
CLEVELAND—Loew's Stillman, MO 1st week 131.5%
DENVER—Denham, 1st week 98.2%
DENVER—Denham, 2nd week 102.5%
DENVER—Denham, 3rd week 98.2%
(DB) Minesweeper (Para.)
DENVER—Denham, 4th week 89.7%
(DB) Minesweeper (Para.)
INDIANAPOLIS—Circle 101.8%
INDIANAPOLIS—Lyric, MO 1st week 135.7%
KANSAS CITY—Newman, 1st week 127.2%
KANSAS CITY—Newman, 2nd week 100.0%
LOS ANGELES—Paramount Downtown, 1st week 140.9%
(DB) Henry Aldrich Haunts a House (Para.)
LOS ANGELES—Paramount Downtown, 2nd week 119.8%
(DB) Henry Aldrich Haunts a House (Para.)
LOS ANGELES—Paramount Hollywood, 1st week 117.9%
LOS ANGELES—Paramount Hollywood, 2nd week 117.9%
MILWAUKEE—Strand 129.3%
(DB) The Gang's All Here (20th-Fox)
MINNEAPOLIS—State 100.0%
MINNEAPOLIS—World, MO 1st week 100.0%
NEW HAVEN—Paramount, 1st week 98.5%
(DB) Submarine Alert (Para.)
NEW HAVEN—Paramount, 2nd week 102.9%
(DB) Submarine Alert (Para.)

NEW YORK—Paramount, 1st week 131.1%
(SA) Tommy Dorsey's Orchestra
NEW YORK—Paramount, 2nd week 163.9%
(SA) Tommy Dorsey's Orchestra
NEW YORK—Paramount, 3rd week 95.0%
(SA) Tommy Dorsey's Orchestra
NEW YORK—Paramount, 4th week 73.7%
(SA) Tommy Dorsey's Orchestra
OMAHA—Paramount 146.3%
(DB) Minesweeper (Para.)
OMAHA—Omaha, MO 1st week 112.9%
(DB) Minesweeper (Para.)
PITTSBURGH—Penn 95.2%
SAN FRANCISCO—Paramount, 1st week 111.4%
(DB) Whispering Footsteps (Rep.)
SAN FRANCISCO—Paramount, 2nd week 102.2%
(DB) Whispering Footsteps (Rep.)
SEATTLE—Fifth Avenue, 1st week 107.1%
SEATTLE—Fifth Avenue, 2nd week 64.3%
SEATTLE—Blue Mouse, MO 1st week 166.6%
(DB) Paris After Dark (20th-Fox)
TORONTO—Imperial 155.5%

HIGHER AND HIGHER (RKO)

Intermediate Reports:

Total Gross Tabulated **\$271,900**
Comparative Average Gross **232,200**
Over-all Performance **117.0%**

BALTIMORE—Hippodrome, 1st week 125.0%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 101.1%
(SA) Vaudeville
BUFFALO—20th Century, 1st week 176.4%
BUFFALO—20th Century, 2nd week 122.6%
CINCINNATI—RKO Palace 126.8%
CINCINNATI—RKO Shubert, MO 1st week 120.0%
CLEVELAND—Warner's Hippodrome, 1st week 114.2%
CLEVELAND—Warner's Hippodrome, 2nd week 111.4%
CLEVELAND—Warner's Lake, MO 1st week 83.3%
DENVER—Orpheum 100.0%
(DB) Gangway for Tomorrow (RKO)
INDIANAPOLIS—Indiana 88.7%
(DB) Gildersleeve on Broadway (RKO)
KANSAS CITY—Orpheum, 1st week 180.0%
(DB) Gangway for Tomorrow (RKO)
KANSAS CITY—Orpheum, 2nd week 92.0%
(DB) Gangway for Tomorrow (RKO)
MINNEAPOLIS—State 83.3%
NEW HAVEN—Roger Sherman 114.0%
(DB) Gangway for Tomorrow (RKO)
OMAHA—Brandeis 210.9%
(DB) Gangway for Tomorrow (RKO)
SAN FRANCISCO—Golden Gate, 1st week 112.2%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week 104.0%
(SA) Vaudeville

AROUND THE WORLD (RKO)

First Reports:

Total Gross Tabulated **\$98,300**
Comparative Average Gross **72,400**
Over-all Performance **121.9%**

CINCINNATI—RKO Albee 231.4%
(SA) Gracie Barrie and Orch., Three Stooges, Mills Bros.
NEW HAVEN—Bijou 114.2%
(DB) Mantrap (Rep.)
PHILADELPHIA—Earle 122.8%
(SA) Vaudeville
PITTSBURGH—Stanley 109.3%
(SA) Virginia Weidler, Louis Prima's Orch.
PROVIDENCE—RKO Albee 81.4%
(DB) Ghost Ship (RKO)

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: THEATRE MANAGER. MARRIED, draft exempt. State salary, include snapshot. Theatre in Northern Illinois. BOX 1697, MOTION PICTURE HERALD.

WANTED: OPERATOR, ALSO COMBINATION operator and manager. Must be sober and draft exempt. FAIN THEATRES, Leesburg, Fla.

BOOKS

JUST OUT—1944 EDITION OF FAME. EVERY exhibitor should have a copy. An annual audit of motion picture and radio personalities. Limited supply. Send \$1 today. QUIGLEY BOOKSHOP, Rockefeller Center, New York 20.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BUSINESS OPPORTUNITIES

UNITED KINGDOM, POST-WAR. GENTLEMAN of excellent financial standing established over 35 years in England and Scotland would be pleased to make contact with reliable equipment manufacturers desiring to extend their activities. BOX 1698, MOTION PICTURE HERALD.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

THEATRE NEIGHBORHOOD HOUSES: NEAR Cleveland, Ohio, can be purchased as unit or separately. Small down payment! A "Golden Opportunity." Two large houses: Cleveland, Ohio, 850 seats each, averaging \$1,000 weekly. Long leases. Very desirable, TOWER INVESTMENT CO., 621 Hippodrome Bldg., Cleveland, Ohio.

NEW EQUIPMENT

TWO NEW WENZEL ACE—REAR SHUTTER, Simplex type mechanisms. Can ship immediately. MONARCH THEATRE SUPPLY CO., 492 So. Second, Memphis, Tenn.

OPERADIO COMPACT PUBLIC ADDRESS System, 2 speakers and microphone, \$39.50; underwriters approved 2½ gallon anti-freeze fire extinguishers, \$14.95; quart pump type, \$11.25; two quart, \$13.50; Wollensak 4" Series I lenses, \$13.95; box office bowl heaters, \$9.50; pickup pans with handle, \$1.27; rechargeable flashlight batteries, \$2.20; rectifier bulbs, 15 ampere Gordos, \$6.95; six ampere Westinghouse, \$3.95; Suprex carbon savers, 98c. Winter sale bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

PATCHING CEMENT FOR FABRIC AND Leatherette. Special price, \$1. 3 ounce bottle, ALLIED SEATING COMPANY, 36 West 13th St., New York City.

USED EQUIPMENT

TWIN 50 AMPERE SUPREX RECTIFIERS, rebuilt, \$297.50; single 45 ampere type, \$112.50; imported carbons, 1/10 original cost; Series O lenses, \$2.95; Simplex mechanisms, incomplete, \$95; Brandt coin changers, \$119.50; 20/40 arc generators, \$57.50; reflectors, 50% discount; thirty ampere rectifiers with tubes, \$99.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

MUST MOVE TWO SIMPLEX REAR SHUTTER heads. Like new. Factory overhauled. TWAINE THEATRE, Mansfield, Pa.

600 STAFFORD REBUILT HEAVY INSERTED recoated panel banks, reupholstered box spring cushion chairs, \$5.45; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING AND SELLING COMPLETE THEATRE equipment, two machines, 225 seats, A1 condition, \$1,000. ART KELSO, Orland, Ind.

STUDIO EQUIPMENT

STUDIO GLOWLAMP RECORDER, 35MM. stabilized variable density; 1000' magazine; two optical systems; noiseless amplifier; V. I. indicator; dynamic microphone; complete \$555; Uhler sound reduction printer 35/16 mm., \$750; Hollywood 16mm. recorder with Maurer type galvanometer complete, \$795; Blue Seal 3 element glowlamps, \$22.75. Send for studio and laboratory equipment listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

Partington, Roxy Executive, Dies

John Allan Partington, one of the operating heads of the Roxy theatre in New York and vice-president and general manager of Fanchon and Marco, died Tuesday of a heart attack at his home in New York. Mr. Partington was one of the first exhibitors to promote the policy of the modern stage presentation and the film program. He was 54.

A native of the Isle of Man, Mr. Partington was reared in San Francisco. He began his film career in that city and it was at the Imperial theatre there that he experimented with stage presentations. Later, he instituted stage shows at the Granada and Paramount theatres in San Francisco. He was production manager for the Paramount theatre in Brooklyn and for the Paramount in New York before he joined the Roxy 11 years ago.

Mr. Partington held patent rights to moving objects used in stage presentations, both on the legitimate stage and in the motion picture theatre. He patented the automatic band pits which rise from under stage to stage level and roll back on stage to any position required.

He is survived by his wife, Inger; a son, John Allan Jr., a staff sergeant in the U. S. Army, and two sisters, Miss Blanche Partington and Mrs. Gertrude Partington Albright, both of San Francisco.

De Gersdorff, Prominent Attorney, Dies at 78

Carl August de Gersdorff, partner in the law firm of Cravath, de Gersdorff, Swaine and Wood, representatives of numerous motion picture companies, died last Friday at his home in New York after an illness of several months. He was 78 years old and had practised law more than 50 years. Mr. de Gersdorff was recognized as a leading corporation and railroad attorney.

Born in Salem, Mass., on July 10, 1865, he attended Boston Latin School and was a graduate of Harvard University in 1887. He began his practice of law in New York two years later, after completing his studies at Harvard Law School. In 1906, Mr. de Gersdorff joined the firm of Cravath, Henderson and de Gersdorff, the forerunner of the law firm in which he was a partner until his death.

Funeral services were held at St. James Protestant Episcopal Church, New York, Monday and burial was Tuesday at Stockbridge, Mass.

The late Frederick H. Wood, a partner of Mr. de Gersdorff, died in New York on December 28, 1943. He was well known in the film industry. Mr. Wood represented Paramount in the \$4,000,000 anti-trust suit brought against the company by Edward Quittner, exhibitor. Mr. Wood also was counsel for Warners in the U. S. vs. Warner Bros. case in St. Louis. He figured prominently in the ultimate dissolution of the NRA, when he tried the Shecter chicken case before the U. S. Supreme Court.

Senator Van Nuys of Indiana, Was 70

Senator Frederick Van Nuys, of Indiana, member of the U. S. Senate since 1933, died Tuesday in Washington. He was 70 years old. His sudden death leaves vacant the chairmanship of the Senate Judiciary Committee, which has before it, in addition to other legislation, the proposed Kilgore bill for the divorcement of distribution and exhibition of motion pictures. He served on the committee from 1933 until 1941, when he was named chairman. Senator Pat McCarran of Nevada, who is now chairman of the District of Columbia committee, is in line for chairman of the Judiciary Committee.

Carlyle Barrett

Carlyle G. Barrett, 49, district manager of southern Connecticut for Warner Brothers, died January 15 in New Haven after a brief illness. Mr. Barrett, who had been with Warner Brothers for 20 years, is survived by his widow, two daughter, a sister and a brother.

Albert C. Coffey

Albert C. Coffey, Chicago newspaperman who was known among motion picture theatre managers, died in that city January 10. Mr. Coffey was a member of the amusement advertising department of the Chicago Herald and the Examiner.

... *by demand of the times!*

ANOTHER PRINTING HAS MADE
COPIES AGAIN AVAILABLE OF
The 7th Edition of
RICHARDSON'S
BLUEBOOK of
PROJECTION



\$7.25
POSTPAID

Order today from

QUIGLEY BOOKSHOP
Rockefeller Center, New York 20, N. Y.

IN THE CIVILIAN THEATRE: "Of all times, this is one in which projectionists must study their craft. Every projectionist who does not own a copy of an up-to-date textbook on projection should promptly correct this deficiency."—LESTER B. ISAAC, Director of Visual and Sound Projection, Loew's, Inc.

IN THE ARMED SERVICES: "... we are fortunate in having a post theatre. ... We find Richardson's Bluebook indispensable."—CORPORAL M. L. MORPURGO, somewhere in Australia.

¶ Thus, had there never been a need for a textbook and operating guide on projection and sound, this war would have created it.

¶ Most materials have gone to war. Less and less remains for the replacement of theatre equipment. Projection and sound equipment must be operated skillfully, repaired promptly, if it is to continue in effective service. This calls for maximum practical knowledge among all members of the craft, the older projectionists as well as the newcomers.

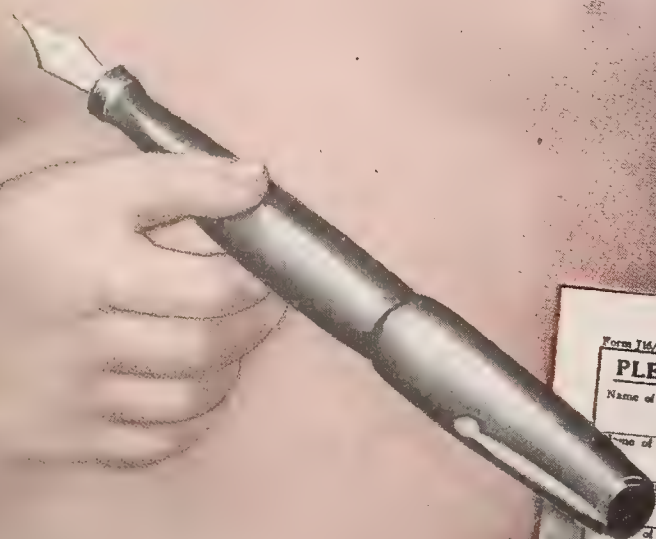
¶ Know-how equal to the demands of these times, is available to anyone exhibiting motion pictures, in commercial theatres or at Army camp and on Naval ship, who has Richardson's Bluebook available for study, handy for reference. It is both textbook and manual—comprehensive in treatment of both theory and practice, of sound as well as of projection.

¶ In the Seventh Edition, this famous standard textbook on motion picture projection and sound reproduction brings to all persons concerned with the screening of 35-mm. film, up-to-the-minute guidance. The Seventh Edition is new in its method of presenting the subject, new in organization of material, new in much of the operating data. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** The chapters on sound now include one devoted to control-track and stereophonic reproduction. And supplementing the regular text are 20 charts for handy reference in locating and correcting sound system defects. Each chapter is preceded by a list of study questions with cross-reference to the text so that the answers may be readily found. The text is thoroughly indexed for easy access to all instructions.

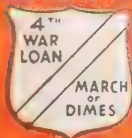
How to Make Money with Pictures



Take this pen being held out to you . . . by our favorite pin-up boy . . . sign up your John Henry . . . and let the Prize Baby start directing traffic to your theatre . . . that's your elementary lesson in the fine science of show selling . . . and that's all there is . . . You are now a graduate . . . and you've found out how to go all out . . . to get 'em all in . . . in an endless chain of seat-selling . . . You sell today's show on the outside . . . (posters, heralds, etc.) . . . so that you can sell tomorrow's show on the inside . . . (trailers, lobby displays, etc.) . . . How can you go wrong . . . You've got 'em coming and going . . . Hurry! . . . Look at those people going by . . . Hurry!



Form 117/3-11/4-34 PLEASE PRINT Name of Person Signing Name of Owner Is a Corporation?	NATIONAL SCREEN SERVICE CORPORATION 630 Ninth Avenue, New York, N. Y. Branch: _____ CONTRACT for TALKING PICTURES	KEY NO. 2 Population Seating Capacity Week Starts No. of Days Open No. Chgs. No. Pls.
Form 116/2-1/2-34 PLEASE PRINT Name of Person Signing Name of Owner Is a Corporation?	NATIONAL SCREEN SERVICE CORPORATION 630 NINTH AVENUE, NEW YORK, N. Y. Branch: _____ SERVICE CONTRACT	KEY NO. T Population Seating Capacity
NATIONAL SCREEN SERVICE CORPORATION Name of Person Signing Name of Owner	National Screen Service Corporation ACCESSORIES DIVISION 630 Ninth Avenue, New York, N. Y.	KEY NO. Population



NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIAL ACCESSORIES

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Sullivans

Jane Eyre

The Bridge of San Luis Rey

In Our Time

Escape to Danger

Beautiful but Broke

Return of the Vampire

Weekend Pass

Klondike Kate

Men on Her Mind

WHAT DISTRIBUTORS

PROPOSE FOR THAT

NEW CONSENT DECREE

Clark gives latest draft to exhibitor
organizations for debate and opinion

-in

Better Theatres

How the Courts Measure Theatre Responsibility

VOL. 154, NO. 6

FEBRUARY 5, 1944

Entered as second-class matter January 15, 1910, at the Post Office at New York, N. Y., under No. 1679. Postage paid by Quarterly Publications, Inc., at 1170 Sixth Avenue, New York, N. Y. Second-class postage paid at New York, N. Y., and at additional mailing offices. Postmaster: Please send address changes to Quarterly Publications, Inc., 1170 Sixth Avenue, New York, N. Y. 10020. Subscription price: \$10.00 a year. Single copy: 25 cents. This publication is published quarterly.

"I KISS YOUR HAND, MADAME CURIE!"



**856,000
THRILLED NEW YORKERS!**

In the **SEVENTH WEEK** of its sensational engagement its popularity is undiminished as the thousands who have seen it tell the town of its glorious love story, of its beauty and joy!

*Greer Garson
Walter Pidgeon
Madame Curie*

Directed by MERVYN LeROY • Produced by SIDNEY FRANKLIN
with

HENRY TRAVERS • ALBERT BASSERMAN • ROBERT WALKER
C. AUBREY SMITH • DAME MAY WHITTY • VICTOR FRANCEN
ELSA BASSERMAN • REGINALD OWEN • VAN JOHNSON
MARGARET O'BRIEN • Screen Play by Paul Osborn and
Paul H. Rameau • Based on the Book "Madame Curie" by
Eve Curie • A Metro-Goldwyn-Mayer Picture

Now Playing at

RADIO CITY MUSIC HALL



(Above) There's no let-up in the ad campaign for M-G-M's great hit!
Large spaces bring large crowds in its 7th happy week!

"Keep up the attack! 4th WAR LOAN!"

Support the Fourth War Loan!

UP!

Warner



Desert Song

UP IN LIGHTS ALL OVER THE COUNTRY!

UP GO THE GROSSES!

Warners UP ON TOP ALWAYS!

IN TECHNICOLOR!

STARRING
DENNIS MORGAN ★ IRENE MANNING

BRUCE CABOT • GENE LOCKHART
Directed by ROBERT FLOREY • Produced by ROBERT BUCKNER
Based Upon a Play by Lawrence Schwab, Otto Harbach,
Oscar Hammerstein 2nd, Sigmund Romberg, & Frank Mandel

THIS WEEK THE TRADE
WAS SHOWN THE KIND OF ATTRAC
THAT WARNERS WILL NOW

IDA LUPINO, "THE BEST ACTRESS
OF 1943"* AND PAUL HENREID IN

"In Our Time"

A STIRRING LOVE STORY—ONE OF THE BIGGEST WE'VE EVER OFFER

*Winner of the N. Y. Critics Award for Best Actress of 1943

WITH

NANCY COLEMAN · MARY BOLAND · VICTOR FRANCEN · NAZIMOVA

Directed by

Produced by

VINCENT SHERMAN · JERRY WALD

Original Screen Play by Ellis St. Joseph and Howard Koch · Music by Franz Waxman

Support the Fourth War Loan!

ON

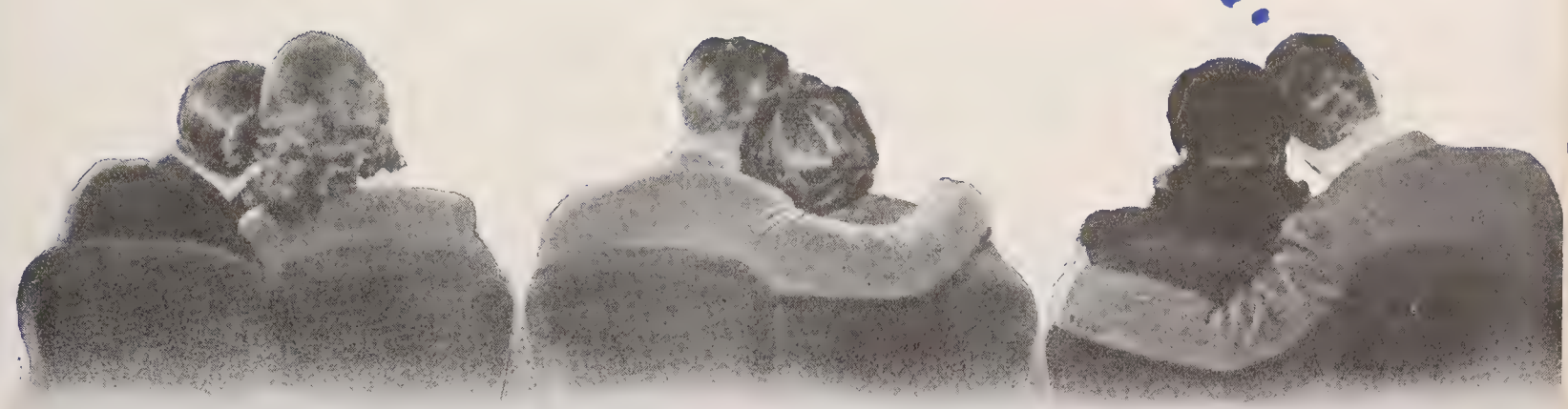
END

AND



INTO THE NATION'S THEATRES

INTO THE NATION'S HEART...





CAPT. HARVEY ROSS

Flight commander. Silver wings and iron courage!

One of the heroes in Darryl F. Zanuck's production **THE PURPLE HEART** for 20th Century-Fox!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 6



February 5, 1944

INTERNATIONAL

THE international skies of the motion picture are gathering weather rapidly. More intimately than most can realize, the screen is becoming an interwoven thread in the projected post-war patterns. Foremost among the elements of that pattern so far are films, rubber and petroleum.

We are making synthetic rubber, trying in a fashion to bring natural rubber home to the Americas. We are after petroleum overseas in complicated deals in the British sphere of influence, mostly in Arabia. We have the films. Sporadically in Latin America, and consistently in Britain, production is rising, competitively. Our Department of State is interested, active, in all three. Something like a deal has been shaped in Arabian oil. Rubber will have to wait on the new map of southern Asia. Motion pictures are actively in the crucible of reaction, with the Department of State holding conferences with the organized American industry and in the process of the formation of a "Ministry of the Movies" as a sub-department.

A CURIOUS sort of inside-outside design appears to obtain in the cinema affairs of both the United States and Britain. On the inside of each country there is a disposition to oppose consolidations of power in production and distribution, and for external or world market purposes there is in each instance address toward unified national industry fronts. One pressure would take the picture business rather apart; the other would put it compactly together.

Here in the United States the movement for the dispersal of power in the industry is represented by the anti-trust suit instituted by the Department of Justice, with its continuing Consent Decree negotiations. In Britain the kindred pressure is of only semi-official nature. It is represented currently by a committee created by the British Board of Trade's Film Council, which seems to be addressed directly at consideration of the activities of Mr. J. Arthur Rank, rising to screen dominance there, and also looking overseas.

To glance sidewise for a moment at the order of intricacies which can obtain, consider that oil picture, with the U. S. Government investing in oil in some sort of relation and partnership with the California-Arabian oil company, which is in turn a partnership of the Standard Oil of California, one of those "dissolved" elements of the old Standard Oil, and of the Texas Company which enjoys national and international distribution. The report that some eighteen or so "oil Senators" have agreed to vote for "international policing" after the war is merely incidental. This has bearing only to indicate how the commercial affairs of the world-to-come may be entwined with the affairs of state.

An incidental, and possibly almost accidental, note of moment transpires in an expression from Mr. Rank, in the course of an interview with "Tatler", a by-line writer for *The Daily Film Renter* of London, at year's end, thus:

Q "He [Mr. Rank] was inclined to discount to a certain extent the great start which Hollywood has on Britain in the matter of actual preparation, dubbing, etc., because he thought British prestige would be so high among the liberated

countries after the war that they would be willing to take our product, primarily out of gratitude, and secondarily out of its greater suitability."

Interestingly, indeed, Mr. Rank observed that post-war trading would be of infinitely more importance than the British quota act. He declared emphatically for competition in Continental distribution and for a British-American company addressed at the world market.

In the news pages of this issue there is a neat little intimation of some possible hands-across-the-sea aspects of the newly announced Academy Foundation, in an article by Mr. William R. Weaver, Hollywood editor.

The pre-war world market was dominated by the American motion picture in sequel to developments in the first World War which delivered substantial monopoly to the studios of the United States. The war now, while somewhat restricting British production activities, has effected no such shut-down as ensued in 1914. After that the French industry never recovered, and in Russia and Germany the motion picture became an instrument of state, its product principally for home consumption. In those countries there is little prospect that their screen product will be important in a world market for a long time to come, if ever.

THE American motion picture since the first World War has been a conspicuous product of export. It was said and estimated that, even against the quotas, imposts and rising walls of nationalism, the American motion picture makers derived something like twenty per cent of their income from lands overseas. That was a high figure, comparatively, when one considers that it was estimated that in 1927-29 the average annual exports of the United States did not exceed six per cent of the national income. For comparison it is interesting to recall that, in the same period, the exports of Great Britain, Germany and Japan amounted to about 20 per cent of their incomes. The figures for Chile were 35 per cent, for Cuba, 65 per cent, and for little Belgium 55 per cent.

Now for awhile the American industry has been doing exceedingly well on the home market, and today is in the soundest financial condition in its history.

Many changes can come, must come, to the world industrial map. The new technologies and the new facilities of transport and new trade routes will exert diverse and wide influences. And not only does trade follow the films, but also films can and probably will follow the trade.

CONSIDER some of the changes that history has seen. The United States took cotton from the Orient, and it looks now as though Brazil might be taking cotton from us. Brazil took coffee from Asia, and Asia took rubber from Brazil, and for a while Japan has taken rubber from all of us. Cuba went one-crop on sugar cane, and now the beet is making sugar a home crop in many lands.

In the case of the motion picture, as it is now made, soil, climate and location are not material. It is an industry of "the know-how" and of talent and aggressive enterprise. So far, Hollywood has concentrated the most of it. Tomorrow the rivalry will find expression mostly in the field of talent and enterprise.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Film Man to Man

STANTON GRIFFIS, whose favorite after-dinner story is the one about "Don't shoot the piano player—he's doing the best he can," would be last among the last to remark the difference between Hollywood's acceptance of his suggestions and those of his predecessor in charge of the domestic motion picture division of OWI, but the record tells the story.

On January 5 OWI's Griffis sat down at luncheon with Hollywood studio leaders and suggested some shorts to be produced for distribution by the War Activities Committee.

On January 24 Universal started shooting on the first of them, "Prices Unlimited," with Milton Feld producing, Edmund L. Hartmann writing and Erle C. Kenton directing. Martha O'Driscoll and Leon Errol are among the players.

On the 27th Columbia started "War Time Taxes," from a script by MGM's Howard Hinsdale, Hugh McCollum producing and Charles Coburn speaking the commentary.

The weekend saw "Skirmish on the Home Front" under way at Paramount.

Close on the heels of these, to meet the camera, will be four more, the Warner plant turning out a subject on food, Twentieth Century-Fox doing one on gasoline, MGM supplying a film on Army-Navy aviation training and David O. Selznick furnishing a treatment of the Cadet Nurse Training Corps.

When the man from Washington talking to the head men in Hollywood is a film man himself it makes a difference.

Stars Can Be Wrong

IT'S so long between the time when a star finishes acting in a picture and the public gets to see it on the screen that he or she can have flown or sailed, and often has, to a warfront and back while the cutters and editors are toiling with the film the camera caught. Which phenomena, entirely local and technological, accounts for some of our more traveled personalities arriving back from overseas to tell reporters that the boys are having to look at last year's pictures or worse.

What's actually happening in that connection is revealed in a report received by the Hollywood division of the War Activities Committee from Major John W. Hubbell, Officer in Charge of the Film Circuit Section of the Army Pictorial Service, pertaining to the cinematic menu served the fighting men at a certain Pacific base.

"A unit of 45 men located on a small island 17 miles from a substantial base has pictures twice a week," the communication says, "and the main unit has a cub plane capable of landing on a dime. An amphibious tank was used to clear away a small strip of ground on the island. Twice a week the sub plane flies over to the island in the

RANK seeks all-industry council for industry in England Page 9

Tells "Tatler" of his worldwide plans for British trade Page 29

CLARK shows exhibitors what the majors offer on Decree Page 14

EXHIBITORS cool to Decree proposals at Chicago meeting Page 16

WASHINGTON ends ban on films of Japanese atrocities Page 25

ADVERTISERS use fame of flocks of stars to vend wares to public Page 26

EXPECT increased admission tax to be effective March 1 Page 28

WAR work accents place of theatre as community center Page 39

NEW Academy Foundation in Hollywood has cultural designs Page 43

REVENUE Bureau studies policy on talent contracts Page 46

WAR Bond front advances as trade speeds War Loan drive Page 47

MEXICAN Government is extending powers of censors Page 50

SERVICE DEPARTMENTS

Hollywood Scene Page 58 Picture Grosses Page 66

In the Newsreels Page 77 Shorts on Broadway Page 64

Managers' Round Table Page 67 What the Picture Did for Me Page 59

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1741 Advance Synopses Page 1746

Short Subjects Chart Page 1744 The Release Chart Page 1748

evening. The men carry a mobile unit. Movies are shown each trip and the plane reports back to its base on the following morning.

"In advanced areas the men are getting three pictures a week and they are all late releases. There are times when they wonder how we are able to send up pictures which they know are playing only the larger cities in America at the time they are screening them."

Actors wouldn't necessarily know about that.

Second 10,000

THE ten thousandth 16mm film program given by the industry to the Army for free showing to men in combat areas was accepted by Lt. General Brehon Somervell from George Schaefer, chairman of the War Activities Committee, at a special ceremony Wednesday at the Waldorf Astoria Hotel, New York.

General Somervell also was presented with prints of 10 current motion pictures, marking the start of the industry's second series of 10,000 gift prints. Four of the ten have just been released in this country and several others will not be seen by American audiences for some time.

Present at the ceremony in addition to Army representatives and film stars, were: Barney Balaban, N. Peter Rathvon, W. C. Michel, Y. Frank Freeman, Francis S. Harmon, S. H. Fabian, Arthur Mayer, Herman Gluckman and J. Robert Rubin.

Hands Across Border

IN Hollywood last week, to remain during filming at Warner Brothers' studio of a short designed to stimulate interest in the Canadian 6th Victory Loan Drive opening April 24, Don Henshaw, staff member of the National War Finance Committee of Canada, said:

"As a result of the success of those pictures (five Hollywood shorts made for the five previous campaigns) the War Finance Committee decided to make this new request for assistance, which has been granted. The cooperation given Canadian Victory Loans by the War Activities Committee, and by the Hollywood Victory Committee in furnishing stars for personal appearances and national broadcasts, as well as for making transcriptions, has been of inestimable help."

Decline

WHILE the number of newspaper readers rose to an all-time high of 44,392,829 in 1944, the number of English language dailies in this country dropped to a new low of 1,754, according to the 1944 International Year Book issued late last week by *Editor & Publisher*. Morning newspapers lost 32,889 buyers, while evening papers picked up 1,050,868, with most metropolitan newspapers maintaining a static circulation because of newsprint limitations which caused them to discourage readers.

"Mister Broadway"

WARNER Brothers this week announced a project to film the story of *Variety* and its founder, the late Sime Silverman, as a cavalcade of American show business.

The title is "Mister Broadway," synonymous with Mr. Silverman, observes Jack L. Warner, who says the picture will make a strong plea for freedom of the press and of communications.

The formalities and phraseology of the usual contract characteristic of present-day business were supplanted by a handshake, the manner in which *Variety's* founder closed agreements.

Abel Green, long an associate of Mr. Silverman, and present editor of *Variety*, is the author of the story on which the picture will be based. The film is scheduled for immediate production. It has been assigned to Arthur Schwartz as his first picture for Warners.

Washington Monument

HEARINGS by the House Appropriations Committee in Washington last week on the Independent Offices Supply Bill disclosed that officials of the National Archives want \$2,500,000 for the construction of a film storage and servicing building in Washington.

It would house the constantly growing mass of still and motion pictures accumulated by Federal agencies. War records from the services and important commercial motion pictures filed with the Library of Congress for copyright purposes would also be included.

Plans by the Library of Congress for the establishment of its own hall of films were reported in MOTION PICTURE HERALD January 22.

Times on the Air

THE New York *Times* on Tuesday bought the Interstate Broadcasting Company in New York, thereby acquiring control of radio station WQXR and its frequency modulation companion WQXQ. The sale is subject to approval of the Federal Communications Commission.

Arthur Hays Sulzberger, president and publisher of the *Times* announced that the stations' policy of carefully selected commercial programs, classical music, and educational features appealing to radio's "carriage trade" would be continued. John V. L. Hogan, president of Interstate and founder of the station, and Elliott M. Sanger, vice-president, will continue as chief executives under five-year contracts.

The *Times* acquired all stock in Interstate, including a large block which had been purchased two years ago by Time, Inc. The Henry Luce news magazine will con-

Rank Proposes All-Industry Unit To Avert Government Rule

LONDON BUREAU

by Cable

J. Arthur Rank, England's largest producer - distributor - exhibitor, Wednesday proposed to set up a grand council of all sections of the film industry in Britain. Its aims would be:

1. To organize effective resistance to any attempt to increase Government control of the industry; and
2. To convince the nation of the industry's ideals and sense of responsibility.

The council, proposed at a secret meeting in London with Francis W. Baker, president of the Kinematograph Renters' Society (distributors), and Henry Simpson, president of the Cinematograph Exhibitors Association, would represent those two groups and the producers, whose agreement, it is understood, is already assured.

The proposal came in swift sequel to the appointment early this week by the British Films Council of a committee of four men from outside the industry to suggest measures "to counteract the dangers of a film monopoly". (See page 29.)

Mr. Rank told Mr. Simpson and Mr. Baker he was impressed by their endeavors and achievements in the establishment and

operation of a joint conciliation committee to arbitrate the many recent major and minor frictions between distributors and exhibitors. A further step, however, he said, was imperative in view of the threat of objectionable legislation and of the paramount need to maintain the prestige of British production.

In the proposal for the all-industry council, Mr. Rank pledged himself in favor of strict regulation by the new body of all future theatre building, currently a very sore point among exhibitors. He made a direct expression to Mr. Simpson of his sympathy for small theatre owners who have been threatened with extinction because of over-building by circuits.

Mr. Simpson, as head of the CEA, has waged a vigorous campaign against what he terms "reckless speculative building" and has warned that, if continued, it would lead to onerous Government regulation. Last December he condemned "the ten-cent-store mentality current in certain circuit executives who seek a shop window in every town irrespective of whether the seat saturation has been reached".

Mr. Rank's views on the world market and some of his plans in that direction as reported by "Tatler" in the *Daily Film Renter* also are on page 29.

tine to provide news for a 15-minute nightly program and the New York *Times* will continue its hourly news broadcasts over WMCA.

Nicholas Roosevelt returns to the staff of the New York *Times* to take charge of its radio interests. In a 13½-year interim he served as United States Minister to Hungary, an editorial writer on the New York *Herald Tribune* and more recently as deputy director of the Office of War Information under Elmer Davis.

Tonsil Bowl

BING CROSBY and Frank Sinatra, each of whom has his respective following of Old Guard swing fans and Bobby Sox swooners, engaged in a Battle of the Baritone via radio from Hollywood Tuesday.

It was a "no-tones-barred" bout on the "Command Performance" show sponsored by the Armed Forces Radio Service, with the Hollywood Victory Committee cooperating.

Revival

METRO-GOLDWYN-MAYER has announced plans to produce a serious version of a best-seller of yesteryear, the stage hit of 90 years ago, the Harriet Beecher Stowe novel that was made into a play and became in time an American classic, "Uncle Tom's Cabin."

The book was first published serially in *National Era*, from June, 1851, to April, 1852. In 1852 it was published in book form, and shortly thereafter as a play. Few are the American cities with anything resembling a stage that have not witnessed the perils of Eliza making her way across the ice with Simon Legree in pursuit, with bloodhounds, who were not in the novel, adding illimitably to the drama of the perils behind the footlights.

To date, Margaret O'Brien has been cast to play Little Eva; Lena Horn, Eliza, and Lewis Stone, St. Clair. No bloodhounds cast.

THIS WEEK

the Camera reports:



MEETING in the New York office of Twentieth Century-Fox, producers of "The Sullivans": Spyros Skouras, president; Mrs. T. J. Sullivan, Wendell Willkie, board chairman; Mr. Sullivan. The Sullivans are parents of the five men who died when the cruiser Juneau was sunk in action in the Pacific area.



By Staff Photographer

HOW "The Sullivans" was cast, written, produced, what tieups were arranged and are available and what public reception is expected was outlined for the trade press last Friday morning by Sam Jaffe, producer, at a coffee and doughnuts interview in his Hotel Gotham suite, New York.



By Staff Photographer

CHIEFS of Columbia's sales, during the sales meeting Tuesday, Wednesday, and Thursday, at the Warwick Hotel, New York. Left to right, seated, Nate Spingold, vice-president; Jack Cohn, executive vice-president; A. Montague, general sales manager; Joseph McConville, foreign sales vice-president. Standing, Lou Weinberg and Lou Astor, circuit sales; Rube Jackter, assistant sales manager; and Max Weisfeldt, sales.



By Staff Photographer

AT THE BACHELOR dinner last week in New York to Phil Dow, UA sales executive: Harry Gold, Carl Leserman, Gradwell Sears, Mr. Dow, Jack Ellis.



CONTRIBUTION to the jackpot on the Warner "Janie" set. Dolores Moran is the contributor, under a plan to fine players who blow lines.



"LADY IN THE DARK", IN GAY COLOR

Paramount's drama with music, in Technicolor, tradeshow next week, presents Ginger Rogers in three dream sequences,

of which the one shown above, with the star in the center of a circus ring, is the most vivid. Miss Rogers' repressed personality by means of the dreams is dissolved into a completely glamorous one. These are the first stills in color.



RAY MILLAND in spangles is a ringmaster in the glittering circus dream scene. He is the man Ginger Rogers finally marries, after falling in love, in the dream, with Jon Hall.

A TOTAL of 350 especially designed gowns are worn in "Lady in the Dark", one of them this mink gown with sequin and red jeweled bodice and sequin-lined skirt worn by Miss Rogers. Her companion is Mary Philips as Maggie Grant.



FOR 1944, leading the Theatre Owners of North and South Carolina: George Parr, president; Boyd Brown, vice-president; A. F. Sams, Jr., vice-president, and Mrs. Walter Griffith, secretary-treasurer.





SIGNING the deal. Officials of RKO Radio Pictures and of International Pictures, Inc., complete negotiations calling for an agreement under which RKO will distribute four pictures which International will produce. Leo Spitz, of International, affixes his signature, while his partner, William Goetz, left, and Charles Koerner and Ned E. Depinet, RKO Radio Pictures studio chief and president, respectively, watch.



ALBERT A. CORMIER, former motion picture trade press representative and for many years an executive in radio, has joined Joseph Hershey McGillvra, Inc., advertising representative for radio stations.



By Staff Photographer

PUBLICITY MANAGER. That is the title given to Al Horwits, above, in a realignment of Universal's New York advertising department. Mr. Horwits has been with the Universal home office publicity department approximately a year, and was formerly sports writer on the Philadelphia Ledger.



AT LUNCHEON, last week, in New York, for out-of-town exhibitors attending the premiere of Twentieth Century-Fox's "Song of Bernadette": Maurice White, Cincinnati; J. J. Grady; J. Real Neth, Columbus, Ohio; Ray Moon, and Tom Connors and William Kupper of Twentieth Century-Fox.



By Staff Photographer

INSTALLATION. Officers of the 25-30 Club, New York, installed last Friday: Morris Klapholz, secretary; Mike Berkowitz, president; Morris Rotker, vice-president; Henry Weinberger, financial secretary. The club comprises projectionists of long experience.



By Staff Photographer

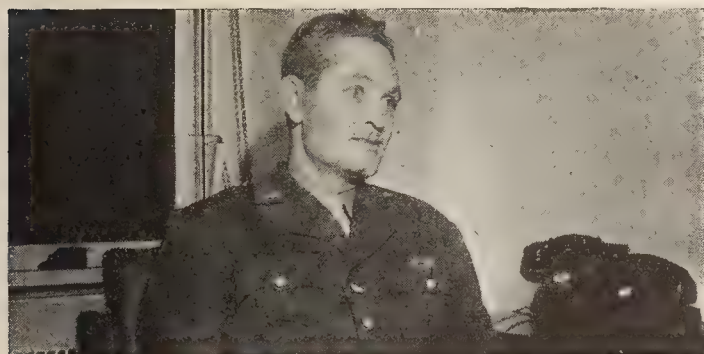
THOMAS BAIRD succeeds George Archibald as director of the British Information Service film division in New York. Mr. Archibald leaves next week for England.



A \$240,000 CHECK is presented to President Roosevelt by Lady Cedric Hardwicke, for the Infantile Paralysis Foundation. It represents net profits in this country of RKO's "Forever and a Day". Watching are Basil O'Connor, Foundation president; N. Peter Rathvon, RKO president; Joan Fontaine, Roland Young and Brian Aherne. The 1944 March of Dimes drive has just been completed.



THE PALACIO, Rio de Janeiro, Brazil, has become Twentieth Century-Fox's exclusive first run "showcase". The theatre is owned by the Riberio circuit, Brazil's largest.



By Staff Photographer

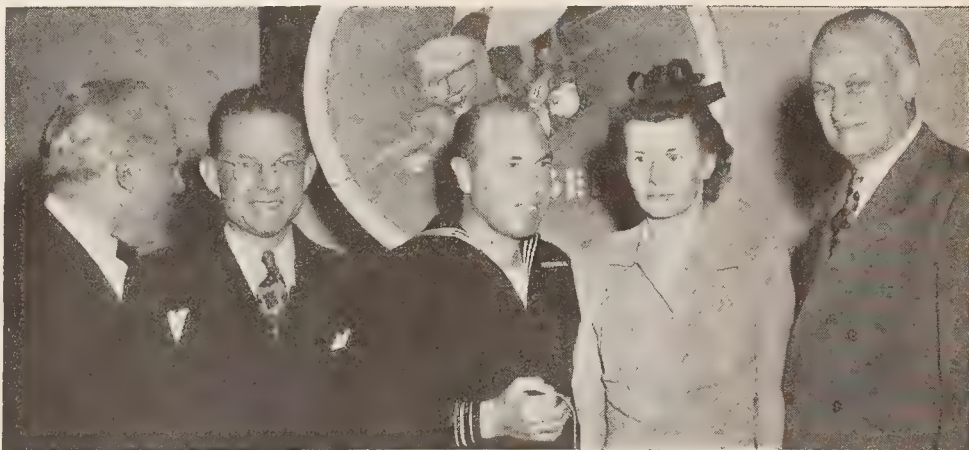
OUR FIGHTERS like newsreel shots of home, Earle Crotchet, above, reported last week at the Universal New York office. Cameraman for its newsreel, he returned after almost two years in the South Pacific.



LUNCH: The principals are Jennifer Jones, star of "The Song of Bernadette," and David O. Selznick, producer, to whom she is under contract, and who will star her in "Since You Went Away." Miss Jones is one of many star personalities who will appear in the new Selznick production.



INGRID BERGMAN, left, returned to Hollywood this week from a tour of Alaskan bases, told the press of the value of pictures and star tours to servicemen there who, she said, "feel they are forgotten men."



PRESENTATION. SeaBee James Purgason was given a silver identification bracelet by Dallas mayor pro tem J. B. Adoue, Jr., right, in a reception ceremony launching Republic's "The Fighting SeaBees" at the Majestic, Dallas. Others above are James Cherry, Interstate Circuit city manager; Lloyd Rust, Republic manager; and Mrs. Purgason.

CLARK SHOWS EXHIBITORS WHAT THE MAJORS OFFER

Decree Proposals Would Freeze Circuits and End Pooling and Franchises

by FRANCIS L. BURT
in Washington

Major points in distributor proposals for revision of the Consent Decree were disclosed in Washington Tuesday by Tom C. Clark, Assistant Attorney General.

The proposals from Metro-Goldwyn-Mayer, Paramount, RKO, Warner Brothers and Twentieth Century-Fox included three changes in principal points of the present decree which would:

1. Practically freeze affiliated circuits to their present holdings; prevent pooling of theatres between distributors and dissolve franchise agreements.
2. Grant cancellation privileges prorated according to film rentals on a scale closely paralleling the United Motion Picture Industry Plan.
3. Permit arbitration of the clearance of affiliated circuits and of run held in competition with circuits.

Provisions covering trade shows, franchises, pooling agreements, forcing of newsreels and shorts and protection against withholding prints were also contained in the distributor proposals.

Earlier in the week Mr. Clark had given copies of the full 35-page proposed decree to exhibitor organizations in all sections of the country for study. Initial comment indicated that while exhibitors were admitting that it represented a marked improvement over the present decree, they were preparing to criticize the revision as falling far short of the ideal. (A report from Allied board meeting at Chicago is on page 16.)

At the Department of Justice, officials refused to comment on the distributors' offer, but there were indications that they, too, felt that many of its provisions could be improved.

Disclosing some of the major points of the proposal, Mr. Clark emphasized that there had been no acceptance, and the distribution of copies to the exhibitor associations was merely for the purpose of obtaining their reaction to an offer. So far as could be learned, the matter has not yet been discussed with the Attorney General, Francis Biddle. He must pass in advance upon any decree which is submitted to the Federal District Court in New York which retains jurisdiction in the Government's anti-trust case.

The proposal does not carry any provision for selling, beyond the requirement of trade showing. There was no indication whether the distributors would steadfastly withstand Mr. Clark's suggestion that they be prohibited from offering pictures in large blocks, but be permitted to accept exhibitor bids for block purchases.

Previously Mr. Clark had indicated that the Department of Justice was not particularly concerned with the terms and methods

Three Versions, and Three Rejections, Score so Far

Three times tentative distributor versions of the concessions which they would be willing to offer in a new Consent Decree have been turned down by Tom C. Clark, Assistant United States Attorney General. On two other occasions Mr. Clark made it clear to the distributors that it was up to them to suggest revisions which would answer exhibitor complaints. The chronology:

SEPTEMBER 4: "The Government refuses to make suggestions for revisions, taking the position that the companies as defendants seeking to avoid further litigation should outline the steps they are willing to take," Washington dispatches on the first meeting between Mr. Clark and company presidents report.

by which pictures are sold. The aim of the Government, rather, had been to set up safeguards to protect independent exhibitors from discrimination in favor of affiliate circuits or circuits holding franchises or pooling arrangements with distributors, he had indicated.

Summarized, the major provisions of the distributors' proposal were as follows:

LIMITATION ON CIRCUIT EXPANSION:

Distributors to obtain court approval prior to the acquisition of any additional houses except where theatres are acquired for replacement, as a "show case," or as a result of a "lock-out" of one year or longer.

Certain distributors were reported to have cited situations in Louisiana where, they complained to the Government, exhibitors have refused to book their pictures. They demanded the right to operate competitive theatres.

Under the present decree, the distributor does not have to go to the court to secure approval of an acquisition, but the Government must do so if it wishes to prevent one. The new provision would require the distributor to go into court, where the Government or local exhibitors could appear in opposition.

Exhibitors are understood to favor a provision requiring the circuit to go into a local Federal district court, where affected exhibitors in the area could offer contest easily and cheaply. Distributors are understood to be desirous of a provision permitting them to file their applications without publicity.

POOLING AGREEMENTS:

Distributors propose to divest themselves of joint theatre ownership or operation and product-buying agreements.

FRANCHISES:

Distributors propose to eliminate all franchises, those between consenting companies to

OCTOBER 16: "Suggest specific remedies to exhibitor complaints," Mr. Clark advises the distributor presidents at a conference in New York.

NOVEMBER 6: "They must give more milk," the Assistant Attorney General tells Motion Picture Herald after looking at the first distributor proposals in a 15-minute meeting with their counsel.

DECEMBER 4: "The round up and roping stage has been reached," Mr. Clark warns. "The alternative to a new decree was court action on an unequalled scale."

JANUARY 23: "Inadequate in many respects," is the official comment when Mr. Clark sends proofs of the proposals back to distributors with the advice to work them over again.

be cancelled immediately and those with outside interests to be cancelled if possible and, if not, terminated at end of present contract.

TRADE SHOWS:

Advance screening of all pictures is provided for.

CANCELLATIONS:

Cancellations to run at minimum rate of 20 per cent for theatres paying \$100 or less per picture, 10 per cent for those paying between \$101 and \$200 and five per cent for those paying over \$200. Cancellations would not be cumulative. Cancellation privilege would apply, in the 20 per cent classification, on the third picture (20 per cent of three being six-tenths, or more than half a picture) and thereafter at the 20 per cent rate.

FORCING OF SHORTS AND NEWSREELS:

Forcing is to be prohibited, and in the event an arbitrator finds it to exist, a penalty of \$250 is provided for the first violation and \$500 for the second and subsequent violations. The fine would be paid to the exhibitor.

ARBITRATION:

Arbitration on clearance to be extended to the defendant's own theatres; arbitration of run to be granted exhibitors in competition with circuits. Regional appeal boards, discussed earlier, were not set up.

CANCELLATIONS FOR MORAL, RELIGIOUS OR RACIAL REASONS:

To be extended to five days after notice of availability.

PROTECTION AGAINST WITHHOLDING OF PRINTS:

Withholding of prints to give a competitor a prior playing date is prohibited.



100 EXHIBITORS!

THEY will be honored throughout the industry and their names will be famous in the trade press!

THEY will be given a free trip to Washington with all expenses paid.

THEY will be named to the Industry's Executive Advisory Committee of the 5th War Loan.

THEY will receive a personal letter of congratulation from the Secretary of the Treasury and will be presented with a tribute scroll, an honorary medallion and other awards.

THEY will be featured in the Official Report of the industry to the nation on the 4th War Loan; and they and their staffs will wear a special "E" lapel button from the Treasury Department.

THEY will be honored in their home states and in their localities with important dignitaries present!

THEY are the industry's patriotic showmen who from Jan. 1st through Jan. 29th sell the most "E" Bonds in ratio to their seating capacity.

IT IS NOT TOO LATE TO BE AMONG THE HONORED HUNDRED!

Independents Say No To Decree Proposals

United Front Meeting in Chicago Lists Objections in Brief for Clark

Exhibitor response to distributor proposals for a new Consent Decree appeared on the cool side this week as regional associations completed study of the drafts sent to them last Friday by Tom C. Clark, the Assistant Attorney General.

A flat "No" was indicated from Chicago, where directors of Allied States Association and other independents met on Monday with Abram F. Myers, Allied general counsel, to go over the 45 pages of decree text.

Mr. Myers Tuesday evening said Allied would file a brief with Mr. Clark by next Wednesday, February 9, detailing Allied objections to many points in the distributor offers. It was reported that delegates to the two day meetings at the Blackstone Hotel had read the decree without enthusiasm, then launched into a point by point analysis of what they believed to be its shortcomings.

A united front of independent exhibitors against acceptance of the Decree as it now stands will result from the Chicago meetings, Mr. Myers predicted.

Following a seven hour conference at the Blackstone Mr. Myers announced that the group, which named itself the National Council of Unaffiliated Exhibitors, would make no public announcement of its decisions until a committee had presented its comments to Mr. Clark.

The report committee includes:

Abram F. Myers, Allied	Robert Poole, PCCITO
Col. H. A. Cole, Allied	Jesse Stern, Unaffiliated
William Crockett, MPTO of Virginia	Independent Exhibitors
Other delegates to the Chicago meeting were:	
Hugh Bruen, PCCITO	of Wisconsin
Rotus Harvey, PCCITO	Sidney Samuelson, Allied of Eastern Pennsylvania
Leo F. Wolcott, Iowa-Nebraska ITO	H. A. Rosenberg, National Allied
A. C. Myrick, Iowa-Nebraska ITO	Donald Guttman, North-Central Allied
Wesley Mansfield, Iowa-Nebraska ITO	Roy E. Harrold, ATO of Indiana
Martin Smith, ITOA of Ohio	Arthur K. Howard, New England Independents
P. J. Wood, ITOA	Nathan Yamins, New England Independents
Julius Charnow, UIE of New York	
William Ainsworth, ITPA	

Final sessions of the joint conference on Wednesday were devoted to discussion of proposals that exhibitors form a central organization to represent them on tax matters and to coordinate exhibitor reaction to tax legislation.

Edward Sniderman In Army

Edward Sniderman, RKO New York division manager, entered the Army Thursday. His associates and executives of the company tendered him an induction luncheon Wednesday at the Hotel Abbey, New York. Among those present were Edward L. Alpers, Malcolm Kingsberg and zone manager H. Russell Emde, Mr. Sniderman's immediate superior.

353 ARBITRATION CASES IN THREE YEARS

In the three years of arbitration, 353 cases were filed with the 31 regional tribunals, the American Arbitration Association, administrator, reported Tuesday on the third anniversary of the opening of its offices for exhibitor complaints.

Clearance actions constituted 252 of the complaints under the Consent Decree, while there were 35 some-run actions, 22 demands for specific run and 44 combination complaints.

Exhibitors won 143 out of 231 awards, while distributors won 88 dismissals. Complainants withdrew 90 actions, while 32 are still pending before tribunals. New York, with 53 cases, led in the number of complaints. The Seattle office has received none.

Majors Split on Appeal Award

Distributors and a major intervening circuit openly split for the first time over the merits of an arbitration award in the Apollo theatre case at St. Louis it was disclosed by the Appeal Board in their 88th decision on Friday.

Paramount, RKO, Twentieth Century-Fox and Warner Brothers in their appeal briefs asked that the award of Harry G. Erbs, arbitrator, be affirmed. St. Louis Amusement Company asked reversal of the award which cut clearance of their Pageant theatre over the Apollo from 14 days to seven.

The Appeal Board upheld the seven day cut between the West St. Louis neighborhood theatres and granted further availability concessions to Leo Litvag, the complainant. Sharply criticizing circuit delay in booking pictures into the Pageant after they had played prior runs at St. Louis Amusement Company's Tivoli and West End the Appeal Board modified the award to make pictures available to the Apollo not later than 24 days after close of exhibition at the West End. The West End follows the Tivoli by one or two days.

The board found that pictures were generally not available to the Apollo until 45 days or longer after the Tivoli and that although the Pageant could play them on the 20th or 21st day after the Tivoli it generally delayed until the 29th or 30th day.

"In the absence of any explanation the conclusion is inevitable that the delay is the expression of a deliberate policy adopted by the intervenor for some purpose of its own in consequence of which unnecessary hardship is imposed upon the complainant," the board wrote.

"Moreover... the intervenor was able to play the pictures at the Pageant as soon as its purpose required, and was not subject to the influence of circumstances beyond its control," the Board said, citing play date schedules.

The board divided costs among all parties. It was the 16th St. Louis case and was filed in February 1943.

Court Renames Appeal Board In Arbitration

Members of the Appeal Board of the arbitration system set up by the Consent Decree in 1940 were reappointed and the Board's jurisdiction continued for another year in Federal District Court in New York Tuesday afternoon by Judge Henry W. Goddard.

He renamed George W. Alger as chairman and Albert W. Putnam and Robert McCurdy Marsh as members. The original three-year terms would have expired February 1.

The extension was granted after Tom C. Clark, Assistant Attorney General, asked Judge Goddard to reappoint the board and extend their terms for one year. Attorneys for the consenting distributors, MGM, Warners, Paramount, RKO and 20th Century-Fox approved the action.

Department of Justice lawyers appearing for Mr. Clark informed Judge Goddard that negotiations for a new decree had been in progress for six months and that every effort was being made to effect a new decree which would have a beneficial effect on the entire industry.

The Appeal Board has two cases still pending before it and the 29 cases still pending in regional tribunals could keep the appeal docket active for many months.

At New Haven three intervenors have entered the new Groton theatre action asking for reduction of clearance of New London first runs. Warners have filed for the Garde, New London, Victory Theatre Operating Company for the Victory, and M & P Circuit for the Capitol, New London.

Hochstein Perjury Trial Is Postponed to March 17

Federal Judge Vincent L. Leibel Tuesday postponed until March 17 the trial of Harry Hochstein, former morals inspector of the City of Chicago, who is accused of having committed perjury before the federal grand jury which indicted the Capone gangsters who were recently convicted of extorting more than \$1,000,000 from the film industry.

Hochstein, according to an indictment filed against him, falsely swore that he knew that certain members of the ring were not present at his Riverside, Ill., home in 1934, when the Capone mob planned the elevation of George E. Browne to the presidency of the IATSE. That the gangsters were present was proven at the recent trial.

Louis Kaufman, former business agent of Local 244, Motion Picture Operators Union, of Newark, N.J., convicted with the Chicago defendants and free in bail of \$25,000 pending appeal, was examined by Martin Klein, assistant United States attorney, last Friday to ascertain what assets Kaufman had to pay the \$10,000 fine imposed against him. The six Capone mobsters paid their fines, \$10,000 each, a few days after being convicted in order to avoid a Federal search of their assets. Each of the six was also sentenced to ten years imprisonment.

The Chicago defendants, refused bail pending appeal, are now in the Federal House of Detention and their attorneys, meanwhile, are preparing an appeal. Their prison sentences will not commence until after the appeal is decided.

Jersey House Wins Reduction

In a consent award Monseigneur Enterprises, Inc. and the five consenting distributors this week agreed on a reduction of clearances for the Forum theatre, Metuchen, N. J. It reduced the seven day clearance of the Strand Operating Company theatres in Plainfield to one day and continued the present 14 day margins held by New Brunswick theatres.



←He just got
a shot of this!



SITTING PRETTY!



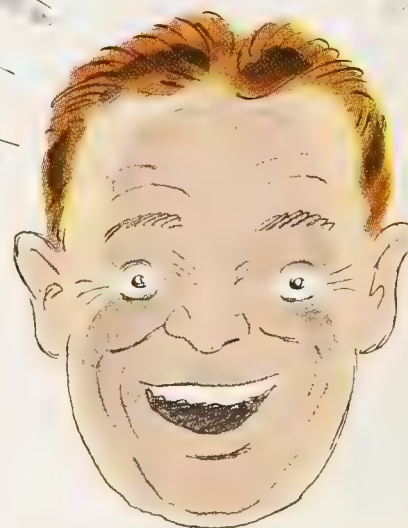
"You too can
have that
schoolboy
complexion.
Come this way!"



BEFORE!

Sluggish!
No ideas!
No Pep!

**FUTURE
UNCERTAIN!**



AFTER!

Peppy!
Enthusiastic!
Full of ideas!

**FUTURE SECURE
FOR MONTHS AHEAD!**

**SO TAKE THE ADVICE OF
M-G-M's FRIENDLY DR. LEO**



**OPEN UP
THE CAPSULE-**



**TAKE OUT
THE PRESCRIPTION-**



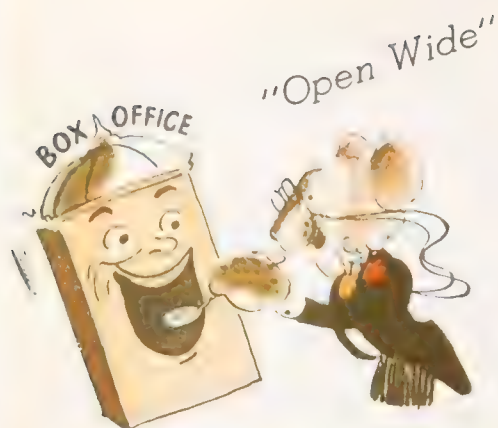
**UNROLL IT
AND READ:**

**M-G-M's "VITAMIN 12" PUTS PEP IN YOUR PROGRAM
AND PROFITS IN YOUR BANK ACCOUNT**
Prescribed by Dr. Leo, The Friendly Box-Office Specialist

THEN READ THE OTHER SIDE:

M-G-M's Sixth Group "VITAMIN 12": "Madame Curie" . "Thousands
Cheer" in Technicolor . "A Guy Named Joe" . "Lost Angel" . "Song of
Russia" . "Swing Fever" . "Rationing" . "See Here, Private Hargrove"
"The Heavenly Body" . "The Cross of Lorraine" . "Cry 'Havoc'"
"Broadway Rhythm" in Technicolor

FEELING BETTER ALREADY? KEEP GOING! →



M-G-M's VITAMIN

12 for
that
Good
Feeling!

It's fun to look ahead and see the wealth of entertainment that assures your patrons of good times in your show-shop for months to come! Their popularity has been proven! "Thousands Cheer" the Stariffic Army love story is a joy in all its engagements following 10 merry weeks at the Astor, N.Y. "Cry 'Havoc'" another Astor Big One direct from 7 solid weeks there. And "A Guy Named Joe" just what the folks like in the way of Star-romancing. It broke Capitol, N.Y. records in its 6-week

(continued)

World Premiere engagements. Sure that VITAMIN 12 makes you feel great!



SPENCER TRACY IRENE DUNNE

in

VICTOR FLEMING'S PRODUCTION OF

"A GUY NAMED JOE"

with Van Johnson • Ward Bond • James Gleason • Lionel Barrymore • Barry Nelson • Esther Williams • Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan • Directed by Victor Fleming • Produced by Everett Riskin • A Metro-Goldwyn-Mayer Picture



"THOUSANDS CHEER"

(Technicolor)

Kathryn GRAYSON • Gene KELLY

Mary John Jose
ASTOR • BOLES • ITURBI

Ben Blue, Frances Rafferty, Mary Elliott, Frank Jenks, Frank Sully, Dick Simmons, Ben Lessy, Mickey Rooney, Judy Garland, Red Skelton, Eleanor Powell, Ann Sothorn, Lucille Ball, Virginia O'Brien, Frank Morgan, Lena Horne, Marsha Hunt, Marilyn Maxwell, Donna Reed, Margaret O'Brien, June Allyson, Gloria DeHaven, John Conte, Sara Haden, Don Loper, Maxine Barrat, Kay Kyser, Bob Crosby, Benny Carter, The M-G-M Dancing Girls • Original Screen Play by Paul Jarrico and Richard Collins • Based on their story "Private Miss Jones" • Directed by George Sidney • Produced by Joseph Pasternak • An M-G-M Picture



MARGARET SULLAVAN ANN SOTHERN JOAN BLONDELL

"CRY 'HAVOC'"

with Fay Bainter • Marsha Hunt • Ella Raines • Frances Gifford • Diana Lewis Heather Angel • Dorothy Morris • Screen Play by Paul Osborn • Based Upon the Play by Allan R. Kenward • Directed by Richard Thorpe • Produced by Edwin Knopf • A Metro-Goldwyn-Mayer Picture

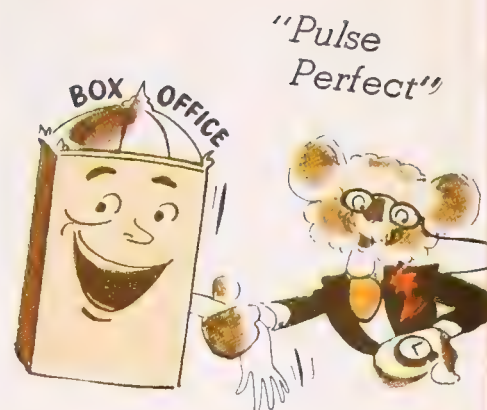


GREER GARSON WALTER PIDGEON

in "MADAME CURIE"

Directed by MERVYN LEROY • Produced by SIDNEY FRANKLIN

with Henry Travers • Albert Basserman
Robert Walker • C. Aubrey Smith • Dame
May Whitty • Victor Francen • Elsa
Basserman • Reginald Owen • Van
Johnson • Margaret O'Brien • Screen
Play by Paul Osborn and Paul H. Rameau
Based on the Book "Madame Curie" by
Eve Curie • An M-G-M Picture



M-G-M's VITAMIN

12 for a
Happy
Outlook!

Did you ever find so much pep and pleasure in one package as you get in M-G-M's VITAMIN 12? Of course, "Madame Curie" is one of them and its fame has spread from the long Music Hall Premiere to everybody in your town. Get yourself a tonic with Technicolorful "Broadway Rhythm"—for music and fun and love; and then for action and pulse-pounding suspense there's "The Cross of Lorraine" box-office proven in a 10-theatre New York premiere. VITAMIN 12, oh boy, it's good for you!

"THE CROSS OF LORRAINE"

Jean Pierre AUMONT • Gene KELLY • Sir Cedric HARDWICKE

Richard Whorf • Joseph Calleia • Peter Lorre • Hume Cronyn • Screen Play by Michael Kanin and Ring Lardner, Jr., Alexander Esway, Robert D. Andrews
Directed by Tay Garnett • Produced by Edwin Knopf • An M-G-M Picture



(Technicolor)

"BROADWAY RHYTHM"

Starring

GEORGE MURPHY
GINNY SIMMS
TOMMY DORSEY
And His Orchestra

with Charles Winninger • Gloria DeHaven • Nancy Walker • Ben Blue
Lena Horne • Eddie "Rochester" Anderson • Hazel Scott • Kenny Bowers
The Ross Sisters • Dean Murphy • Screen Play by Dorothy Kingsley and Harry Clork • Story by Jack McGowan • Based on the Musical "Very Warm For May" by Jerome Kern and Oscar Hammerstein, 2nd • Directed by Roy Del Ruth
Produced by Jack Cummings • A Metro-Goldwyn-Mayer Picture



"Way
Above
Normal!"



M-G-M's VITAMIN

12 for a
Cheerful
Disposition!

What a joyful prospect for the fans! One of the year's most delightful comedies "The Heavenly Body" will take their minds off everything but slick Bill Powell and sleek Hedy Lamarr. And when they see little Margaret O'Brien in "Lost Angel" they'll see the screen's New Star in a grand show. There's fun ahead too in "Swing Fever" a gay musical with a plot! Keep merry! Keep VITAMIN 12 on hand for health and happiness!



"LOST ANGEL"

Starring

MARGARET O'BRIEN

with James Craig • Marsha Hunt
Philip Merivale • Henry O'Neill
Donald Meek • Original Screen Play
by Isobel Lennart • Based on an idea
by Angna Enters • Directed by Roy
Rowland • Produced by Robert Sisk
A Metro-Goldwyn-Mayer Picture

**WILLIAM POWELL
HEDY LAMARR**

"THE HEAVENLY BODY"

with James Craig • Fay Bainter
Henry O'Neill • Spring Byington
Screen Play by Michael Arlen and
Walter Reisch • Adaptation by Harry
Kurnitz • Directed by Alexander Hall
Produced by Arthur Hornblow, Jr.
A Metro-Goldwyn-Mayer Picture



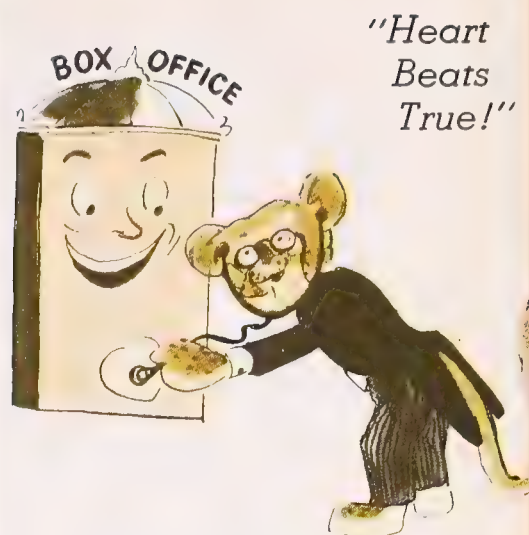
KAY KYSER "SWING FEVER"

with Marilyn Maxwell • William Gargan
Nat Pendleton • Lena Horne and Kay
Kyser and his Orchestra featuring Harry
Babbitt • Sully Mason • Ish Kabibble
Julie Conway and Trudy Irwin • Screen
Play by Nat Perrin and Warren Wilson
Directed by Tim Whelan • Produced by
Irving Starr • An M-G-M Picture



ROBERT TAYLOR
SUSAN PETERS
"SONG OF RUSSIA"

with John Hodiak • Robert Benchley
 Felix Bressart • Screen Play by Paul
 Jarrico and Richard Collins • Directed
 by Gregory Ratoff • Produced by
 Joseph Pasternak • An M-G-M Picture



M-G-M's
VITAMIN
12 for
Steady
Nerves!

The exhibitor with the carefree look is the chap who's got VITAMIN 12 on tap. What variety: the grand love story of a Yank in Moscow, "Song of Russia"—it's Bob Taylor's best job and it clinches Susan Peters for stardom! Then there's comedy galore in the timely Wally Beery attraction "Rationing" and in the Best-Seller Hit "See Here, Private Hargrove" with appealing Robert Walker on the way UP! Sure, we've had socko groups before, but the greatest of all is that vital, vivid VITAMIN 12 gross-builder!

WALLACE BEERY
"RATIONING"

with Marjorie Main • Donald Meek
 Dorothy Morris • Original Screen
 Play by William R. Lipman, Grant
 Garrett and Harry Ruskin • Directed
 by Willis Goldbeck • Produced by
 Orville O. Dull • An M-G-M Picture



"SEE HERE, PRIVATE
HARGROVE"

with
ROBERT WALKER
 As "Private Hargrove"

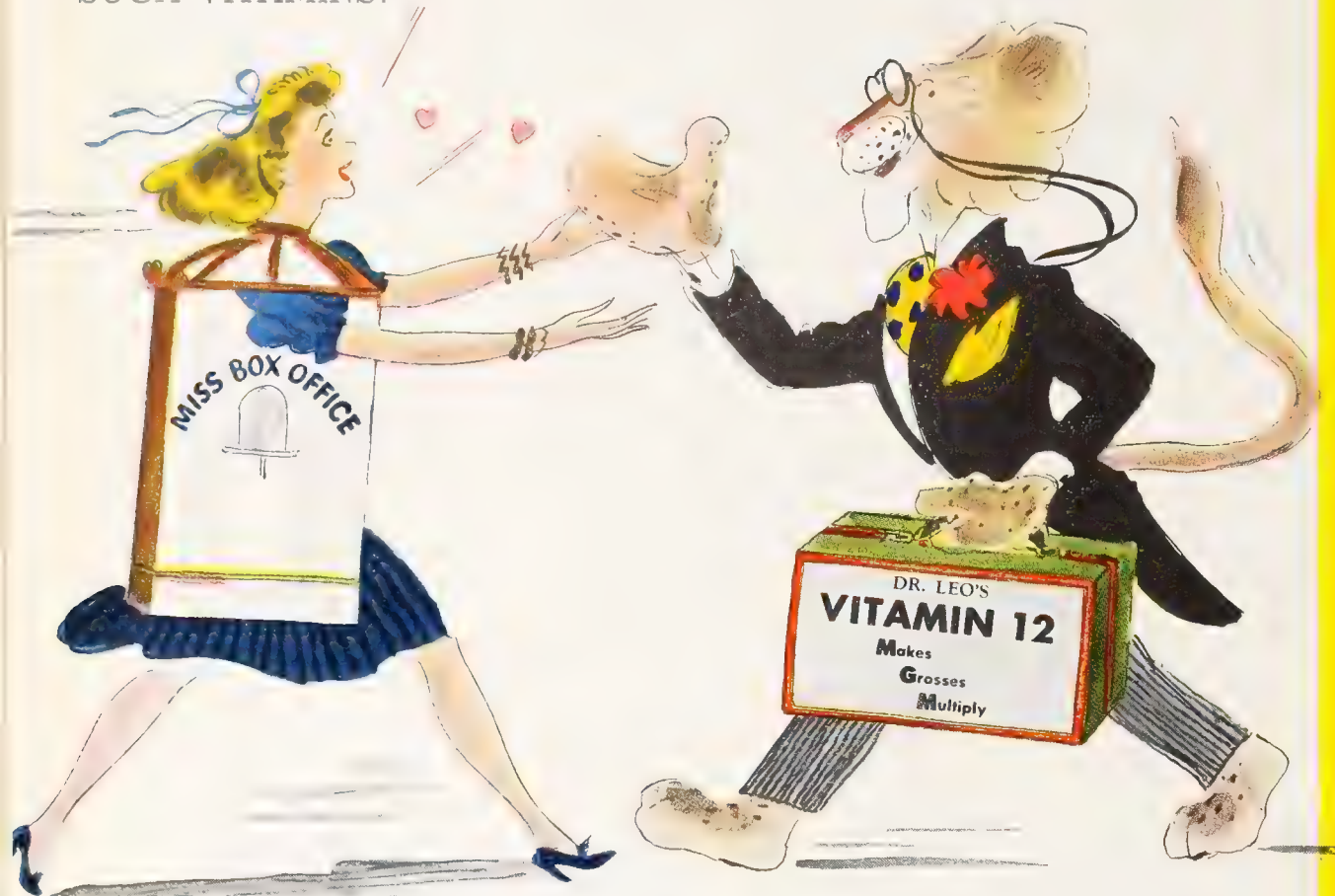
and Donna Reed • Keenan Wynn
 Robert Benchley • Ray Collins
 Chill Wills • Screen Play by
 Harry Kurnitz • Based Upon the Book
 by Marion Hargrove • Directed by
 Wesley Ruggles • Produced by
 George Haight • An M-G-M Picture



TAKE IT EASY! TURN →

"Be mine Leo dear
you've got muscles,
endurance, Stars in
your eyes—and
SUCH VITAMINS!"

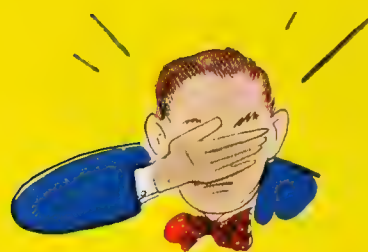
"Okay babe, let's
marry and settle down
for a long run!"



SURE, IT'S LEAP YEAR!

And the best proposition
you'll get in all of 1944 is
M-G-M's "VITAMIN 12"

Keep up the attack! 4th WAR LOAN!



DON'T LOOK NOW —but here's what's IN PRODUCTION:

"AMERICA"
(Technicolor)
Brian Donlevy

"THE WHITE CLIFFS"
Irene Dunne, Alan Marshal

"MEET THE PEOPLE"
Lucille Ball, Dick Powell

"ANDY HARDY'S BLONDE
TROUBLE"
Lewis Stone, Mickey Rooney
Herbert Marshall, Bonita Granville

(Technicolor)
"MR. CO-ED"
(Tentative title)
Red Skelton, Esther Williams

"GASLIGHT"
Charles Boyer, Ingrid Bergman
Joseph Cotten

"TWO SISTERS AND A
SAILOR"
Jimmy Durante, June Allyson, Gloria DeHaven
Van Johnson, Jose Iturbi
Gracie Allen, Lena Horne
Harry James and his music makers
Xavier Cugat and his orchestra

"THE CANTERVILLE GHOST"
Charles Laughton, Margaret O'Brien
Robert Young

"KISMET"
(Technicolor)
Ronald Colman
Marlene Dietrich

"DRAGON SEED"
Katharine Hepburn
Walter Huston, Aline MacMahon
Akim Tamiroff, Turhan Bey

"THE SEVENTH CROSS"
Spencer Tracy
Signe Hasso

"MEET ME IN ST. LOUIS"
Judy Garland
Margaret O'Brien, Mary Astor

"NATIONAL VELVET"
Mickey Rooney
Elizabeth Taylor, Jack Jenkins

"THIRTY SECONDS OVER
TOKYO"
Van Johnson, Robert Walker

"MARRIAGE IS A
PRIVATE AFFAIR"
Lana Turner
James Craig, Frances Gifford, John Hodiak

"MRS. PARKINGTON"
Greer Garson

WASHINGTON ENDS BAN ON JAP ATROCITY FILMS

Official Suggestion Follows News Release; Studios Go into Action at Once

No holds will be barred in future screen depiction of Japanese barbarity, according to official word to Hollywood this week on the heels of the Army-Navy announcement of Jap brutality to American and Philippine soldiers captured on Bataan and Corregidor. The latest order rescinds November requests to Hollywood by Washington not to stress atrocity angles in stories about the enemy.

A cycle of pictures on Jap bestiality appeared in the making in Hollywood Monday. At least three studios rushed out announcements of productions in preparation and other lots were reported ready to handle the subject as soon as they could get cameras and script staffs rolling.

Public Reaction Cue for Producers on Theme

Many producers took their cue for action on the atrocity theme from public reaction to the Army-Navy announcement. They cited vengeful press, Congressional and public comment.

Further evidence of public reaction was seen in spurting War Bond sales in every locality. Many theatres and local Bond committees reported that sales doubled following release of the Bataan story.

Washington approval to proceed with productions showing Jap atrocities was forwarded Monday to the Hollywood branch of the Office of War Information by Robert Sherwood, director of the overseas division.

"Use of atrocity material now will be useful overseas, especially after the war in Europe has ended, as a means of keeping alive an understanding of our enemy and the will to defeat him," studios were told officially.

To Confine References To Factual Matters

Mr. Sherwood expressed the OWI assumption that producers and writers would confine these film references to the type of brutality officially reported and documented.

"Our purposes abroad will not be served by mere horror material that is beyond the bounds of credibility," he commented in his suggestion to producers.

The Government, Mr. Sherwood said, would continue to judge each film for overseas use on the basis of its particular merits. Likewise the Office of Censorship will examine pictures for their individual conformity to its code. Although no official regulations had been received by the film censors at midweek members of the New York and Hollywood boards indicated that films would receive export clearance of atrocity material on the same basis as press and radio.

Official information on brutality to prisoners, and advice on how this should be filmed, will be available to producers through the Hollywood OWI office, it was indicated.

William Cunningham is now chief of the office, replacing Ulric Bell.

RKO was the first studio to announce a film on the theme, with the Friday scheduling of "This Is My Brother," a novel on mistreatment of American soldiers written by Louis Paul. Dudley Nichols has been assigned to write and produce the story as quickly as possible.

Republic, Monogram and 20th-Fox Plans Films

At Republic H. J. Yates announced that the studio would make "The Death March" based on the report of the officers who escaped from Jap camps. He ordered writing staffs to work over the weekend and expressed the hope that the picture would be before cameras within three weeks. Armand Schaefer, Republic executive producer, will handle the picture personally.

King Brothers, who release through Monogram, announced that their recently acquired story by John Darrow, "I Was a Prisoner of Japan," would be filmed as quickly as possible.

Twentieth Century-Fox resumed work on "Horror Island," Bryan Foy production which had been shelved in response to Government requests last November. The company also will produce a version of Jan Herrik Marsman's book, "I Escaped from Hong Kong."

Newsreels in their Tuesday issues devoted extensive clips to public reaction to the Jap brutality story, RKO, Pathe, Paramount and Universal included new material from captured enemy films and reissued previously released Corregidor pictures.

"Gung Ho" Inspires Buyers of Bonds

Typical of reaction in theatres and at Bond booths was a report from Charles Moss, manager of the Criterion on Broadway, New York. A scene in Universal's "Gung Ho" in which a Jap bayonets a wounded Marine evoked audible and frequently profane audience comment at every show, he reported.

The theatre's War Bond sales jumped almost 100 per cent following release of the atrocity report. Mr. Moss reported that the Criterion had sold over 450 Bonds through Tuesday, or one for more than 30 per cent of the theatre's seats, setting a high pace for other Broadway first runs.

Theatre advertising copy in the larger cities was quick to pick up atrocity angles on currently playing war pictures.

In Kansas City audience reaction was violent, according to Jay Means, operator there, who reported that he had to patch 55 holes in his screen. They were made by youngsters with air rifles who took shots at Jap soldiers in "Guadalcanal Diary."

Limit Registration

The Institute of Film Techniques at City College, New York, which offers instruction in the films production, is limiting its registration for the spring term to those already in the motion picture field or to applicants with special qualifications.

"Unity" Keynote Of Canadian Industry Lunch

Officers of the Ontario Council, Independent Exhibitors of Canada, were hosts to general managers of Canadian film distributing companies Tuesday, at luncheon in the King Edward Hotel, Toronto. Cooperation among all branches of the industry was sought as a basis for future actions.

Observers saw significance in a similar "united front" program recently issued by the Motion Picture Theatres Association of Ontario. This organization embraces circuits as well as independent theatre owners. The two units are expected to confer in matters affecting theatres, and especially on provincial and federal regulations.

Attending the Independent Exhibitors luncheon Tuesday were Colonel John A. Cooper, chairman of the Canadian Motion Picture Distributors Association; Henry Falk, chairman of the national council of the IE; J. J. Fitzgibbons, president of Famous Players Canadian Corporation; Haskell Masters, head of the Odeon circuit; the following officers of the Ontario IE unit, Ben Freedman, Harry Lester, Sam Strashin, H. L. Romberg, Max Starkman, Tom Walton, and Bruce McLead; and other industry representatives.

Columbia Plans 50 for 1944-45

Columbia contemplates making four to six additional pictures in 1944-45, making the total it may deliver 48 or 50 pictures, according to A. Montague, general sales manager, who spoke to the trade press Wednesday during the company's sales meeting of division and branch managers, at the Hotel Warwick, New York.

"We think the smaller exhibitors are demanding more pictures," said Mr. Montague, "and I think we can stand the strain of supplying them. Of course, the plan is being discussed and is subject to many conditions, including the amount of raw stock available," he added.

Columbia is attempting to make more "escapist" pictures, following public demand, and Mr. Montague pointed to the success of "What a Woman" as "almost proving the point."

Although he had no comment on the consent decree, the sales executive pointed out that Columbia sells pictures off the regular contract and on screening if demanded; and that it may have four such pictures in the new program.

The purpose of the New York meeting, he said, was to discuss the unprecedented advertising campaign in all mediums of four pictures, "None Shall Escape," "Cover Girl," "Curly" and "Address Unknown." The first, he said, is doing as much business as any the company has produced.

Columbia is anxious to help the small exhibitor; to keep him in business—"but only if he needs help, and too many only think they need it," Mr. Montague said.

He predicted that high grosses of the past year would be maintained in 1944.

Advertisers Use Fame of Flocks of Stars to Vend Wares to Public

Advertisers in the mass media are conspicuously fond of attaching the fame of the screen, and radio, to their products in current copy.

Motion picture stars, and just players too, are lending both faces and names to the vending of merchandise as diverse as bird seed and vitamins.

A fireside survey of magazines addressed at the majority finds seventy-one motion picture names in advertising copy, and a casual listener hears thirty film-radio personalities on the air in behalf of such items as milk, vaseline and soup. That adds up to 101 borrowings from the world of entertainment for merchandising. There are more.

This is the present application of the time-tried testimonial. The testimonial, so imbedded in advertising practice, has extended far from its beginnings when it was used solely for patent medicines. The testimonial is addressed at those who are much interested in "Who", not in "What".

In the material in print examined it has been found that the use of screen star personalities appears in the following typical ratios: Cosmetics and the pursuit of beauty, 44%; men's hats, 15%; women's clothes and stockings, too, 10.9%, and bird seed and vitamins, just 3.5% each.

Here are screen names in the magazine advertisements:

ABBOTT & COSTELLO: Adam hats, Camel cigarettes.

WENDY BARRIE: Adam hats.

DIANA BARRYMORE: Lux toilet soap, Arrid.

ANNE BAXTER: Woodbury face powder.

JOAN BENNETT: French's bird seed.

HUMPHREY BOGART: Resistol hats.

LESLIE BROOKS: Shire-tex slacks.

JAMES BROWN: Jergens lotion.

LUCIA CARROLL: Tayton's makeup.

CHARLES COBURN: Adam hats.

CLAUDETTE COLBERT: Max Factor makeup.

ANN CORIO: Princess pinafore, Adam hats.

JOAN DAVIS: Fashion Frocks.

OLIVIA DE HAVILLAND: Westmore makeup.

BRIAN DONLEVY: Calox tooth powder.

JINX FALKENBURG: Royal Crown Cola, Shire-Tex slacks, Trimfit anklets.

ALICE FAYE: Westmore makeup.

ERROL FLYNN: Resistol hats.

JOHN GARFIELD: Resistol hats.

FRANCES GIFFORD: White Stag slacks, Jergens lotion.

PAULETTE GODDARD: Lux soap, Woodbury cold cream.

BETTY GRABLE: Chesterfield cigarettes.

BONITA GRANVILLE: French's bird seed.

VIRGINIA GREY: Glover's hair tonic.

JACK HALEY: Adam hats.

SUSAN HAYWARD: Royal Crown Cola.

RITA HAYWORTH: Hollander coats, Royal Crown Cola.

SONJA HENIE: French's bird seed.

PAUL HENREID: Resistol hats.

BETTY HUTTON: Royal Crown Cola.

VICTORY JORY: Adam hats.

BORIS KARLOFF: Williams shaving cream.

PATSY KELLY: Adam hats.

EVELYN KEYES: Max Factor makeup.

VERONICA LAKE: Woodbury cold cream.

DOROTHY LAMOUR: Calox, North Star blankets, Bexel Vitamin B Complex Tablets.

JUNE LANG: "Round-Towner" Casuals, "Jumper Slacks."

MARGARET LINDSAY: Adam hats.

MYRNA LOY: Woodbury cold cream.

PAUL LUKAS: Williams shaving cream.

IDA LUPINO: Westmore cosmetics.

IRENE MANNING: Seaforth.

MARY MARTIN: Charles of the Ritz toiletries, Bexel Vitamin capsules, Westmore makeup.

ILONA MASSEY: Arrid, Woodbury face powder.

LYNN MERRICK: Starlet Makeup Cake; Parfait powder puff.

ANN MILLER: Betty Co-Ed slacks, "Lumberjack" slack suits.

AGNES MOOREHEAD: Lander's hand cream.

DENNIS MORGAN: Resistol hats.

MICHELE MORGAN: Glamour slacks.

MERLE OBERON: Lux soap, Maybelline mascara.

MARTHA O'DRISCOLL: Betty Co-Ed dresses, Two-Tone slack suit, Sweetheart skirt.

MAUREEN O'HARA: Woodbury cold cream.

MICHAEL O'SHEA: Adam hats.

JEAN PARKER: Jergens lotion.

VERA HRUBA RALSTON: Glover's Mange Medicine.

JOYCE REYNOLDS: Hollyvogue hosiery.

MARJORIE REYNOLDS: Bexel Vitamin B Complex Tablets.

GAIL RUSSELL: Jergens lotion.

ANN RUTHERFORD: Deltah pearls.

SHEILA RYAN: Glover's hair preparations.

MARTHA SCOTT: Duart Permanent Wave Liquid Rinse.

ANN SHERIDAN: Bates bedspreads.

ALEXIS SMITH: Westmore makeup, Bates fabrics.

C. AUBREY SMITH: Williams shaving cream.

BARBARA STANWYCK: Cheerioats.

CHERYL WALKER: Wallaby coat.

ARLEEN WHELAN: Parfait makeup.

MARJORIE WOODWORTH: Tayton's makeup.

TERESA WRIGHT: Woodbury cold cream.

JANE WYATT: Nailhead jumper.

LORETTA YOUNG: Lux soap.

Film-Radio Personalities

The following personalities who divide their fame on screen and air are heard at the microphone in behalf of assorted goods:

FRED ALLEN: Texaco gas and oil.

JACK BENNY: Grape Nuts.

EDGAR BERGEN-CHARLIE MCCARTHY: Chase & Sanborn coffee.

FANNY BRICE: Maxwell House coffee.

NIGEL BRUCE: Bromo Quinine.

BOB BURNS: Lifebuoy soap.

BURNS & ALLEN: Swan soap.

JUDY CANOVA: Colgate toothpaste.

EDDIE CANTOR: Ipana toothpaste and Sal Hepatica.

JACK CARSON: Campbell soup.

JOSEPH COTTEN: Lockheed Aircraft.

BING CROSBY: Kraft cheese.

JOAN DAVIS: Sealtest milk and ice cream.

CECIL B. DE MILLE: Lux soap.

GRACIE FIELDS: Pall Mall cigarettes.

JACK HALEY: Sealtest milk and ice cream.

JEAN HERSHOLT: Vaseline.

BOB HOPE: Pepsodent.

KAY KYSER: Lucky Strikes.

GROUCHO MARX: Pabst beer.

FIBBER MCGEE & MOLLY: Johnson floor wax.

FRANK MORGAN: Maxwell House coffee.

BASIL RATHBONE: Bromo Quinine.

DINAH SHORE: Birdseye Frosted Foods.

GINNY SIMMS: Philip Morris cigarettes.

FRANK SINATRA: Lucky Strike cigarettes, Vimms.

PENNY SINGLETON: Camel cigarettes.

RED SKELTON: Raleigh cigarettes.

KATE SMITH: Jello, Grape Nuts.

MONTY WOOLLEY: Old Gold cigarettes.



Published in
this space
every month

The greatest
star of the
screen!

A snappy salute is in order—as M-G-M brings "See Here, Private Hargrove" to the screen.

The Big Studio has made a very special issue of the best-seller G. I. story!

Robert Walker, whose own private life reads like a composite biography of the average private, plays the title role!



Walker worked in a garage, punched cattle in Texas, jerked sodas on Broadway, survived a wreck at sea, then turned to the film-world for more excitement.

He made his bow to picture-audiences as the sailor-boy in "Bataan"—followed this with a role in "Madame Curie". His checkered past partly accounts for his splendid performance as the naive rookie.

"See Here, Private Hargrove" should be seen. It's definitely in the nature of a command performance for every sweetheart, wife, mother, dad and kid brother.

Or even if your closest association with the service is the memory of the smiling kid next door!

M-G-M's film is a rollicking, entertaining revelation of a masculine world!

With lovely Donna Reed providing the feminine touch—and it's a delightful one.

Robert Benchley, Bob Crosby, Keenan Wynn, Ray Collins and Chill Wills also answer to the entertainment roll call!

Wesley Ruggles, one of Hollywood's foremost comedy directors, pilots the screen Hargrove in top-flight fashion.

George Haight produced with great gusto.

Leo gives a hand to Harry Kurnitz for the screen play and the initial pat on the back to the newspaperman who became a private—then told the world all about it!

Our closing phrase is a paraphrase: "See—Hear—Private Hargrove!"

—Leo



TRADE SHOW OF M-G-M's

"SEE HERE, PRIVATE HARGROVE"

ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 2/21	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	MON. 2/21	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	MON. 2/21	10 A.M. & 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	MON. 2/21	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	SAT.. 2/12	10 A.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	MON. 2/21	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	MON. 2/21	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	MON. 2/21	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	MON. 2/21	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	MON. 2/21	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	MON. 2/21	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	MON. 2/21	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	MON. 2/21	10 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	MON. 2/21	1 P.M.
LOS ANGELES	Boulevard Theatre	1615 W. Washington Blvd.	MON. 2/21	2:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	MON. 2/21	10 A.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	MON. 2/21	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	MON. 2/21	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	MON. 2/21	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	MON. 2/21	1:30 P.M.
NEW YORK } NEW JERSEY }	M-G-M Screen Room	630 Ninth Avenue	MON. 2/21	10:30 A.M. & 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 2/21	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 2/21	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	MON. 2/21	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	MON. 2/21	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	MON. 2/21	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	MON. 2/21	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	MON. 2/21	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	MON. 2/21	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	MON. 2/21	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	MON. 2/21	1 P.M.

"Keep up the attack! 4th WAR LOAN!"

Expect Ticket Tax to Be Effective March 1

Increase in Rate, to One Cent on Each Five, Gets Conference Approval

Tax rates on theatre admissions probably will jump from the present 10 per cent levy to the new rate of almost 20 per cent March 1.

Exhibitors were warned this week to prepare admission schedules covering the doubled tax rate by Washington observers who predicted quick enactment of the revenue bill now pending in Congress.

If it is passed by Congress and signed by the President before February 19 theatres would be required to begin collection of the new rate March 1.

Admission taxes for theatres will be at the rate of "one cent on each five cents or major fraction thereof" paid for admission.

Congressional Conferees Agreed on Figure

All doubts as to the rate of admission under the new revenue bill were set at rest late last week by the action of House and Senate conferees in agreeing to the provisions drafted by the Senate Finance Committee.

Tuesday conferees of the Senate and House had completed work on other differences in their two versions of the revenue bill. Congress was expected to pass the law Wednesday or Thursday and to send it immediately to the White House for signature. It is effective on the first of the next following month, if signed 10 days before the end of the current month.

Although he has expressed dissatisfaction with the extent of the present revenue bill President Roosevelt is expected to sign it, with a reprimand to Congress and a demand for supplemental tax legislation. Treasury officials have pointed out that further delay would cost the Government almost \$200,000,000 a month in new revenues. Political observers in Washington, meanwhile, foresee scant chance of passing of another tax bill before the November election.

Cabarets and Night Clubs Taxed 30 Per Cent

Agreement by a conference committee on a provision such as the tax rate is tantamount to approval by Congress, since neither House nor Senate ordinarily upsets the arrangements made by their conferees.

In obtaining abandonment by the House of its proposed tax of two cents on each 10 cents or fraction paid for admission, the conference committee served the theatres better than it did cabarets and night clubs. They will have to collect a tax of 30 per cent as provided by the House, the Senate representatives dropping their proposal for a 20 per cent levy.

In the handling of the admission tax in Congress, the exhibitors won two important concessions, one the placing of the tax on a nickel basis and the other its application to the major fraction of a nickel. This

HOW TO FIGURE NEW TAX RATE

The new revenue bill provides for a Federal collection of "one cent on each five cents or major fraction thereof" of admission price. A major fraction of a nickel is three cents or more. Tax must be collected on all tickets of 10 cents or more.

For example, the tax on 10 cents is two cents. Similarly, a 12-cent admission would call for a two-cent tax. But a 13-cent admission, as it includes a "major fraction" of the third nickel, would call for a three-cent tax or total payment of 16 cents.

The new tax generally will double the rate on basic admissions in a multiple of 10. Tax on a 20-cent ticket will be four cents instead of two; on 50 cents, 10 cents instead of five. For 25-cent tickets the new tax will be five cents, compared with three; on 35 cents, seven cents tax, compared with four.

means that on any admission up to and including 12 cents the tax will be no greater than at present—two cents.

Exemptions as they now stand in the revenue act will continue in effect. The new law merely amends the rate of collection, increasing it to approximately 20 per cent of the admission price. Children's tickets and other admissions of less than 10 cents will continue to receive the current exemptions.

Calculation of the tax on admissions is based on the Senate provision for a levy at the rate of one cent on each five cents or major fraction thereof. Three cents is considered the dividing line for "major fractions."

As in previous changes of tax rate the Bureau of Internal Revenue is expected to permit theatres to use up existing stocks of tickets with the old rate printed on them. Notice must be clearly posted at box offices showing the amounts paid for admission and for tax and noting that the tax is collected in accordance with the new law.

Ticket Orders Held Up Pending Bill Action

Ticket manufacturers in New York reported that they had not yet changed plates on their presses to print the new rates but several said that they had advised customers to hold off orders for several days until the President acts on the bill.

Circuit executives in New York, and many independents, are now working out adjustments of admission prices which will enable them to retain admissions on the even nickel. In most instances the new rates are expected to move admission bases up several cents to achieve even change.

Ruling on Talent Withholding Tax Expected Soon

A definite ruling on application of the withholding tax to actors and musicians will be issued by the Internal Revenue Bureau in the near future, but officials this week admitted that they themselves did not know what direction it would take.

Whether such persons are to be considered employees or independent contractors, they explained, will depend upon a decision of the Supreme Court, now being awaited, from which it is hoped a clearer definition of the term "wages" may be derived.

In the meantime however, the major studios have been informed that "for the present" they may consider actors and musicians independent contractors, not subject to the withholding tax, with the exception of musicians employed under the Form B contract of the American Federation of Musicians, in which the buyer of a band is considered the employer.

This ruling will apply regardless of whether the actor makes his contract with the studio directly or through an agent.

Bureau officials, emphasizing that the present interpretation is merely a temporary one and not conclusive, disclosed that the definition of "wages" probably has been the most difficult of all the problems presented in the administration of the Social Security Act and the withholding tax provisions.

They explained that there were so many varying arrangements between employers and employees that a general definition of the term had been difficult to write, and it was indicated that no definition so far prepared had met acceptance by all attorneys.

The question of the classification of actors and musicians, which also has been a problem with exhibitors who add vaudeville acts and bands to their picture programs, was brought before the bureau some time ago by a number of the Hollywood studios.

It was pointed out that there was no uniformity in the treatment of these persons by either the studios or theatres and in some instances an actor or an orchestra may have the tax deducted by one employer and not by another.

Bureau officials admitted that the situation was unsatisfactory and adopted the expedient of issuing an interim ruling, but emphasized that at this time it was impossible to give a conclusive interpretation.

Soskin in United States To Film Backgrounds

Paul Soskin, English producer who participated in the organization of the new British production company, Independent Producers, Ltd., arrived in the United States this week. Associated with him as an independent producer is Gabriel Pascal, who will produce a number of George Bernard Shaw plays for the screen. J. Arthur Rank, film magnate, is chairman of the new company.

Mr. Soskin's first production under the new setup will be the filming of the best-seller, "Signed With Their Honour," by James Aldridge. He will leave New York for Hollywood in about a week, where he plans to film background material for the picture. The main body of the film will be made in England.

Philadelphia Revenue Up

Amusement tax collections in Philadelphia for 1943 exceeded the estimate in the city's budget. Estimated at \$1,400,000, total receipts for 1943 amounted to \$1,422,076.03, compared to \$1,273,140.95 for the full year of 1942.

MR. RANK TELLS "TATLER" HIS WORLD WIDE PLAN

J. Arthur Rank, British film leader who in the past two years has risen to a position of dominance in the industry in Great Britain, with unparalleled holdings in production, distribution and exhibition, has indicated specifically his present and post-war intentions in the New Year edition of the Daily Film Renter, London motion picture journal. The article carries the by-line of "Tatler," pseudonym for Ernest W. Fredman, managing editor. The widespread designs of Mr. Rank impinge sharply on the American industry. "Tatler's" article is here reprinted in part. [The italics and subheads are ours.—Editor.]

By "TATLER"

At the time of the interview, rumour associated Mr. Rank with the intention of buying control of United Artists; since then, of course, it will have been seen that U.A. are still continuing as an entity exactly as before; but Mr. Rank made no bones about it—he agreed that he was in the market and would have been prepared to enter some arrangement.

It was in reply to my first question, wherein I asked him about his views on the distribution of British films in American and other world markets, that Mr. Rank told me what I most wanted to know. He said: "Up to the present moment I have made no arrangements for American distribution. But, as you know perfectly well," he went on, "I have been considering the matter of an American distributing organization for some several months. When you suggested recently in your column that I wanted an association with an American company, you were absolutely right. It is true. What I want, in fact, is a British-American company with a policy of reciprocal distribution of American and British made films—particularly in view of my firm opinion that Britain and America will work in far closer co-operation after the war than at present."

"With this in mind, I suppose it is natural that U.A. should seem an obvious choice."

Would Not Be Averse To UA Arrangement

"It is plain, therefore, that if U.A. were to make a proposition to me, I would not be averse, under favorable conditions, to making an arrangement with them—as representing an organisation with similar ideas to mine."

"If any negotiations which might take place between myself and the U.A. stockholders were unfruitful," said Mr. Rank, "I should form a British-American company with the policy which I stated previously, and endeavour to bring in topnotch producers, directors and artists to make pictures for world distribution."

He said that he was undoubtedly in favour of making pictures—expensive pictures—specialty for the American market. "For instance," he continued, "'Cesar and Cleopatra'—the film which Gabriel Pascal is going to make for me—will be aimed directly at this market."

Speaking of Two Cities, Mr. Rank said that although he did not own any share or interest in the company, he financed the making of their films. In this connection he mentioned "Henry V" as being a fine example of a great picture aimed at a world market. He was disinclined to believe that its historical background would prejudice its chances among less discerning picturegoers. He believed that a picture of such a calibre as he knew this one to be, would be acceptable to all but the very smallest percentage of English-speaking audiences.

I asked him whether he considered that in this type of picture we were shooting above the

BRITAIN STUDIES FILM MONOPOLY

The British Films Council in London this week appointed a four-man committee of "independent" members to investigate "such measures as may be necessary to counteract the danger" of a film monopoly. This action was taken as a result of pressure from labor and other industry groups. The council named the committee at the request of Dr. Hugh Dalton, president of the Board of Trade.

The committee includes: Albert Palache, London banker, chairman; Sir Walter Citrine, general secretary of the Trades Union Congress; Philip Guedella, author and historian, and Professor Albert Arnold Plant of the London University School of Economics. Dr. Dalton urged speedy recommendations.

heads of a large section of the people, particularly the American people; or whether it might be thought that we were trying to impose upon them either our ideas or our culture; but he did not think so.

"As far as the second part of the question is concerned," he said, "it would be impossible under the prevailing conditions, to try to impose our ideas on the American people, though Hollywood has been able to do this to us to a certain extent. . . ."

"If there is any level to come down to," he continued, "we shall come down to it." . . .

That seemed to me to be a pretty forthright outline of his British-American production plans. So I followed up by asking him whether he was going to acquire theatres in the U.S., the Dominions, and on the Continent, as shop windows for his product.

As before, he got down to brass tacks right away.

"At the moment I have no plans for acquiring cinemas in America," he said. "But I am much in favour of the acquisition of cinemas in the Dominions, and I have discussed the matter very earnestly." In talking of the Dominions he excluded for this purpose, Canada, as he regarded Canada and the U.S. as one as far as the film industry was concerned.

"For instance," he went on enthusiastically, "after the war I may have to go and build

Joseph M. Schenck, executive production chief of Twentieth Century-Fox, is quoted in the New Year edition of Daily Film Renter, of London, as follows:

"I believe, and this is not meant as a criticism, that if the British producer would try and give the same careful consideration to the type of picture that would be suitable for both markets we could handle the British picture with far greater success than we have heretofore."

kinemas in South Africa. It is definitely my intention ultimately to have cinemas and use them as shop windows for British films on the Continent, and in all the important capitals of the world."

He obviously couldn't say fairer than that, so I switched the conversation over to the Quota question. It did not take him long to deal with this, and in the unequivocal manner which is characteristic of this shrewd Yorkshireman, he said: "As far as quota is concerned, I am not worrying about it at all. The excellence of British product and the ubiquity of its acceptance is my chief concern. Provided a sufficiently high standard of product is achieved and maintained, I think the Quota Act will become a historical piece of legislation." . . .

Plans Own Organization for Continental Distribution

This seemed a good moment to ask him how he thought we would fare in competition with Hollywood in the matter of Continental distribution after the war. Bang came the reply without a moment's hesitation. "I intend to open my own organisation for such a purpose."

He was inclined to discount to a certain extent the great start which Hollywood has on Britain in the matter of actual preparation, dubbing, etc., because he thought British prestige would be so high among the liberated countries after the war that they would be willing to take our product, primarily out of gratitude, and secondarily, out of its greater suitability.

This struck me as being one of the soundest comments I have heard on the matter—and I've heard quite a few.

"We have always done fairly well in this sphere," he continued, "and I am confident that we shall do increasingly well after the war."

It was inevitable that we should get around to post-war prospects in the course of time. And Rank said exactly what I expected to hear him say.

"All round, post-war prospects are bright. Provided we make pictures with a wide appeal, I feel that the prospects for the British film industry are extremely favourable."

"From the exhibitor viewpoint, it is my firm opinion that there will be no slump—no appreciative falling off in business, in fact—for at least twelve months. Even after that I believe the retrogression will be much less and much more gradual than most people in the industry forecast."

"It is inevitable that there should be some falling off, of course, but not a great deal."

"How do you suppose," I put in, "all this is going to be affected by the quarrels between renters and exhibitors that continually disrupt the industry?"

This was clearly a point that worried him, and he looked very serious as he replied: "It must be quite apparent to everybody that they have got to stop. The industry needs a change of heart."

"We've got to work together if we are going to get anywhere. I was always brought up to think that the good things in life are made for everyone, and unless we can co-operate in this industry in a policy of give and take, we are going to make things much harder for ourselves."

"I should like it to be made perfectly clear that I am not trying to corner the trade. I am trying to put the trade on the map, and the whole of my organisation is directed to that end." . . .

THE PRESIDENT *Talks*

THE ruins of London and Coventry, and other cities, are today the proudest monuments to British heroism. Our own civilian population is now relatively safe from such disasters. And, to an ever-increasing extent, our soldiers, sailors and marines are fighting with great bravery and skill on far distant fronts to make sure that we shall remain safe. I should like to tell you one or two stories about the men we have in our armed forces.

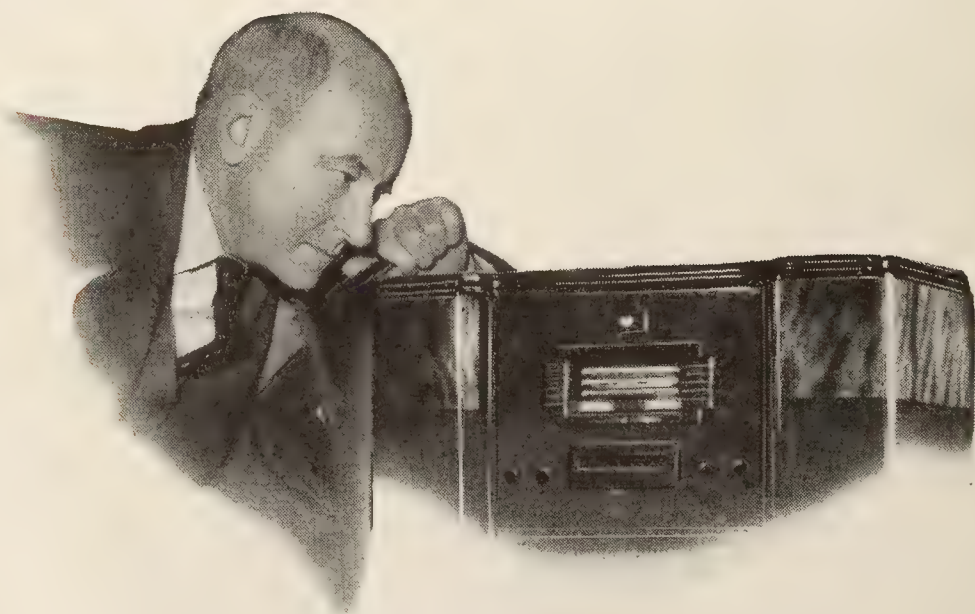
"There is, for instance, Dr. Corydon M. Wassell . . .

"He was a missionary, well known for his good works in China. He is a simple, modest, retiring man . . . but he entered the service of his country and was commissioned a Lieutenant Commander in the Navy.

"Dr. Wassell was assigned to duty in Java, caring for wounded officers and men of the cruisers Houston and Marblehead, which had been in heavy action in the Java Seas.

"When the Japanese advanced across the island, it was decided to evacuate as many as possible

... AND THE IDEA FOR A GREAT



Cecil B. DeMille listens to the President's address and immediately launches plans for dramatizing this heroic adventure

TO AMERICA...



of the wounded to Australia. But about twelve of the men were so badly wounded that they could not be moved. Dr. Wassell remained with these men, knowing that he would be captured by the enemy.

But he decided to make a desperate attempt to get the men out of Java. He asked each of them if he wished to take the chance, and every one agreed. He first had to get the twelve men to the seacoast—fifty miles away... The men were suffering severely, but Dr. Wassell kept

them alive by his skill, and inspired them by his own courage.

“As the official report said, ‘Dr. Wassell was almost like a Christ-like shepherd, devoted to his flock.’ On the seacoast, he embarked the men on a little Dutch ship. They were bombed and machine-gunned by waves of Japanese planes...

“A few days later, Dr. Wassell and his little flock of wounded men reached Australia safely...”

—PRESIDENT ROOSEVELT
IN A NATIONWIDE BROADCAST

A MOTION PICTURE IS BORN

Paramount

Will Present

CECIL B. DEMILLE'S

THE STORY OF DR. WASSELL

IN TECHNICOLOR

Starring

GARY COOPER • LARAINÉ DAY

Produced and Directed by **CECIL B. DEMILLE**

with

**Signe Hasso • Dennis O'Keefe • Carol Thurston • Carl Esmond
Barbara Britton • Stanley Ridges • And Hundreds of Others**

Screen Play by Alan LeMay and Charles Bennett • Based upon the story of Dr. Wassell as related by him and fifteen of the wounded soldiers involved...and also upon the story by James Hilton

Paramount Has Sales Meeting On "Lady In Dark"

Paramount home office executives and sales officials met in New York Friday at the Hotel Pierre for the first session of a three-day sales meeting to discuss plans for "Lady in the Dark" and "Story of Dr. Wassell," two of the company's important pictures on the 1943-44 schedule. Neil Agnew, general sales manager, presided. Barney Balaban, president, and Y. Frank Freeman, vice-president and head of the studio, were the principal speakers.

On Thursday evening, district managers and district advertising representatives of the company, attended a screening of "Lady in the Dark" at the home office.

The selling approach to the public of the Ginger Rogers-Ray Milland starring vehicle was discussed by Robert M. Gillham, advertising and publicity director; Alec Moss, exploitation manager; Al Wilkie, publicity manager, and Stanley Shuford, advertising manager. Mr. Agnew outlined the company's sales policy on the film.

Charles M. Reagan, assistant general sales manager, reported on further sales plans on "For Whom the Bell Tolls" during the Friday afternoon session. A special panel on labor relations for district managers was held by C. J. Scollard. Other sessions included one on trade practices by Louis Phillips of the legal staff; Henry Anderson on insurance; Joseph A. Walsh on exchange operations, and Mr. Reagan on personnel problems. At the same time, a separate meeting for exploitation men got under way with Mr. Gillham presiding.

Outline Selling Plans for "Story of Dr. Wassell"

First print of the Cecil B. DeMille Technicolor production, "Story of Dr. Wassell," was rushed from the studio to New York in time for a screening Friday night for the delegates. Mr. Agnew and Mr. Gillham outlined sales plans for this picture at Saturday morning's meeting. Mr. Freeman and Oscar A. Morgan, general sales manager of short subjects, respectively, discussed the company's future production plans on features and shorts. Individual meetings between division and district managers were to be held on Sunday.

A trade showing of "Lady in the Dark" was held Thursday in New York at the Normandie theatre and at the Ambassador in Los Angeles. Trade screenings in all other exchange areas are to be held February 28, the company announced this week.

Plans are under way for a coast-to-coast radio salute to "Lady in the Dark" on the eve of the film's premiere February 9 at the Paramount theatre, Hollywood. Ginger Rogers, star of the picture, will appear on the Bob Hope radio show over NBC Tuesday, February 8. The entire broadcast will be built around the Paramount production.

Those who were to attend the three-day sessions included:

District managers: William Erbb, Boston; M. S. Kusell, New York; E. W. Sweigert, Philadelphia; M. R. Clark, Cleveland; Allen Usher, Chicago; R. C. Li-Beau, Kansas City; H. W. Braly, Denver; J. F. Kirby, Atlanta; J. J. Donohue, Dallas; Del Goodman, Los Angeles, and Gordon Lightstone, Canada.

District advertising representatives: Arnold Van Leer, Boston; William Brooker, Philadelphia; Vernon Gray, Atlanta; M. D. Cohn, Kansas City; J. M. Joice, Cleveland; Ed Wall, Albany; E. G. Fitzgibbon, Chicago; James Levine, Pittsburgh; Win Barron, Canada; Allan Glenn, Dallas; Charles C. Perry, Cincinnati, and Sid Mesibov, New York.

Home office executives in attendance were Neil Agnew, Charles M. Reagan, George A. Smith, Hugh Owen, C. J. Scollard, G. B. J. Frawley, Oscar A. Morgan, R. M. Gillham, Alec Moss, Al Wilkie, Stanley Shuford, J. A. Walsh, F. A. LeRoy, H. J. Lorber, A. J. Dunne, Jack Roper and Sam Palmer.

WPB Charges Violation In Theatre Construction

In one of the few instances in which it has taken formal action to halt the construction of a theatre, the War Production Board reported last week that it had issued a suspension order against Harry Papadopoulos of Carabelle, Fla.

The order halted construction on a theatre and bar for which no authority had been granted by WPB although the project, estimated to cost about \$12,000, was initiated last March when the maximum amount which could be spent on building without specific approval was \$200.

The board held Mr. Papadopoulos had deliberately violated the provisions of the construction conservation order L-41, and directed that neither he, his successors or assigns, nor any other person may purchase, accept or use any material to complete the project without written permission.

Needed Houses To Be Permitted

The recent announcement by War Production Board Director Donald M. Nelson that the restrictions on construction would be continued has led to considerable uncertainty among exhibitors as to the fate of applications for new theatres in war centers, it was disclosed this week.

That announcement, however, according to George McMurphey, chief of the amusement and recreation section of the Office of Civilian Requirements, has no bearing on the program to provide adequate entertainment facilities for war centers.

Mr. McMurphey explained the Nelson order was designed as a warning that there would be no general resumption of construction activity permitted, but was not intended to curtail existing programs for either recreation, housing or other facilities in war-swollen communities where there is a definite need for such building.

All applications for theatres in such areas would continue to be handled as in the past, he said, and an agreement has been reached with the facilities division of WPB to authorize the construction of houses shown to be necessary.

Los Angeles Theatre Sues In Musician Strike

Legal action seeking declaratory relief as the result of a strike of pit musicians at the Orpheum theatre, Los Angeles, last week, caused manager Sherill Corwin to convert the house into an all-film moveover.

Mr. Corwin intends to "take every legal step necessary to protect our rights and obligations, not only with regard to various agreements for future service of persons previously engaged, but those persons with whom we hold contracts covering their present services."

The musician's local, No. 47 said that the strike was authorized but they could not be forced to work. The strike was a result of wage increase demands.

Lt. Devaney Marries

Lieutenant Murray L. Devaney of the Royal Canadian Navy was married in Halifax last week to Sub-Lieutenant Irma Maude Malcolm. Lieutenant Devaney, son of Leo M. Devaney, Canadian division sales manager for RKO Radio, was formerly salesman for RKO in the St. John, Montreal and Toronto territories.

Hold Party in Omaha Exchange

MGM's 26 employees in Omaha attended a dinner party at the Fontenelle Hotel last week with branch manager John G. Kemptgen presiding. A gift from the exchange was given Monte Matthews, who has been transferred to Kansas City.

OWI Will Settle 16mm. Dispute On Army Films

Confidence in the Office of War Information's motion picture bureau to settle differences between commercial and educational 16mm distributors and Army and Navy officials charged with distributing war incentive films was expressed last Friday by C. R. Reagan, head of the division.

Mr. Reagan was in New York last week for conferences with Stanton Griffis, head of the motion picture bureau of the OWI, and Army and Navy officers. The group also met with Arthur Mayer, recently appointed by the War Department to work with Army officers in connection with the distribution of Army incentive films. Mr. Reagan said he hoped Mr. Mayer's knowledge of distribution would aid materially in giving the widest possible circulation to the Army's pictures in the 16mm field. The films are now being distributed by three 16mm commercial agencies, Walter Gutlohn, Inc., Castle Films, Inc., and Modern Talking Pictures, Inc.

A number of subjects which the OWI non-theatrical division had been distributing, through the 241 film depositories set up in the country by the 16mm National Advisory and Policy Committee, have been withdrawn because of their controversial subject matter, Mr. Reagan said.

In commenting on the four-point program which the committee recommended recently, the OWI official said he hoped that Government agencies would give serious consideration to the proposals. Details of the recommendations were reported in MOTION PICTURE HERALD last week.

In Washington Tuesday, the non-theatrical division held a luncheon at the Roger Smith Hotel, at which Morton F. Leopold, supervising engineer, motion picture production section of the Bureau of Mines, was the guest speaker. Last week, Paul R. Wendt, director of visual education for the University of Minnesota, and Lester Anderson, professor of education for the university, were guests of the division. Both educators came to Washington to make a study for their institution on the wartime use of visual aids, especially in the Army and Navy, for guidance in mapping out a 16mm program in Minnesota. War plant officials, war workers, educators and 16mm distributors are invited to attend the OWI luncheons.

Curfew Ordinances Are Offered in Two Cities

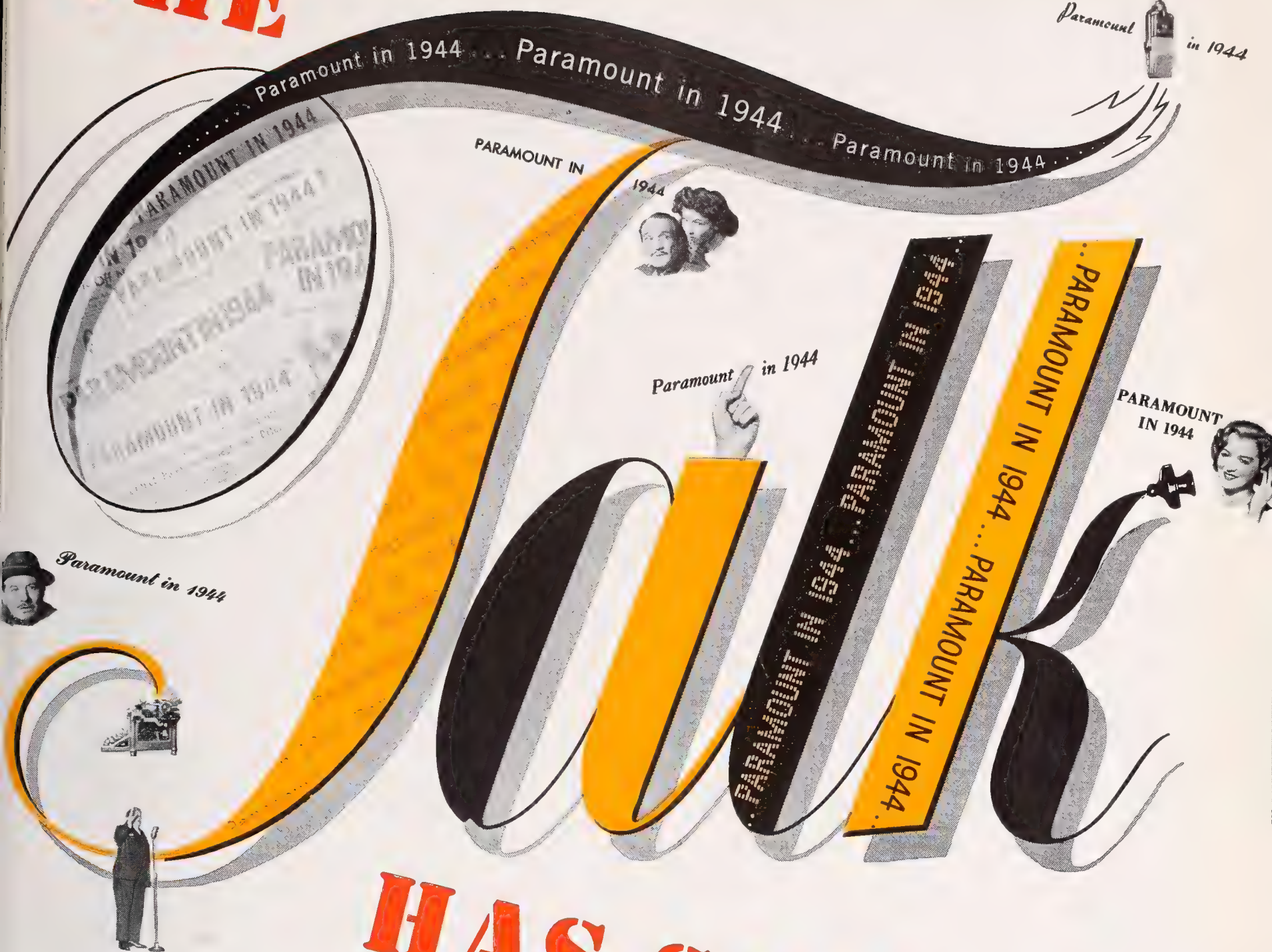
The City Council of Red Oak, Ia., has altered precedent to await reaction to a proposed 11 P.M. curfew ordinance that would regulate the night hours of all persons under 18. Ordinarily the Council passes an ordinance immediately it is read, but this time the public may express its views.

Mayor Guy Drake of Carthage, Tenn., has placed before the City Council a proposed curfew ordinance making it unlawful for any child under 16 to be on the streets after 9 P.M. unless accompanied by an adult. The action is proposed in an effort to stop a wave of minor incidents in the business district.

Lt. Joseph Meyers Missing

First Lieutenant Joseph F. Meyers, 21, is missing in action over New Guinea, his father, Fred, eastern sales manager for Universal, was informed this week by the War Department. Lieutenant Meyers enlisted in the Air Force the day after Pearl Harbor. He was educated at Valley Forge Military Academy, and New York and Syracuse Universities.

THE



HAS STARTED

Months in advance, reviews, publishers' advertisements,
and planted publicity have begun to build
vast ready-made audiences for these
valuable story properties and other great productions
coming from **PARAMOUNT IN 1944***

* Release dates subject
to change

FIRST FULL-COLOR
PAGE OF TEN-PAGE
STORY FROM LADIES'
HOME JOURNAL

FIRST REVIEWS FROM
THE TRADE PRESS



"The Miracle of Morgan's Creek"

THIS reviewer rocked and swayed with gales of laughter over 'The Miracle of Morgan's Creek.' For what he saw was something so much better than merely a good comedy that he placed it immediately in the outstanding class. And defies any assaults to the contrary.

"Out of the nimble mind of Preston Sturges, it is one of the funniest pictures in a long span of viewing and reviewing . . . An undisputed wow at the boxoffice."
—Red Kann, M. P. Daily

* * *

"Human nature has not been dealt with with such amusing results in a long long time. Some of the situations in this film are positively exorcizing, representing comedy at its very best . . . It should be nothing less than a smash hit."—Film Daily

FROM THE NATIONAL
AD CAMPAIGN

Instant Success!

"Hitler Gang"

"Buddy DeSylva's forthcoming Paramount film 'Hitler Gang,' according to insiders will top anti-Nazi films."—Wal Winchell.

* * *

"'The Hitler Gang' one of the most unusual movies Hollywood ever tempted."—Frederick Othman

* * *

"Over at Paramou



Fifth Printing
Four days after publication

122,000
copies in print!

THE UNINVITED

by Dorothy Macardle

"I recommend THE UNINVITED if you want your mind taken off the war."—LEWIS GANNETT
\$2.50 Doubleday, Doran



"THE MIRACLE OF MORGAN'S CREEK"

Starring BETTY HUTTON-EDDIE BRACKEN
Written and Directed By PRESTON STURGES



"THE UNINVITED"

Starring RAY MILLAND, RUTH HUSSEY,
DONALD CRISP
With Cornelia Otis Skinner
And Introducing Gail Russell
Directed by Lewis Allen

"LADY IN THE DARK"

In Technicolor
Starring GINGER ROGERS, RAY MILLAND,
WARNER BAXTER, JON HALL
A MITCHELL LEISEN production
Directed by Mitchell Leisen

AS ADVERTISED
NATIONALLY

RAVES FROM THE
TRADE PAPERS

PREDICTIONS FROM
THE EXPERTS

"No Punches"

are making a very unusual picture called 'The Hitler Gang' . . . It gives a lowdown on the Nazi— and they don't pull punches."—Sidney Skolsky

* * *

The first large-scale, no-niches-pulled picture out the war promises to 'The Hitler Gang' at Paramount."—Beau Brady, N.Y. Telegraph

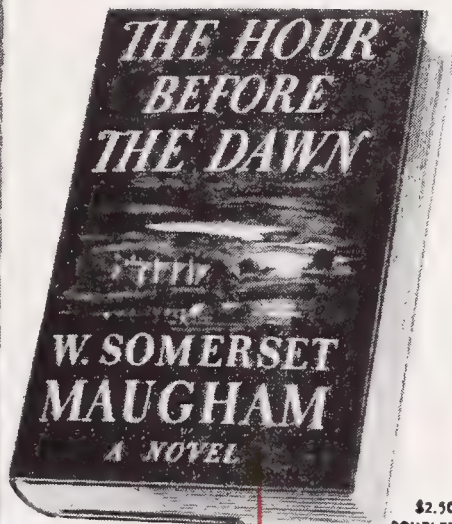
"At his best"

—and this novel of war-time England is M. Somerset Maugham can es with an economic precision ver can approach. These characters are quick, vivid, idiosyncratic, and the shadows that they throw are symbolic of more than these men and women, blundering, heroic, enduring, humorous, and intolera bly suffering. Here is a cross-section of England at war, given with understanding, wit, love, and a reserved passion which is more effective because Mr. Maugham has not often allowed himself to be indignantly passionate."

—The Saturday Review of Literature

"One of the best books that I have read dealing with the present situation in English families during the war, and apart from the war, this novel is tremendously interesting and a beautiful, austere work of art, showing in its plot, characters, and style the hand of a master"

—William Lyon Phelps



**"STANDING ROOM ONLY" IS A RIOT;
DELIGHTFUL COMEDY OF ERRORS"**

"Gorgeous nonsense from Paul Jones' laugh factory at Paramount"

"If it doesn't live up to its title at every boxoffice in this country, then this country has gone off the laugh standard."

"Director Sidney Lanfield has hit the same rich vein of pay-dirt as in 'My Favorite Blonde.'"—Hollywood Reporter

* * *

"'Standing Room Only' is one of those enjoyable farce comedy delights . . . Like all good things it ends too soon. A laugh riot . . . Can be a boxoffice whizz."—Showmen's Trade Review

* * *

"Things happen fast and furiously in a script that is packed with snappy and intelligent dialogue and situations that are loaded with laughs. The title should give the exhibitor a hint as to what to expect when he plays this one."—Film Daily

"STANDING ROOM ONLY"

Starring PAULETTE GODDARD-FRED MacMURRAY
With Edward Arnold, Roland Young
Directed by Sidney Lanfield



"THE HITLER GANG"

Coming With All-Star Cast
Directed by John Farrow



"HOUR BEFORE THE DAWN"

Starring FRANCHOT TONE-VERONICA LAKE
Directed by Frank Tuttle



AS ADVERTISED
FROM COAST TO COAST

GOSSIP FROM
THE COLUMNISTS

* * *

"Rise Stevens . . . a beauty. I saw her playing a scene with Bing Crosby in 'Going My Way.' Then I realized the movies had been indifferent to a good bet."—Louella O. Parsons.

* * *

"'Going My Way' is the most timely thing being produced in Hollywood today."—Hedda Hopper

* * *

"Recommended: Bing Crosby's vocal tricks with 'Too-ra-loo-laroo' in 'Going My Way'."—Ed Sullivan

* * *



The
Perfect
Novel

in Christmas Giving!

ely satisfying
ost rewarding,
"—New York
America who
Los Angeles
an will enjoy
\$2.75

omas!

ARROW

ew York 11, N. Y.

ADVANCE TIPS FROM
THE SYNDICATES

* * *

"IF 'INCENDIARY BLONDE' is as good as the fast-moving scene I saw with Betty Hutton, it is going to be a honey."—Louella O. Parsons.

* * *

"As a classic greeter the late Texas Guinan would have approved Betty Hutton playing her on the screen in 'Incendiary Blonde.' Betty is no slouch at it and has a warm spot for the press. She is Paramount's little package of distaff dynamite."—Harrison Carroll

* * *

"GOING MY WAY"

Starring BING CROSBY-RISE STEVENS
A LEO McCAREY Production
Directed by Leo McCarey



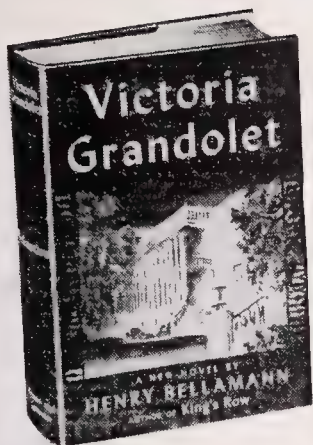
"AND NOW TOMORROW"
Starring LORETTA YOUNG-ALAN LADD
Directed by Irving Pichel



"INCENDIARY BLONDE"
Starring BETTY HUTTON-ARTURO de CORDOVA
Directed by George Marshall

JUST PUBLISHED

The new novel by the
author of "KINGS ROW"



THIS is the story of the clash of two strong-willed personalities: a beautiful and ambitious New England and a hot-blooded son of a proud Louisiana clan. Victor Dunstan and Niles Grandolet marry after a headlong courtship, scarcely knowing one another, and go to live at White Cloud, the great awesome bayou home of the Grandolet. White Cloud, with its spectral whispering galleries, portrait-hung walls, its great chandelier which is never soon takes a hand in the conflict, and brings it to a climax of psychological power and drama.

'Victoria Grandolet' is the January selection of the Library Guild.

Price \$

SIMON AND SCHUSTER • PUBLISHERS • ROCKEFELLER CENTER • NEW YORK

SIX-COLUMN
FEATURE FROM
"AMERICAN WEEKLY"



The Belles of 1858 Were Rugged Down With Frazzled Long Skirts and What Lots of Fluffy Petticoats. And the Their Weighty Evening Gowns.

TO KICK up with the fashion of her day is a pleasure of 200 years ago has to have plenty of frills and the stapes of a good man. That's because when she stepped out, her dress fact, she wore more than 27 pounds of clothing just about

This Bulletin and Bulletin in the plot of 'Victoria Grandolet' by Henry Bellamann. The plot is a story of love and marriage. The story is set in the bayou country of Louisiana. The story is a story of a young man and a young woman who marry after a headlong courtship. The story is a story of a young man and a young woman who go to live at White Cloud, the great awesome bayou home of the Grandolet. The story is a story of a young man and a young woman who go to live at White Cloud, the great awesome bayou home of the Grandolet.

YOUNG "HEARTS" W
Starlets land coveted leads in
"Our Hearts Were Young and Gay"



"OUR HEARTS WERE YOUNG AND GAY"
With DIANA LYNN-GAIL RUSSELL-JAMES BROWN
DOROTHY GISH-CHARLES RUGGLES
Directed by Lewis Allen



"VICTORIA GRANDOLET"
Starring VERONICA LAKE
And Others
Directed by Mitchell Leisen



"FRENCHMAN'S CREEK"
In Technicolor—Starring
JOAN FONTAINE-ARTURO de CORDOVA
Directed by Mitchell Leisen



THE

Talk

NEVER STOPS

about this history-making procession of top-grossing successes which in little more than a year have won acknowledged production leadership for—

LOOK AT THE RECORD

Wake Island
Major and The Minor
Road To Morocco
Star Spangled Rhythm
Reap The Wild Wind
Happy Go Lucky
China
Five Graves to Cairo
Dixie
So Proudly We Hail
Let's Face It
True to Life
Riding High
No Time For Love
And - For Whom
The Bell Tolls

P
a
r
a
m
o
u
n
t

LOOK TO THE FUTURE

Lady in the Dark
Cecil B. De Mille's Technicolor
Story of Dr. Wassell
Miracle of Morgan's Creek
Standing Room Only
The Uninvited
Going My Way
Hour Before The Dawn
The Hitler Gang
And The Angels Sing
I Love A Soldier
The Great Moment

YOUR FAVORITE COMPANY

WAR AID ACCENTS THEATRE AS COMMUNITY CENTER

Recognition of Importance Stimulated by Work of Exhibitors in Drives

by JEANNETTE E. SAMUELSON

The war has focused nationwide attention on the American film theatre as a center of community life across the country. Long ago the theatre established itself as a force in many communities, responding to the local need for a meeting place and focus of social interest.

Since the start of the war, the theatre has taken an even more important place in community life, as a central point for war activities. All types of official and unofficial organizations have turned to the local theatre for aid in furthering their programs, whether they involve Bond, scrap or other war drives, or the less publicized activities peculiar to specific communities. Exhibitors continue to extend activities as community leaders.

Tremendous Strides Made In Theatre's Position

A home office circuit official said recently that in the years before the war, the American motion picture theatre had become recognized by civic leaders as "the only meeting place of the community where people of all creeds and races, all religious and political beliefs, representative of all economic classes, could meet on common ground to participate in a particular program for the betterment of the entire community. It's far," he said, "from the days when the film theatre was looked upon as a 'freak' or 'curiosity' which would pass with the season's fashion."

Tremendous strides have been made by the entire industry," he said, "to elevate the motion picture theatre to a place of prominence in community life. The war has demonstrated to the American people that the neighborhood film theatre is the important center for war effort participation. After the war," he said, "exhibitors throughout the nation must strive to keep their theatres before the public as leading community centers. There can be no going back."

New York Neighborhood Houses Play Part

In New York City, there is scarcely a neighborhood theatre in the five boroughs which has not been drawn into the fabric of community life. Exhibitor cooperation has extended from theatre use for elementary and high school graduation exercises during morning hours to the donation of theatre facilities for mothers' clubs, Parent-Teacher meetings and other local groups.

Exhibitors would cooperate more freely in these activities were it possible, it has been pointed out, but since the war, with theatre staffs reduced and constantly changing to keep up with the manpower shortage, they have been hard pressed to keep theatres maintained and staffed during non-show hours.

An example of extensive community partici-

CHICAGO THEATRE RUNS CHILDREN'S PLAYROOM

An unusual community service project has been in operation in Chicago at the Southtown theatre of the Balaban & Katz circuit. The house operates a nursery and playroom for children from one year to five. It is the only playroom of its kind in the midwest and cares for thousands of children weekly while their parents attend the shows. The room is decorated like a circus tent and has merry-go-round, slides, jungle gym, play pens and other attractions. A registered nurse is in attendance. According to Ambrose Conroy, manager of the Southtown, the theatre has accumulated over 5,000 names of youngsters who annually receive invitations to bring their parents to the Southtown on their birthdays.

pation is that of the Sheridan Square theatre, a Loew circuit house located in Greenwich Village. The local draft board has been using the theatre for "send-off" exercises, usually from nine to ten o'clock in the morning. Recruiting drives for nurses, blood donors, auxiliary firemen and other wartime services have been held in the film house during non-show hours.

The Christian Science Church of America holds its annual meetings each March at the Sheridan during morning hours. The Greenwich Village Parent-Teachers' group also uses the Sheridan Square for its annual meetings. Christmas parties for children of the neighborhood are a yearly treat at this house as well as at most neighborhood theatres, not only in New York City but throughout the nation.

Coe Stressed Need for Community Leadership

The theatre also has been the center of OPA activities in the Greenwich Village area. Talks on rationing and nutrition have been given by women OPA instructors during morning hours.

Charles Francis Coe, vice-president and general counsel of Motion Picture Producers and Distributors of America, during several talks before varied groups last year, stressed the need for leaders outside of the film industry to "know your neighborhood exhibitor." He urged them to "stop in at his theatre. Meet him. Talk with him. You will find him a friendly chap, eager to do his part for America, just as you are. There is no more vital work in town than he is doing. Get to know him and his work."

A Boston theatre executive said recently that in the past two years, "exhibitors have gone to lengths which before the war never would have been deemed possible or practical in extending their facilities to community organizations." The tempo and spirit of the times has inspired the theatre manager, he said, to offer the facilities of his house before and after show hours "to the limit of his ability."

According to reports from the field, for example, more than 70 per cent of the exhibitors in Greater Boston, which comprises 84 towns

within Metropolitan Boston, are members of the Rotary, Kiwanis, Lions, American Red Cross and Chamber of Commerce.

Leadership in community service has come from such showmen as Joseph Marquis of the Capitol, Allston; Tom Wall of the Cleveland Circle; Jack Markle, Coolidge Corner, Brookline; and James Dempsey at Lynn. Mr. Markle is one of the most active members of civic clubs in his town and has served particularly in the Junior Chamber of Commerce work of his state. His theatre has been open for special night meetings to Rotary, Kiwanis, Civitan, Lions and other fraternal groups and he has organized high school and patriotic clubs among the young people of Brookline.

Civic Clubs Find Theatre Convenient for Meetings

The Red Cross in Brookline has been given every possible aid by the Coolidge Corner, the Brookline Village, the Allston Capitol and the Cleveland Circle. Chapters of the Red Cross have had booths in these theatres for collection purposes and also have held special meetings during morning hours to raise funds and to educate their growing membership in Red Cross work.

The E. M. Loew and Keith theatres in Boston and in other New England cities also have turned over their buildings time and again to the Red Cross for recruiting and for drives.

At least 90 per cent of the Mullin and Pinanski circuit have been used during non-show hours for war relief and civic associations. Recently, a WAVE recruiting drive terminated in which the M and P theatres did more than their share, it was reported. In each house, morning meetings were held and in each lobby booths were set up for the WAVE campaign.

Parent-Teacher groups frequently hold meetings in the Capitol, Allston; University, Cambridge; Coolidge Corner, Brookline, and Paramount in Newton. Mr. Markle has invited the association to make full use of the lounge and recreation rooms at his theatre.

Ben Rosenberg, manager of the Metropolitan in Boston, has been active in civic club work and has had several meetings of SPARS, WAVES and WACS in his house. Committees of the War Community Fund, Boston Welfare Committee and United Nations Relief also have gathered at the Metropolitan.

Practically every war cause, from Victory Gardens to service recruiting, has been given assistance by circuit and independent exhibitors in the Boston area for special morning or night meetings.

Chicago Manager Named To Civic Committee

Civic leaders in Chicago who are preparing to launch a crusade against juvenile delinquency in the city, this week named W. A. Weinberg, theatre manager of the Ken, to represent the industry on their committee.

In Chicago, 85 per cent of the city and suburban theatres have cooperated with fraternal, educational, civic, religious and patriotic organizations. Events were staged to raise funds for musical instruments for school bands and for local philanthropic agencies. Groups in youth movements have been the guests of hundreds of Chicago theatres. Morning sessions of civic bodies in film houses of the city, at no charge, were a fixed habit some years ago and many theatres frequently have given their facilities for Sunday morning church services.

Typical of theatre participation in community

(Continued on following page, column 1)

War Emphasizes Theatre Place In Community

(Continued from preceding page)

life has been the cooperation of the Paramount, of the Hamrick-Evergreen circuit in Portland, Ore. Special night meetings for the WAVES, WACS and SPARS at the Paramount brought in hundreds of new enlistments in each of these women's services. A special matinee was inaugurated to benefit under-privileged children of the area and proved to be so successful that it soon will be repeated. Two of Portland's prominent newspapers, the *Oregonian* and the *Oregon Journal*, used the theatre for Junior Victory Course shows during morning hours and all youngsters were given free tickets.

The Mayfair, jointly owned by the J. J. Parker Theatres and Evergreen circuit, has been made available on many occasions to community organizations for morning meetings, including those held by the Community Chest, Red Cross and Junior Safety Patrol. Jack Matlack, publicity director and public relations official for the J. J. Parker Theatres, is an active member of the Portland Chamber of Commerce. He serves on the forum committee and uses the theatre and its facilities for the forum meetings, frequently showing special educational films to the group.

Cigarette Drive Great Success in Portland

Mrs. J. J. Parker, president of the circuit, is a volunteer worker of the American Red Cross and donates much of her time to the work of the organization. Recently, she refurnished and outfitted a complete two-room servicemen's center at the Portland Air Base.

An important project of the Parker theatres has been its cigarette drive to furnish smokes to fighting men overseas. By various collections, special cigarette premieres and other methods, the circuit has sent over 6,000,000 cigarettes to servicemen abroad. A huge show was staged to launch the campaign and since then contribution envelopes have been placed in the lobby, resulting in a continual day-by-day stream of cigarettes for the forces overseas.

Last Christmas, the circuit sponsored with the *Oregonian* a special matinee to collect cigarettes for wounded soldiers in the Barnes General Hospital in Vancouver, Washington.

Another service of the circuit has been its special trailers and slides, run twice monthly, to announce church charity functions for British, Russian and Greek war relief agencies.

Record of participation in community life by the theatres of Tampa shows that practically every exhibitor in the city and suburbs who has been contributing to civic welfare for the past several years has sharply increased his activity since the war.

Tampa Exhibitors Give Aid to Local Groups

In the main section of the city, the large first runs and most of the neighborhood houses are operated by the Florida State circuit. It is the policy of the company to cooperate fully with all existing local community organizations. Under the direction of J. L. Cartwright, district manager for the circuit, who is active in club work himself, circuit managers are encouraged to take part in community activities and nearly every one of them participates.

Clubs and service organizations such as the Chamber of Commerce, Junior Chamber, Rotary, Kiwanis, Lions, Optimist and others, use the circuit houses during non-show hours for radio programs, community drives and patriotic meetings.

Special programs during morning hours are arranged from time to time by the circuit for

youth groups including the Boy Scouts, Girl Scouts and Camp Fire Girls. All during school term there is a free matinee given each week at Florida State theatres for all members of the school police.

In addition to the ordinary cooperation extended to local groups by most exhibitors of the nation, theatre managers in Cincinnati during the past year have given the use of their houses for church services. Nat Turberg, manager of the Northio in Hamilton, donated his house for morning Lenten services. The RKO Paramount in Cincinnati was used for several Sunday morning church services by the New Thought congregation which lacked a church building of its own. John A. Schwalm, manager of the Rialto in Hamilton, also gave his theatre for religious services.

Roy Peffley, manager of the Paramount in Middletown, Ohio, has donated his theatre for special shows held by Boy Scouts and by the Salvation Army in the collection of toys and food for under-privileged children.

Since Pearl Harbor, theatres in the Hartford area have more than doubled their cooperation with local civic and welfare agencies in order to drive home to patrons the fact that exhibitors work hand-in-hand with existing groups for community well-being and progress. Every film house in the area has given its facilities free of charge for benefit shows held by charity organizations.

Previews Held On "SeaBees"

Press previews and receptions to the accompaniment of exploitation and advertising of Republic's "The Fighting SeaBees" continued through the country. On Tuesday previews followed by receptions were held in Cincinnati and Indianapolis, where the picture is scheduled to open February 17 and 18, respectively.

Plans for the promotion of the film in the two cities also have been set, patterned after the eastern promotional campaign that was tied in with the SeaBees of the Navy. On Friday of last week Republic held a reception in New Haven, Conn., in connection with the opening of the picture at the Paramount theatre. Receipts piled up at the Paramount, resulting in the announcement that the picture will be held over. It is also being held over at the Stanley in Philadelphia, where it opened January 26. It is in its third week at the Woods theatre, Chicago, and its second at the Paramount theatres in Los Angeles and Hollywood.

In Boston "The Fighting SeaBees" opened a day and date engagement at the Paramount and the Fenway theatres on January 27 following a campaign centered around a reception with SeaBee Martin P. White as guest of honor. The campaign included a radio music contest on Stations WCOP, WEEL, and WORL, having to do with the piece, "Son of the SeaBees," an extensive tieup with Boston retail merchants, and tieups with the Navy. On opening night at the Paramount, the mezzanine section was reserved for high-ranking Naval officers and their wives, who were present as guests of the theatre. Advertising of the picture included 500 two-sheet posters in elevated and subway stations, in addition to the regular campaign including a full showing of 24-sheets; 1,500 lines of additional newspaper advertising and radio spot announcements.

Rogasner Joins Columbia

Bud Rogasner has joined the Columbia exchange in Philadelphia as a booker, and is assigned to the up-state Pennsylvania territory. Mr. Rogasner is the son of Milton Rogasner, Philadelphia exhibitor and operator of the Iris theatre. Harold Rosenthal has resigned as city salesman for PRC Pictures in Philadelphia.

Buys Minnesota House

Earl Kerr, theatre operator of Council Bluffs, Iowa, has bought the Caledonia theatre at Caledonia, Minn.

Academy to Give New Award for Documentaries

Following announcement of the films nominated by the Academy of Motion Picture Arts and Sciences for awards in the balloting starting February 15, a committee on documentary awards, with Howard Estabrook, was formed. It will be the first time Hollywood studios have entered films in this category. The invitations are extended also to all United Nations' film officers, to Army, Navy and Marine Corps film units, and all Government agencies engaged in making documentary films.

The other members of the committee are: Edward Dmytryk, William Dozier, James Wong Howe, Joris Ivens, Nunnally Johnson, Edward G. Robinson, Rosalind Russell, Sid Solow and Frank Tuttle.

The pictures nominated follow:

Cartoons: Columbia, Dave Fleischer, "Imagination"; MGM, Fred Quimby, "Yankee Doodle Mouse"; Paramount, George Pal, "The Five Hundred Hats of Bartholomew Cubbins"; RKO-Walt Disney, "Reason and Emotion"; Universal, Walter Lantz, "The Dizzy Acrobat"; Warner Brothers, Leon Schlesinger, "Greetings, Bait."

One-reel: Columbia-Ralph Staub, "Hollywood in Uniform"; MGM, Pete Smith, "Seeing Hands"; Paramount, Grantland Rice, "Amphibious Fighters"; 20th-Fox, Edmund Reek, "Champions Carry On"; Warner Brothers, Gordon Hollingshead, "Cavalcade of Dance with Veloz and Yolanda."

Two-reel: MGM, Jerry Bresler, "Heavenly Music"; Paramount, Walter MacEwen, "Mardi-Gras"; RKO, Fred Ullman, "Letter to a Hero"; Warner Brothers, Gordon Hollingshead, "Women at War."

The following productions have been nominated for the black-and-white and color art direction awards: **Black-and-White:** "Five Graves to Cairo," "So Proudly We Hail," Paramount; "Flight for Freedom," RKO-Radio; "Madame Curie," "The Human Comedy," MGM; "Mission to Moscow," "Air Force," "Casablanca," "Sahara," Warner Brothers; "North Star," Samuel Goldwyn; "The Song of Bernadette," 20th-Fox, and "Corvette K-225," Universal.

Color: "DuBarry Was a Lady," "Thousands Cheer," "Lassie Come Home," MGM; "For Whom the Bell Tolls," Paramount; "The Gang's All Here," "Heaven Can Wait," "Hello, Frisco, Hello," 20th-Fox; "Phantom of the Opera," Universal, and "This Is the Army," Warner Bros.

See Ad Rise in South America

American industries, including motion picture companies, will spend at least \$13,700,000 in advertising in South America during 1944, it was estimated over the weekend by the Coordinator of Inter-American Affairs. The figure represents an increase of approximately 17 per cent over such expenditures last year.

According to William A. Anderson, chief of the advertising division of CIAA's department of economic development, the estimated total significantly represents a reversal of a previous downward trend.

Revived interest in South American trade is due in part to the increased wartime prosperity which has made it a better market and in part to its post-war possibilities. The CIAA survey indicated that the U. S. film industry would be one of the more substantial advertisers this year.

Post Joins Warners

Carl Post, formerly in publicity work in the amusement field, has been added to the Warner field public relations staff in the St. Louis territory by Mort Blumenstock, in charge of Warner's advertising and publicity in the east.

House Burns, Rented Hall Used

The Grand theatre, Genoa, Neb., burned last week. H. O. Petersen, owner, has rented a hall owned by the city and will show films there temporarily until priorities can be obtained to rebuild the Grand theatre.

A RAVE A DAY

"'The Miracle of Morgan's Creek' is a miracle of mirth." —WALTER WINCHELL

* * *

"New York critics are unanimous that it's a smash hit." DANTON WALKER
—in N. Y. DAILY NEWS



"The Miracle of Morgan's Creek"

Starring

EDDIE BRACKEN
BETTY HUTTON

with Diana Lynn • William Demarest
Porter Hall and "McGinty" and "The Boss"

Written and Directed by

PRESTON STURGES

Is Everybody HAPPY? Sure, If They're Seeing a

Paramount Show!

Dimes Goal May Be Exceeded By \$500,000

Expectation that the industry's goal of \$3,000,000 in the 1944 March of Dimes campaign would be exceeded by at least \$500,000 were indicated this week by reports flooding headquarters. In most instances, circuit and independent exhibitors said that 1944 collections far exceeded last year's totals for the first days of the drive.

The campaign got off to a ceremonious start last Saturday night when a contingent of Hollywood stars accompanied Mrs. Eleanor Roosevelt on a tour of eight birthday parties in Washington marking the President's 62nd birthday. Maria Montez, Jinx Falkenburg, Brian Donlevy, Walter Pidgeon, Lucille Ball, John Garfield, James Melton, Joan Fontaine, Brian Aherne and Jose Iturbi came from Hollywood to take part in the celebrations.

In New York, Mary Pickford headed a group of screen, stage and radio stars who contributed to the success of the birthday party at the Waldorf-Astoria Hotel. The drive opening was climaxed Saturday night with a coast-to-coast broadcast over the four major networks, emanating from New York, Washington, San Francisco, Hollywood and London. The President spoke briefly at the conclusion of the radio program on the importance of this drive.

Theatres were urged this week to return their March of Dimes appeal trailers featuring MGM star Greer Garson to the nearest National Screen Service exchange. Herman Robbins of the national executive committee reminded exhibitors that last year "we realized \$781 in salvage of silver from the returned trailers." This money was added to the theatres' total collections for the Infantile Paralysis Fund.

Early in the week Charles P. Skouras, president of National Theatres and co-chairman of the Dimes drive in the state of California, announced that Fox West Coast theatres in the state had collected a total of \$255,000 from patrons compared with \$150,000 last year, representing an increase of 70 per cent. Loew's circuit accounted for \$425,000 thus far and RKO theatres collected \$205,000 this year.

Seymour Morris of the Schine circuit said that collections during the first three days of the 1944 campaign eclipsed last year's totals for that period, with some situations showing an increase of from 200 to 300 per cent.

In Portland, Ore., 200 film houses made collections, as compared with 128 a year ago. Reno and Las Vegas theatres doubled their 1943 totals. A. H. Blank, state chairman for Iowa and Nebraska, reported that 1944 returns amounted to as much in the first three or four days as they did in the entire seven days of the drive last year.

A check for \$240,000, to help combat infantile paralysis, was presented President Roosevelt last week by Lady Hardwicke, wife of Sir Cedric Hardwicke. The sum represented most of the net profits in the U. S. of "Forever and a Day," RKO film made by British screen stars in Hollywood.

Mayor LaGuardia of New York instituted a novel method of collecting funds for the March of Dimes when he installed a box outside his door in City Hall, with a sign reading: "Admission 10 cents." The Mayor said it was to be used by the working press who had been getting free entree into his inner sanctum too long.

Bill Robinson Wed

Bill Robinson, 66-year-old Negro dancer, whose unit played the RKO Palace, in Columbus, Ohio, last week, was married there at midnight, January 27, to Elaine Paine, 23, of Brooklyn, N. Y., who appeared in the unit under the name of Sue Dash. It was Mr. Robinson's second marriage.

Naval Film Society of Canada Issues Report

First annual report of the Royal Canadian Naval Film Society, which was issued in Ottawa recently, shows that since the organization was formed in November, 1942, 4,000 men every week are seeing motion pictures in 35 and 16mm at sea, 20,000 men on shore view the films in 35mm theatres and 3,000 weekly see 16mm shows ashore.

The society operates under a donation of \$6,000 from the Canadian Government, in addition to a loan of \$10,000, which is to be repaid in two years. About 60 16mm projectors have been supplied to ships at sea, but that figure is far below present needs, according to the report. Revenue is obtained for the showing of its film program by a charge of 25 cents per officer and five cents per man at each show.

A total of \$17,933 was spent by the society during the year for film rentals. Distributors who have made their pictures available in 16mm to the naval unit are United Artists, Warners, Columbia, Paramount, Twentieth Century-Fox, MGM and Universal. Lt. D. S. Rubin, R.C.N.V.R., is in charge of the society's film program.

Sues on Sale of Theatre In New Hampshire

Sam Merchant has filed suit against Peter Gange, former owner of the Somersworth theatre, Somersworth, N. H., alleging breach of contract in the sale of that theatre. The suit is set for Somersworth, February 1, and is expected to be attended by many prominent film men from Boston and other points.

Mr. Merchant is now chairman of the State Council of Defense in New Hampshire. It is alleged that Mr. Gange was presumed to have leased the theatre to Ralph E. Snider, who is described as having been ready to proceed with the deal. The building was formerly the Town Hall. Mr. Merchant now is suing for compensation alleged due for services rendered in consummating this deal, and others of Boston are presumably parties to the suit.

The theatre, in the meantime, has been sold to other parties. Many persons prominent in political circles of the New Hampshire town are concerned in the case.

To Exploit "Snow White" With Radio Tieup

The radio exploitation of Walt Disney's "Snow White and the Seven Dwarfs," arranged by RKO Radio and Station WLW in Cincinnati, will feature Clarence Nash, Pinto Colvig, Dick Mitchell, Don Graham and Adriana Caselotti, the voice of "Snow White." The arrangement, under the supervision of Terry Turner, head of RKO Radio's exploitation department, will consist of five weeks of radio appearances this month in connection with the film's opening in 50 theatres in Kentucky, Ohio, Indiana and West Virginia during the week of February 24 to March 2. That week has been proclaimed "Snow White Week" by the governors of the four states.

"Keys of Kingdom" In Work

"Keys of the Kingdom," the A. J. Cronin novel which has been in preparation for more than a year at Twentieth Century-Fox, went into production Tuesday. Gregory Peck, Sir Cedric Hardwicke, Roddy McDowall, Vincent Price and others are in the cast. The role of Nora has not yet been cast. Nunnally Johnson did the screen adaptation.

Bogart in Hemingway Film

Following his return from overseas later this month, Humphrey Bogart will report to Warners studio to work on the screen version of "To Have and to Have Not," Ernest Hemingway's book. Howard Hawks will produce and direct.

Ease Restriction On Use of Metal In Projection

Washington Bureau

The gradual easing of the materials situation marked recently by the release of aluminum for civilian products was further evidenced last weekend by a War Production Board announcement that iron and steel restrictions are to be relaxed to permit the use of metal in projectors and sound equipment.

There was no indication, however, that the WPB order actually would grant any relief since the big factor in the production situation today is manpower.

Officials of the theatre service section pointed out that the equipment manufacturers are tied up with military orders and said it was doubtful whether they would be in a position to produce any more projectors or sound equipment for theatres in the immediate future.

They also explained that steel was only one of many things which go into such apparatus, and pointed out that difficulties still surround the acquisition of motors and other important elements. Even officials of the iron and steel division, which issued the order, admitted that "how soon these products will reach ultimate consumers is problematical."

Allen G. Smith, chief of the WPB theatre service section, said last week in Washington that no pressing problems confronted theatre equipment dealers, but that he was interested in having them build up replacement stocks to the greatest extent possible. Mr. Smith conferred this week in St. Louis with the Equipment Dealers Protective Association. He will make a similar trip to New York shortly, where he will confer with theatre supply dealers.

3,214 Warner Employees Now in Armed Forces

There are now 3,214 former Warner Bros. employees in the armed forces; 41 are women, according to Ralph Budd, Warner personnel director in New York. Sixteen have been killed in action, four are missing.

Warners' studio has sent 712 of the total with the Warner Theatres' Philadelphia circuit area, making the second highest contribution, 554. Newark circuit division sent 281, Warner exchanges 251, and the home office 219.

The number in service from the Pittsburgh circuit zone is 213, from Chicago 207, Washington 190, New England 159, Albany 99, West Coast theatres 62, Metropolitan New York theatre office 50 and Ace Film Laboratory 35. Sixteen from Canadian offices are in service and eight from the company's New York warehouse.

Jinx Falkenburg Ill

Jinx Falkenburg, Columbia Pictures player, is resting in St. Luke's Hospital, New York, where she was rushed Monday for an emergency appendectomy. Miss Falkenburg, who has been on a War Bond tour since completing her role in Columbia's "Cover Girl," was visiting friends in New York when stricken. She was to leave shortly for further Bond selling appearances in Chicago.

To Handle Concert Films

Crystal Pictures, Inc., New York, has completed plans to distribute Concert Artists' Films, it was said last week. Walther Loewendahl, chairman of Artists Films, Inc., Hollywood, has concluded arrangements with Melvin Hirsh of Crystal Pictures to handle domestic and foreign distribution of their products. The first picture, "Adventure in Music," with Jose Iturbi, has been completed and will be shown at the Little Carnegie theatre, New York.

NEW ACADEMY FOUNDATION HAS CULTURAL DESIGNS

Is Not Related to Present Academy, Although Its Aims Are Similar in Part

by WILLIAM R. WEAVER
Hollywood Editor

Politics, labor and commercial films are to receive no attention from the Academy Foundation, newest Hollywood organization of doers-in-behalf-of-the-motion-picture. It was born last week in articles of incorporation filed at Sacramento, according to a qualified but for the present necessarily anonymous member of the group sponsoring the project.

Next week, the principals listed in the initial announcement of the undertaking are to meet with invited leaders of activity in the industry's several branches to formulate plans for procedure and set a date for commencement of operations as "a non-profit educational institution concerned with the cultural and technological advancement of motion pictures."

Has No Connection with Existing Film Academy

Presence of the word "Academy" in the title of the new organization does not indicate tie or kinship with the Academy of Motion Picture Arts and Sciences, a point underscored in the Academy Foundation's announcement issued by Attorney Loyd Wright. Presumably the organizations are not related, although at least that portion of the Foundation's prospectus which refers to "technological" advancements does appear to parallel, duplicate or, at minimum, resemble an Academy function covered by its Research Council.

What with Hollywood already plentifully stocked with organizations which speak more or less officially, and in all cases publicly, for what's nebulously packaged up as "the industry," launching of the Academy Foundation was the signal for the prompt start of general conjecturing as to what might turn out to be the complexion of the newcomer to the field of organized expression. By the weekend, the personalities named as among the sponsors had been discussed and analyzed in cross-section and under the microscope by table groups at Mike Lyman's earnest thinkers among the associations, board members of the guilds, and the home-to-home or lunch-to-lunch intimates who make it their business to study each and every development on what might be called the public-relations front maintained by and for their business.

Slight Indication as to Direction of Purpose

The Wright announcement lists as "among the sponsors" Cary Grant, Donald Crisp, James Hilton, Mary McCall, Jr., Howard Hawks, Y. Frank Freeman, E. J. Mannix and Walter Wanger. It would be stretching the formalities to omit Attorney Wright from the roster of prime movers in the enterprise.

Examinations into the backgrounds and present estate of these individuals nets nothing overwhelmingly decisive as indicating the directions in which the Academy Foundation may be expected to make headway when it begins functioning.

Mr. Grant and Mr. Crisp, the only actors

ACADEMY FOUNDATION LISTS EIGHT GOALS

Announcement of the Academy Foundation includes the following definition of "principal goals":

1. To promote the study of the importance of pictures in the life of the public.

2. To promote a better understanding between nations and peoples through motion pictures.

3. To create a centralized Film Research Library.

4. To establish graduate scholarships for research study.

5. To conduct a continuing series of research studies and publish reports of contemporary interest.

6. To show films not available in regular theatres, such as war and documentary subjects.

7. To sponsor lectures, forums and concerts.

8. To publish reprints and monographs on the motion picture art and a periodical for distribution to schools, libraries and the public.

named as sponsors, are, or only happen to be of British origin. Both have been prominently identified with enterprises relating commonly to British and American interests in the prosecution of the war, Mr. Grant notably so in the Bundles-for-Britain period and for donating whole picture-salaries to war causes; and Mr. Crisp especially, but quietly so, in the performance of certain duties of United Nations importance not generally reported. Their identification as Academy Foundation sponsors suggests to most volunteer interpreters of the roster that nothing remotely resembling isolationism is on the Foundation's list of objectives.

James Hilton, well-known author, recently active likewise on the radio in programs dedicated to the maintenance of understanding and unity in the face of war's pressures, is analyzed as a proper and probable joiner of the Academy Foundation or any similar organization setting up shop in Hollywood at this time.

Mary McCall, Jr., eminent in her field as writer of scripts, is currently president of the Screen Writers Guild, an organization fervently and generously active in behalf of the war effort since, and before, Pearl Harbor. Her presence in the list of sponsors betokens the support and sympathy of her craft.

Howard Hawks, the only director named as a sponsor, is not now but has been a member of the board of directors of the Screen Directors Guild, enjoying then and now the high regard and emulation, professionally and otherwise, of his fellows in that field of endeavor. His sponsorship of the Academy Foundation, is personal, but the effect of it is viewed as craft-wide.

Y. Frank Freeman, whom the Wright announcement identifies in his capacity as a Paramount executive, is president of the Motion Picture Producers Association and member and/or executive of just about all the orthodox organizations, war-born or permanent, in Hollywood. A listing of his connections and af-

filiations is a story in itself, and would include the Society for the Americas, the Hollywood Victory Committee, the ACOMPAS and all the Bond-selling, fund-raising, civic, communal and patriotic enterprises in the area. Whether as head of Paramount studio or as all the personalities he is, Mr. Freeman is regarded as a potential tower of strength and an assurance of right intent in his role as Academy Foundation sponsor.

Wanger Is Regarded as Liberal Representative

E. J. Mannix, member of the MGM executive family and less widely but very importantly known as the individual on the employing side of the table is a Foundation sponsor no viewer-with-alarm probably can blow down.

Walter Wanger, long-time president of the Academy, former president of the Society for the Americas, magazine writer, after-dinner speaker, radio round-table and consistent champion of the use of the screen to purvey ideas in accompaniment to entertainment, is regarded by analysts of the Foundation-sponsors list as one of liberalism's representatives on the panel.

Attorney Wright, counsel for more ranking Hollywood personalities than perhaps any other man of law, is likewise president of the Society of Independent Motion Picture Producers. His announcement of the Foundation does not list himself as a sponsor, but it may be regarded as tantamount to that. Interpreters of the development include the SIMPP automatically among the phases of the industry sympathetic to the enterprise.

Stymied by this list of sponsors, so far as forecasting the character of the Foundation's operations are concerned, conversationalists probing the prospect dip back into memory for background. They dredge up the fact that Donald Gledhill, Academy executive secretary now in the armed service, promulgated a similar project as far back as 1937, although arguing for it as a direct extension of the Academy.

The Academy Foundation project "may acquire property by gift bequest, purchase or otherwise," and the provision suggests revival of the Academy-building project, this time without the overhanging Academy identification save in point of name similarity.

Various Channels of Financing Sought

Asked how the Foundation planned to finance itself, the temporarily anonymous authority replied it would display receptiveness to the Carnegie and Rockefeller foundations, among others, and to the several branches of the industry which might prove disposed to appropriate some working funds, likewise to individuals interested enough to donate cash or negotiable security.

The expressed objectives of the Academy Foundation are listed elsewhere on this page.

Unexpressed objectives, according to the authority interviewed, include the use of films to indoctrinate servicemen for peace, as they were indoctrinated for war, the expediting of learning in medical and scientific fields as well as the facilitating of sociological advance.

Queried on that portion of the plan which refers to the intention to "publish reprints and monographs on the motion picture and a periodical for distribution to schools, libraries and the public at large," MOTION PICTURE HERALD's informant said the thing in mind was a periodical modeled along the general lines of the New York *Law Journal* and the *Journal of the American Medical Association*, prepared by and for persons primarily interested in films.

HOLDING OVER
IN ITS SENSATIONAL
NEW ENGLAND DATES!

NONE SH

IN SAN FRANCISCO · OR

SACRAMENTO · FRESH

is keeping

of TOP

Columbia's

ALL ESCAPE

KLAND · STOCKTON

· SAN JOSE AND RENO

up its record

TOP GROSSES!

FOURTH WAR LOAN!
A BOND FOR EVERY SEAT!



FCC and WPB Clarify Rule for New Equipment

Washington Bureau

The Federal Communications Commission and the War Production Board last week clarified the procedure to be followed in the handling of applications for the construction of new broadcasting stations or changes in facilities.

Under the new policy, the commission will give the applicant a conditional grant, where he shows a definite need exists for additional facilities, but the grant will be subject to approval by WPB of construction or modification of the facilities, without which no construction permit will be issued by the FCC.

It was emphasized that efforts now are being directed primarily to providing existing stations with essential replacement equipment and it is felt that before equipment is made available to new stations, existing broadcasters should be provided with such apparatus as is needed to maintain the service they have offered in the past.

Accordingly, it was said, the statement of policy was not to be construed as an invitation for the filing of applications. However, any applicant desiring further consideration of an application for new or changed facilities which has been dismissed by the commission under its policy of halting the granting of wartime applications, may submit a petition to the FCC for reinstatement of the application during a period of 60 days beginning January 26.

"Present indications," the commission said, "are that despite the tremendous expansion of radio production that has taken place in the last two years, the large burden on the industry of meeting military needs will not permit production of equipment for new stations or the expansion of existing stations."

Air Express Tonnage Up In First Nine Months

Final figures on air express, widely used by the film industry, for the first nine months of 1943 indicate more than 11,074 tons handled by the nation's commercial airlines, reports the Air Express Division of Railway Express Agency.

Exceeding the weight of air express cargo during 1942 by 272 tons, the 1943 nine-month figure represents an increase of 45.8 per cent over the similar 1942 period.

Shipments for the nine-month period totaled 1,115,145 tons, compared with 1,033,761, an increase of 7.8 per cent. Gross revenue exceeded \$8,250,000, up to 29.3 per cent over the similar 1942 period. Average charge per shipment increased from \$6.18 to \$7.41, while average weight rose from 14.6 pounds to 19.8 pounds per shipment.

Seek to End Segregation

The elimination of segregation in Atlantic City, N. J., motion picture theatres was proposed to the City Commission by a delegation from the Northside Union League and theatre owners. The Northside delegation, representing the Negro population of the resort, was asked to submit a list of theatres where this was a practice, together with the names of wounded Negro soldiers claimed to have been asked to change seats in theatres because of the segregation rule.

Dissolve Theatre Partnership

Louis Foxman and William Fishman, operators of the Upsal and Vogue theatres in Philadelphia, have dissolved their partnership. Mr. Foxman took over the operation of the Upsal, while Mr. Fishman took over the Vogue.

Walter Reade Purchases Mayfair Theatre Property

Walter Reade, New York independent exhibitor who, with his associates, has for the past 15 years owned the Mayfair Theatre Building on Broadway, this week purchased the property upon which the building stands for \$1,180,000 in cash from Thalia W. Malcom, the Chase National Bank, and Stephen C. Millett, as trustees under the will of Robert E. Westcott.

Since Mr. Reade and his associates purchased the building, Loew's, Inc., has operated the Mayfair theatre. The lease expires June 1, 1945, and negotiations are now pending for them to continue in possession of the theatre.

Mr. Reade's office has announced that if negotiations with Loew's fall through, the building will be demolished and a modern commercial structure erected in its place. Before Mr. Reade took over the building the theatre housed burlesque on the Columbia wheel. Mr. Reade promptly made extreme renovations. As tenants, Loew's has used the theatre as a subsequent run house.

Skouras Theatres Announce Plan to Collect Paper

Nick John Matsoukas, director of the Skouras Theatres' war effort department, this week announced a plan for the collection of waste paper, wherein the energy of youth is to be utilized. Any youngster who deposits waste paper to the amount of 50 pounds with the A.W.V.S. will receive a free ticket to the Skouras Academy of Music theatre. In an arrangement with Mr. Charles E. Copeland, chairman of the A.W.V.S. Greater New York Salvage Committee, any youngster bringing any amount of waste paper to the A.W.V.S. depot will receive a receipt. When his receipts total 50 pounds he will be given his ticket.

In the lobby of the theatre Nat Simon, the manager, has installed a special waste paper exhibit designed to dramatize the need of waste paper as an essential war material. He has also made a trailer explaining the plan to the people of the neighborhood.

After two weeks, if the plan proves successful it is to be introduced in other boroughs where Skouras theatres are located.

Century Projector Moves To Larger Quarters

The Century Projector Corporation is moving its factory from Brooklyn to larger quarters in Long Island City, N. Y. The factory move has been necessitated by increased demands for improved projection equipment for U. S. Government agencies and post-war distribution arrangements in all parts of the world. The corporation had devoted practically 95 per cent of its manufacturing facilities since the beginning of the war to the production of machine gun and gunnery trainers.

Kill One-Cent Tax Plan In Los Angeles

The Los Angeles City Council last Wednesday killed, by a vote of 11 to one, a proposed one-cent amusement admission tax after Hollywood councilman Lloyd Davies and Chamber of Commerce president John B. Kingsley charged the proposed ordinance was discriminatory. Proceeds from the tax on film admissions were intended for repairing the city's sewers.

Three Kansas Theatres Bought by Dickinson

Three of the Warren Weber circuit of five theatres in Kansas were sold recently to Dickinson Theatres, Inc. The houses sold include the Pix theatre, St. John; Ritz theatre, Stafford; and the Plaza theatre, Burlington.

Revenue Bureau Studies Policy On Contracts

Washington Bureau

A definite policy for application of the salary stabilization program to percentage contracts made by studios with actors, directors, writers and others is under consideration by the Internal Revenue Bureau, but there is some doubt whether any yardstick ever will be laid down for the guidance of the industry.

Representatives of the studios spent several days last week in conferences with bureau officials on a "test case" presented by the contract between RKO and Fibber McGee and Molly, calling for a higher guaranteed minimum, and percentage of gross than under previous contracts.

They left Washington with a "tentative" approval of the contract, but without any definite formula to apply to such deals, bureau officials insisting that they had dealt with the proposition as an "emergency" one which could not be used as a precedent.

Stabilization Director Fred M. Vinson and resigning Commissioner of Internal Revenue Robert E. Hannegan last month announced the policy to be followed with respect to salesmen and executives working under commission or percentage agreements, but made no provision for contracts of the various types which the studios use in dealing with featured talent, writers and directors.

Bureau officials refused to discuss the matter, explaining that such situations were "confidential," but there were indications that the President's "hold-the-line" order would be applied more strictly in this field than in the case of commission salesmen and percentage executives, although the dollar amount involved similarly would be ignored and emphasis placed on the change in the rate of percentage.

Variety Club in Albany Installs New Officers

C. J. Latta was installed for his second term as chief barker of the Albany Variety Club at a joint men's and women's night in the Ten Eyck Hotel there last week. Louis R. Golding, WAC chairman in the Albany territory and a former chief barker, presided.

Installed with Mr. Latta were Herman Ripps, first assistant chief barker; Charles A. Smakwitz, second assistant chief barker; Clayton G. Eastman, dough guy; Joe Shure, property man. The crew included Harry Lamont, Harry Alexander, Arthur Newmann, Neil Hellman, Nate Winig and Louis R. Golding. Variety Club members presented Mr. Latta with two silver candelabra sets.

The Club will hold a testimonial dinner February 7 for Welden A. Waters, who resigned as Paramount salesman here last week. The affair was announced by Mr. Latta, who said it would be held in the Ten Eyck Hotel.

Set Key Dates for "Joe"

MGM's "A Guy Named Joe," now in its seventh week at the Capitol, New York, will have its first key city openings starting February 17. They include Wilmington, New Orleans, Kansas City, Atlanta, Reading, Harrisburg, Richmond, Baltimore, Houston, Hartford, Rochester, Norfolk, Providence, Dayton, Akron, Worcester, New Haven, St. Louis and Indianapolis. February 18 it will open in Evansville and Norwich; February 19 in Bridgeport, and February 25 in Waterbury.

Manages Missouri Theatre

John F. Ray has taken over the management of the Sheridan theatre at Sheridan, Mo., formerly managed by J. C. Evans.

WAR BOND FRONT ADVANCES AS TRADE SPEEDS DRIVE

New Sales Records Seen as Leaders Spearhead Field Force Contact

As the industry plunged into the third quarter of the Fourth War Loan drive, exhibitor reports gave indications of soaring to new sales records, premieres scheduled came close to doubling the total for the whole of the period of the previous War Loan drive with some 2,700 accounted for, as compared to a previous grand total of 1,400, and 12 industry executives streaked through the nation by air, liaison men linking the field forces with New York headquarters of the national campaign committee.

The industry leaders were appointed last Friday by Charles Skouras, national chairman, at a noon luncheon at the Hotel Plaza. On Monday the first of the dozen left New York by plane, the others following through the week. They will visit all exchange centers and other key cities.

2,412 "Free Movie Days" Held or Scheduled

The dozen are George Schaefer, who will cover the New England states; Leonard Goldenson, New York, New Jersey and Pennsylvania; Robert Mochrie, mid-eastern coast states; Dan Michalove and Oscar Doob, east-southern states; Abe Montague, south and southwest; Joseph R. Vogel, four middle western states; Leslie Thompson, Ohio; John Harris, northwestern states; Herman Robbins, four western mid-west states; Harry Kalmine, western states, and Herman Wobber, west coast.

As a personal contribution, Mr. Skouras announced he had purchased a Bond for every one of the 600 theatres in National Theatres circuit for Mrs. Skouras, for his son, Charles, Jr., and for himself.

Early this week War Activities Committee headquarters announced that 2,412 "Free Movie Days" either had been held or were scheduled, a considerable increase over the total figure for the Third War Loan.

With the publicity given the fact that theatre managers automatically qualify as candidates for the Honored Hundred contest upon selling a Bond for every seat, entry blanks from exhibitors flooding WAC headquarters this week tapered off, but more than 6,000, some 1,000 over the last figure reported, are expected to be chalked up at the weekend.

42nd Street Theatres Join In Newspaper Campaign

U. S. Treasury officials also have reported that there has been a great increase in the number of new theatres registering as official issuing agencies, many of them houses converting from "application centers."

In New York the theatres of 42nd Street, sometimes referred to as the World's Greatest Movie Street, organized to cooperate in a newspaper advertising campaign in connection with the drive. James Cagney "broke" into the Bankers Trust Company

"BOND FOR EVERYONE" EXHIBITOR'S SLOGAN

C. L. Martin is an independent exhibitor in Republic, which is not affiliated with the Hollywood studio of the same name but is a town in Missouri boasting a population of 841. Mr. Martin's theatre is the hub of the town's Fourth War Loan drive. It seats 300 persons, more than one-third of the citizenry. Last weekend Mr. Martin's theatre, the Republic, led all theatres in the Kansas City area. A total of 985 Bonds had been sold, better than three times the number of seats in his house, and more than a Bond for every citizen of Republic.

in Wall Street, and without the aid of even a prop gun left with several thousand dollars which went into Bonds.

James B. Zabin, general manager of the Cinema Circuit Corporation, this week reported that the circuit's Bond sales are 700 per cent over the total sales made during the Third War Loan.

Loew's Theatres reported sales of 41,000 "E" Bonds through January 23 in New York and through January 19 in out-of-town houses. The total maturity value stands at \$3,198,561. In ratio to seating capacity, Loew's Columbia in Washington, D. C., led the list with 100 per cent. On Wednesday the home office employees of Loew's, Metro-Goldwyn-Mayer and Station WHN participated in a Bond rally, with Mr. Vogel acting as chairman, with \$15,000 in "E" Bonds up for prizes to employees, and film and war veteran personalities on hand.

Field Reports Indicate Theatre Cooperation

The American Theatre Wing's registry containing the signatures of hundreds of headliners of stage, screen and radio, was auctioned during the intermission of Sonja Henie's Hollywood Ice Revue, and brought \$104,000 in Bonds.

The Smalley Theatres of Upper New York State, are admitting free anyone buying a Bond during a full week in half of the circuit's houses, the other theatres run-

In Portland, Ore., twin premieres at the Broadway and Paramount theatres featured Paramount's picture, "Standing Room Only," with the results just that. On the day of the premieres, Thursday of last week, a Portland paper ran an editorial entitled "The Fighting Cinema," written by Mrs. J. J. Parker, Oregon circuit owner. Hers is a plea to the public for cooperation, and she refers to the screen as "the greatest salesman in the world today."

Robert Beamer, who manages the Pulaski theatre in Pulaski, Va., held a Bond premiere, was the first in his territory to sell

a Bond for every seat, and was awarded a \$50 Bond by MGM, whose picture he showed, with Virginia's Governor Darden making the presentation.

The first woman manager to report a sale for every seat was Betty Margarido of the Skouras Forest Hills theatre, Long Island, New York. Up to January 25 she had sold 1,359 Bonds.

In Philadelphia 13 Warner theatres held premieres in the first three weeks of the drive, featuring a \$3,000,000 premiere at the Boyd theatre this Friday. At a 17-minute rally at Warner's Benn theatre, Robert Kessler, manager, raised \$2,000.

Veteran, Formerly of Circuit, Aids \$6,000,000 Sale

At Chicago Jinx Falkenburg and John Garfield sold \$300,000 to workers at the Carnegie Steel plant a half-hour after an explosion killed four workmen and injured 12. They sold an additional \$10,000 to office workers. At the Douglas Aircraft plant they addressed 6,000 workers and ran up sales amounting to \$280,000. The total for the Falkenburg-Garfield team in 10 days of selling in the Chicago area was reported at \$55,000,000.

In Quincy, Mass., in cooperation with the merchants of the city, Frances Dee and Alan Marshall, Hollywood Bondbardiars, registered a sale of \$200,000 in Bonds.

In Dallas, Texas, Capt. Lowell May, a hero of 41 bombing missions and a former Interstate Theatre employee, teamed with Red Skelton of Hollywood, accounting for the sale of \$6,000,000 in Bonds.

Charles Ruggles and Elaine Shepard made appearances at rallies in Ohio. In Zanesville they netted \$376,775, and in nearby Coshocton, a small town, \$10,500. At a rally in Springfield attended by the stars, \$150,000 in Bonds were sold. In Oklahoma City Red Skelton appeared at rallies and industrial plants, sales totaling \$6,865,000.

Edgar Kennedy, making an appearance with war veterans, aided in the sale of \$425,000 in Bonds at the Fox theatre in Spokane, Wash., and \$750,000 at the Spokane Army Air Base. The team of Ruggles and Shepard worked Owensboro, Ky., for a \$529,000 sale of "E" Bonds.

Louis Nizer Bond Appeal Available on Records

Louis Nizer, attorney, speaker and author, at the request of Harry Mandel, WAC public relations chairman for the New York Exchange Area, has made two Fourth War Loan drive Bond appeals which have been recorded for radio and motion picture theatre use. The records carry an introduction by George Putnam, newscaster.

For theatre purposes to be played during War Bond rallies, the Louis Nizer record with introduction runs three minutes and sells for \$1.25 each; the radio Nizer appeal runs for fifteen minutes and costs \$1.75. Either or both can be had through Harry Mandel, c/o RKO Theatres Publicity Department, 1270 Sixth Avenue, New York 20, N. Y. It is a nonprofit contribution to the campaign.

NINE BEAUTIFUL GIRLS IN WHERE LOVE WALKED

Every suspect...

A BEAUTY!

Every alibi...

A BEAUTY!

Every clue...

A CUE FOR MORE

MURDER!



ANN HARDING · EVELYN K
LESLIE BROOKS · LYN
SHIRLEY MILLS · MAR

**A SNOWBOUND LODGE
HAND IN HAND WITH MURDER!**



IRLS

with

**S. JINX FALKENBURG • ANITA LOUISE
MERRICK • JEFF DONNELL • NINA FOCH
MAE JONES •**

Screen Play by Karen DeWolf and Connie Lee
Directed by LEO JASON • Produced by RICHARD ROSS

A BOND FOR EVERY SEAT!
FOURTH WAR LOAN



Mexico Is Extending Powers of Censor

New Commission Will Study All Scripts Before Films Go Into Production

by LUIS BECERRA CELIS
in Mexico City

Mexico has taken another step toward improving the moral and general tone of her pictures with the organization of what amounts to a super board of censors, a commission composed of three, one representing the Ministry of the Interior, the principal Government department under which the commission is functioning, the second the Ministry of Public Education, and the third the Association of Mexican Motion Picture Producers.

This commission has been established in accordance with the law that went into effect recently that demands greater vigilance over pictures by the Government and the industry. The object of both is to assure that only the best productions shall be screened and that all pictures exhibited in Mexico shall be free of all that is offensive or which offends morals, harms personal rights, encourages crime or disrupts public order.

Scripts Must Be Approved By New Commission

It is now obligatory for all picture scripts to be presented to this commission. No script can be made into a picture unless it is approved by the commission. The object of this is to save a lot of time and raw stock and money by the producers in having to cut or perhaps entirely ban their productions. As one Government official put it, the commission purpose is to "make proper pictures before they are born."

The Ministry of Public Education has asked the Senate to pass a law that makes obligatory accuracy in the treatment of Mexican history and Mexican historic figures in pictures and stage representations. The Ministry told the Senate that far too much liberty was taken on the screen and the stage with both subjects and that it was time to have a law to stop it. The Senate, now in recess, is expected to act upon this bill during its emergency session, which has been called for mid-February.

French Protest Impersonation In New Mexican Picture

The first complaint by foreigners to the Mexican Government against a picture lodged in a long while is that of some members of the local French colony. They have asked the Federal Film Censorship and Supervision Department to order eliminated from the Mexican picture, "Mexicanos al Grito de Guerra" ("Mexicans Answer the War Cry"), a war film, the impersonation of Napoleon III. They say that this impersonation is offensive to France and the French.

Napoleon III supported the reign as Emperor of Mexico of Archduke Maximilian of Austria which ended with Maximilian's execution with two Mexican generals at Queretaro

City on June 19, 1867, by order of the Republican President Benito Juarez.

Although newspaper cameramen were admitted and took some graphic shots, newsreel cameramen were banned from the execution by a firing squad at the barracks in Pachuca, near here, of two young brothers, leaders of a gang that recently raped, robbed and murdered four girls on a highway. The execution was the first under the wartime emergency protective law that was enacted last October 31. The bandits were executed exactly 79 days after their crime, a new record in Mexican criminal annals. Radio was limited to a mere announcement of the execution.

Labor Groups at Odds Over Picture Unions

Films Mundiales and Clas Films, two of Mexico's leading producers, are dubbing various copies of their best productions in Portuguese for distribution in Brazil, the only American country whose official idiom is Portuguese.

Another rift has occurred in picture labor with the accusation by Salvador Carrillo, secretary general of the Cinematographic Industry Workers Union that Professor A. Lopez Silva, an officer of the Confederation of Workers and Peasants of Mexico, rival of the powerful Confederation of Mexican labor, to which the picture union belongs, is seeking to knife his organization by inducing film industry employers to hire its members to supplant the other unionists.

Mr. Carrillo charges that the Professor's alleged maneuvers are illegal because, says the union chief, the educator's outfit cannot boast a single member who is employed in pictures in any way. Mr. Carrillo further charges that Professor Silva has offered some producers and exhibitors all the help they need at wages much lower than those the unionists are receiving.

The Labor Ministry has been asked by the union to straighten out this tangle by suppressing the Professor's activities.

Mexican Government Pledges No New Income Taxes

Two statements by Finance Minister Eduardo Suarez have not only eased a worry of the film business but have calmed business throughout Mexico as well.

One statement was that the income tax, an all-Federal one in Mexico, will not be increased this year. Rumors that were given much credence in financial circles here to the effect that this tax was in for a big rise, because of the 1944 Federal budget, 1,150 million pesos (about \$210,000,000), the highest in Mexican history, had dampened business enthusiasm and worried picture men, for themselves and for the effect it could have on their industry.

The other statement was that the Government did not intend to freeze bank deposits. Rumors about this had prompted runs on some banks, mostly by small savings depositors, and had made the picture and general business most uneasy.

"Doña Barbara," the romantic historic drama based upon the novel of that name by Romulo Gallegos, the Venezuelan author, is a winner for both producer and exhibitors. The film cost \$65,000, an outlay that raised many an eyebrow. But at its exhibitions at only two theatres here it grossed \$96,250. That has lifted even more eyebrows. There are indications that this pic-

ture will break box office records for a Mexican production.

Two leading local first run theatres, the Metropolitano, opened recently, and the Olimpia, which has been operating since 1921, have established weekday price precedents. Both are currently charging 85 cents, the most ever charged for weekdays by theatres here. The former is exhibiting Metro's "Random Harvest" and the latter Universal's "Phantom of the Opera." And they are getting the business.

The Popular Action, important citizens' organization, and the Central Feminine League, leading women's group, have protested to Mexico City authorities over the price increase. An investigation has been started.

▽

Teatro Principal here, a subsequent run theatre since 1930 when a fire ended its career as North America's oldest stage theatre, which began in 1772, is featured in "Mexico de mis Recuerdos" ("As I Remember Mexico") which Juan Bustillo Oro has just produced here.

Frank Ross Signs Le Roy To Direct "The Robe"

Frank Ross this week signed Mervyn Le Roy to direct his independent production of the Lloyd C. Douglas best-seller, "The Robe," which is to be produced at RKO Studios and released by RKO Pictures. Mr. Ross and his writers have been at work on the screen treatment for more than seven months. The signing of Mr. Le Roy indicates the screenplay will go before the cameras this coming summer. Plans are to shoot a number of the scenes in Mexico, and it is estimated the shooting schedule will run to about six months. Mr. Le Roy is currently directing "Sixty Seconds Over Tokyo" for Metro-Goldwyn-Mayer.

Warners to Reopen Earle In Atlantic City

Warners' Earle theatre in Atlantic City, N. J., dark for many years, will be reopened with the Easter holiday. The Earle was once the circuit's showplace in Atlantic City and presented vaudeville. While the policy for the house has not been established, there is a possibility that stage shows will be presented again. The house was taken over by the Army two years ago and returned to the circuit last year after being used as a classroom for the Army Air Forces then stationed in Atlantic City. The Remy theatre in Philadelphia, also dark for a number of years, is being prepared for early reopening by Philip Harrison, who originally built the house.

Cunningham Succeeds Bell in OWI Post

Ulric Bell resigned last week as administrator of the Hollywood office of the overseas division of the Office of War Information, effective February 1, to become director of the Hollywood office of the Free World Association, a group which hopes to achieve a unity of world nations.

William S. Cunningham, assistant to Mr. Bell for the past year, succeeds him. Mr. Bell said that the change had no connection with the Elmer Davis-Robert Sherwood OWI personnel differences reported from Washington.

Drop Vaudeville Shows

Warners' Allegheny theatre, key neighborhood house in Philadelphia, after experimenting with stage shows on Thursday, Fridays and Saturdays for the past three months, dropped the vaudeville attractions and returned to a straight picture policy for the full week. Vaudeville was returned to the house on a trial basis after an absence of five years, and if the policy had clicked, it was intended to feature stage shows on a full-week basis. The downtown Earle theatre, plus Sunday showings at the Stanley theatre in Camden, N. J., remain the only circuit houses in the territory featuring stage shows.

PRC Pictures Plans National Distribution

An expansion move designed to nationalize distribution of product of PRC Pictures, Inc., was reported under way in Hollywood this week. It was indicated that the company probably would purchase existing franchises similar to the recent deals whereby PRC acquired the Omaha and Des Moines exchanges.

Currently in development also is a plan whereby a new unit called PRC, Inc., would become the top company of assorted film and theatrical realty interests of the controlling Young financial group, with Robert Young as key executive and Kenneth Young as board chairman. John Young would continue as president of Pathe Laboratories, Inc., it was said.

According to reports, Robert Young would be the president of PRC, Inc.; Leon Fromkess, studio head, would become president of the various PRC-controlled film companies, such as PRC Pictures, which includes distribution, PRC and PRC studios.

Consideration also is being given to a move whereby PRC would enter the theatre field. Purchases would be channeled through PRC, Inc., the company now said to be in formation, and would be geared to investment purposes and not primarily to provide the film company with theatre outlets.

Last year PRC purchased the Fine Arts studio in Hollywood, where production activities have been concentrated.

It was indicated that negotiations had been concluded last week for settlement of the contract of O. Henry Briggs, president of PRC Pictures, whose term runs through 1944. The company announced Wednesday that Mr. Briggs had resigned his post, effective immediately. He joined PRC in 1940 after reading Pathe Film Corporation for several years, and he is a director of another Young interest, Alleghany Corporation.

Mr. Fromkess was expected to leave Hollywood for New York Thursday, where the company's expansion plans were to be discussed next week.

Exhibitor Luncheon Monday For Charles Skouras

Max A. Cohen, president of Cinema Circuit, New York, has been named chairman of the reception committee for a luncheon honoring Charles P. Skouras, national chairman of the industry's Fourth War Loan drive, which will be held Monday at the Waldorf-Astoria Hotel.

The luncheon, sponsored by New York and New Jersey exhibitors, will keynote the aim of the industry's Fourth War Loan campaign toward the fulfillment, in New York and New Jersey, of "a bond for every seat," according to Harry Brandt, luncheon committee chairman.

The members of the luncheon committee are: Edward Alperson, chairman, ticket committee; Don Jacobs, chairman, Fourth War Loan activity; David Weinstock, chairman, arrangements committee; Hal Horne, chairman, publicity committee; and Leo Brecher, Norman Elsen, Sam Shain, Fred Schwartz, Sam Rinzler, William White, Sam Strassbourg, Julius Jelson, Harry Loewenstein, Joseph Seider, Charles Moskowitz, Joseph Vogel, Lee Rosenblatt, Frank Moscate, Meyer Schine and Dan Michaelove, general committee.

Nicholls Joins Donahue & Coe

Richard Nicholls has been appointed director of radio for Donahue & Coe, Inc., advertising agency, effective March 1. Mr. Nicholls formerly was director of the radio department of Morse International for eight years and has been associated with other radio enterprises.

RCA AD BOOSTS ALL TELEVISION

"Now . . . seven nights a week of thrilling television programs" are available in New York, Radio Corporation of America announced this week in half-page advertisements in the metropolitan press. The institutional copy was unusual in its recognition of programs broadcast from competing DuMont and CBS stations, as well as RCA's affiliated NBC outlet, WNBT. The RCA copy also noted successful network television in cooperation with Philco in Philadelphia and General Electric in Schenectady and pledged high-quality, low-cost television after the war.

Warners Set Releases For March and April

Warner Brothers' release schedule for March and April is announced as follows: March 11, "Passage to Marseilles," with Humphrey Bogart, Claude Rains, Michele Morgan and John Loder; April 7, "Shine On, Harvest Moon," with Ann Sheridan, Dennis Morgan, Jack Carson, Irene Manning and Marie Wilson; April 22, "Uncertain Glory," with Errol Flynn, Paul Lukas, Jean Sullivan and Lucile Watson. On February 19, Warners will release "In Our Time," with Ida Lupino and Paul Henreid, and on March 4 the reissue of "Frisco Kid," starring James Cagney.

Dailey Named Universal Studio Publicity Head

J. W. Dailey has been named Universal studio publicity director by John Joseph, national advertising and publicity director. This fills the position held by the late Terry De Lapp.

Mr. Dailey came to Hollywood in 1941 after 18 years of newspaper work. He was six years with the St. Louis *Globe Democrat*, and 12 years with the New Orleans *Item*, the last seven as city editor.

Joseph F. Lawler, formerly of the drama and film desk of the Chicago *Daily News*, and a member of Universal's publicity staff for the past two years, moves into Mr. Dailey's former spot.

Maurice Bergman, Universal eastern advertising and publicity manager, announced last week that Robert Ungerfeld had been put in charge of special promotion for Universal pictures playing at the Criterion theatre, New York.

Universal also has retained Lou Goldberg and associates to handle special promotion in connection with the advertising of "Phantom Lady." Mr. Goldberg is making a tour of key cities regarding the exploitation of the film in radio and newspaper promotions.

Republic Adds Four to Studio Advisory Board

Herbert J. Yates announced in Hollywood last week the addition of four to the Republic studio's new advisory production committee, now composed of Al Wilson, who succeeded M. J. Seigel as studio production chief; Armand Schaefer, William O'Sullivan, Howard Sheehan and Charles Looten.

The four additions are: Russell Kimball, studio art chief; Walter Scharf, music head; Howard Lydecker, sound chief; Len Boyd, studio publicity head, and Harry Engel, newly signed "co-ordinator of radio."

DuMont Heads New Television Broadcast Unit

Allen B. DuMont, president of Allen B. DuMont Laboratories, Inc., was elected president of the new Television Broadcasters Association, Inc., by the organization committee in New York last Saturday.

Other officers elected were: Lewis Allen Weiss, Don Lee Network, vice-president; J. R. Poppele, WOR, New York, assistant secretary-treasurer.

Directors elected for three years include O. B. Hanson, NBC; E. A. Hayes, Hughes Tool Company, and Paul Raibourn, Paramount Pictures. Elected as directors for two years were Worthington Miner, CBS; Robert L. Gibson, General Electric, and Mr. Weiss; and for one year, F. J. Bingley, Philco; Mr. DuMont, and E. W. Mason of Earle C. Anthony, Inc.

The television association will open permanent offices in New York as soon as an executive secretary and quarters can be obtained. Annual membership dues of \$1,000 each for active members and \$500 for associates will support the work of the first visual broadcasting trade group.

Committees named at the meeting included membership, consisting of all directors, with Mr. Poppele as chairman; publicity, headed by Robert L. Gibson of GE; engineering, F. J. Bingley, Philco, chairman; programs, W. C. Miner, CBS, chairman; post-war planning, Mr. Raibourn, chairman. A manufacturers committee will be formed by associate members.

Television Broadcasters voted to participate in the program of the Radio Technical Planning Board.

Philco's television station in Philadelphia, WPTZ, started a new series of remote broadcasts January 28 from the Philadelphia area, picking up the wrestling matches staged each Friday evening. A new technique in remote pickups is being used to pick up events at the Arena. Designed for short distances, the technique combines radio and telephone lines. A 240-megacycle ultra high frequency relay transmitter beams the pictures by radio to WPTZ's regular transmitter at suburban Wyndmoor, Pa. Sound is transmitted by regular telephone lines.

For remote pickups over short distances, Philco engineers have devised still another technique calling for specially balanced and amplified telephone lines, which are considerably cheaper than coaxial cables.

Television and the development of new visual and frequency modulation operations will form an important topic at the third annual series of National Broadcasting Company "war clinics" for affiliate stations. Niles Trammell, president, announced this week. Mr. Trammell, O. B. Hanson, chief engineer; C. L. Menser, vice-president in charge of programs, and Philip Merryman, director of facilities, will speak.

Meetings are scheduled in New York for February 28 to March 1; Atlanta, March 5 to 7; Dallas, March 9 to 11; Chicago, March 13 to 15, and Los Angeles, March 20 to 22.

Moger With Warners

Art Moger, formerly promotion editor and contact man for Hearst newspapers in New England for seven years, also widely known as a contest promoter, national magazine cartoonist, radio script writer, newspaperman, trade paper correspondent and publicist, has joined the Warner Bros. field public relations staff as New England representative. The appointment was announced by Mort Blumenstock, in charge of advertising and publicity in the east.

New Policy for Bronx House

A new policy has been set for the New World theatre, Bronx, N. Y., which will include foreign and American films.

THE GREATEST ALL-STAR CAST
IN 2 SPECTACULAR

THE 1ST

THE 2ND

WESTERN SPECIAL

UNDER WESTERN SKIES

WITH AN EQUALLY
SENSATIONAL CAST
SOON TO BE ANNOUNCED!

BIG

IN EVERY SENSE
OF THE WORD!

FOUNDER HAN LEON
A WORD FOR EVERY SEAT!

EVER ASSEMBLED FOR WESTERNS
ACTION-SPECIALS!

WBOY CANTEN

with
CHARLES STARRETT ★ JANE FRAZEE
VERA VAGUE ★ TEX RITTER
ANN (BIG BOY) WILLIAMS ★ THE MILLS BROTHERS
JIMMY WAKELY AND HIS SADDLE PALS
BUCK, CHICKIE AND BUCK
BOY ACUFF AND HIS SMOKY MOUNTAIN BOYS AND GIRLS ★ THE TAILOR MAIDS

Original Screen Play by PAUL GANGELIN • Directed by LEW LANDERS • Produced by JACK FIER
A COLUMBIA PICTURE



Monogram Film On Delinquency Breaks Records

Public interest in juvenile delinquency, spurred by nationwide discussions by civic leaders, educators and social workers, has resulted in exceptional business for Monogram's "Where Are Your Children?" the first feature-length screen treatment of the subject, according to the company.

Monogram officials have earmarked a final budget of \$250,000 for this picture and another special production, "Women in Bondage," to be spent on trade journal, radio, fan magazine and theatre cooperative advertising. The company is putting as much as \$10,000 into individual campaigns with some of the theatres now playing the two subjects, it was announced.

An impressive record of box office grosses and holdovers for "Where Are Your Children" has been reported to date. The picture broke all records for a single day at the Trans-Lux in Boston and was held for three weeks. It was held a fourth week at the Garrick, first run in Chicago. For the first time, a Monogram picture was booked recently as the top half of a double bill in three Fox West Coast theatres in downtown Los Angeles, the Egyptian, Fox and Ritz, which will play it day-and-date.

At the Warners theatre in Memphis, "Where Are Your Children" played to the biggest receipts ever attained by an outside picture and a similar record, established a few weeks previously, was set by "Women in Bondage." The two films ran neck-and-neck at the State in Tampa. The juvenile delinquency subject broke the house record at the Paramount in Denver, while "Women in Bondage" established a new mark at the Lyric in Charleston, W. Va.

In New York, at the Globe, "Where Are Your Children" is now in its fourth week. Opening day records were set by the film at the Century in Rochester and the Great States' Rialto in Peoria, Ill.

Set Sales Meetings for New York and Chicago

At Monogram headquarters in New York, meanwhile, an intensive sales drive, designated by the slogan, "50 Years of Service," is getting under way, celebrating President W. Ray Johnston's 30 years in the industry and the 20 years of Samuel Broidy, general sales manager. The campaign will be inaugurated this Saturday and Sunday at a meeting in Chicago, with Mr. Broidy presiding.

Those expected to attend include: Irving Mandel and B. Eisenberg, Chicago; William Onie, Cincinnati; Nate Schultz, Cleveland; Leo Blank, Des Moines; W. Barker, Omaha; William Hurlbut and M. H. Starr, Detroit; C. Harthill, Indianapolis; Leland Allen, Kansas City; C. W. Trampe, Milwaukee; Tom Burke, Minneapolis; George B. West and Barney Rosenthal, St. Louis.

February 12 and 13 are the dates set for the second series of meetings to be held in New York, with Mr. Johnston presiding. Among those present will be Harry H. Thomas, eastern sales manager; H. E. Morey, supervisor of exchanges; Lloyd L. Lind, assistant to Mr. Broidy; J. J. Felder of the New York exchange; Robert Adler and H. L. Berkson, Buffalo; Herman Rifkin and Ben Abrams, Boston; Ben Welansky and Mark Goldman, Pittsburgh; Sam Rosen, Philadelphia, and Harry Brown, Washington.

Named Assistant Booker

Jerry Goldberg, former secretary of the booking department of the Warner Theatre circuit, Philadelphia, has been promoted to assistant in the out-of-town booking department.

Bell System To Reduce Interstate 'Phone Rates

The Federal Communications Commission announced last week that following negotiations with the American Telephone and Telegraph Company, the Bell System agreed to an annual reduction in interstate rates, effective March 1, of approximately \$8,000,000. Most of the reduction, over \$5,600,000, will derive from an agreement to place the night rate in effect beginning at 6 P. M., instead of 7 P. M., on interstate calls, as presently provided in Bell System tariffs.

At the same time an estimated \$2,350,000 saving will accrue to users of teletypewriter message service with a reduction, effective March 1, in the overtime rates on interstate TWX messages.

The FCC also said that the reductions were in addition to an annual \$1,700,000 saving to the public expected to result from the elimination of so-called surcharges collected by hotels, apartments and clubs on interstate and foreign long distance calls.

Cincinnati Plans Scrap Paper Matinees Feb. 22

Under the sponsorship of the Greater Cincinnati Independent Exhibitors League, the Indignant Exhibitors forum and the operators union, approximately 70 Cincinnati suburban theatres will join in scrap paper matinees, February 22, it was announced by Harold W. Nicholas, chairman of the Hamilton County Waste Salvage Committee.

Because of the Washington Birthday holiday, more than 20,000 public and parochial school children are expected to participate. War Bonds will be awarded as prizes for the largest collection turned in at the theatres.

This, it is said, is one of the first scrap paper matinees of its kind and size in the country, and War Production Board salvage officials in Washington are expected to send an observer to Cincinnati with a view of instituting similar drives in other key situations, it was said by Mr. Nicholas.

RKO Sets Tradeshow On Five New Films

Trade screenings of five RKO Radio pictures, to be held February 14, 15, 16 and 17, were announced last week by Ned E. Depinet, president. The pictures are: "Tender Comrade" and "Escape to Danger," February 14; "Action in Arabia" and "Passport to Adventure," February 15; "The Curse of the Cat People," February 16 and 17.

WAC Recruiting Booth in New York Sets Record

The Times Square Women's Army Corps recruiting booth, New York, which houses the Loew-MGM information service, this week was said to have set a nationwide record by drawing more WAC recruits than any other booth in the country. More than 2,000 candidates have been inducted into the WAC since the booth opened last January.

Lee Monogram Manager

F. J. Lee, formerly manager of the Monogram exchange, Denver, Col., where Lon T. Fidler is franchise holder, is now manager of the Monogram office in Kansas City, where the franchise holders are John Franconi, Edward Blumenthal and Mr. Fidler. Mr. Lee succeeds Leland Allen, who took over western Missouri as salesman for RKO Radio out of Kansas City.

B. & K. Promotes Lustgarten

Harry Lustgarten, district manager of Balaban & Katz, Chicago, has been appointed film buyer and head of the booking department. Mr. Lustgarten succeeds Joseph Kaufman.

Australia Using More Radio to Exploit Films

by LIN ENDEAN
in Sydney

Radio, formerly used by the film industry in Australia only occasionally, is receiving a great deal of attention as a medium of picture exploitation, both for particular pictures, and for screen entertainment in general.

Although business generally continues in Australia at levels comparable to the highest in all but the boom periods, it is spotty in a number of situations. Distributors also are getting behind the wide promotional effort designed to stimulate attendance.

Every field of entertainment is enjoying excellent business, including legitimate stage attractions, vaudeville, horse racing, rodeos and circuses.

Australian production has moved to the front again with "Rats of Tobruk," produced by Charles Chauvel, who produced the highly successful "40,000 Horsemen."

Motion picture interests have won tremendous national and governmental goodwill following the cooperation extended in War Loan drives.

Australia has just put over the record Loan in its history £125,000,000 (\$625,000,000 at par), and in his thanks to Norman B. Rydge, chairman of the Motion Picture Theatres Council, J. B. Chifley, Commonwealth Treasurer, said: "I am certain that the extensive publicity which the loan received through theatres had an important influence on the successful result."

New York's Mayor Views Preview of CDVO Film

Mayor F. H. La Guardia of New York, along with Newbold Morris, president of the City Council, Henry J. Taylor, war correspondent, and Quincy Howe, radio news analyst, spoke Thursday night at the preview of the film, "This Is Worth Fighting For," a recruiting short of the Civilian Defense Volunteer Office, at the Museum of Modern Art in New York.

The cast of the picture also was present and was introduced by Harold Doane, who produced and directed the film. The balance of the entertainment on the program was headed by Frederick Jagel, tenor of the Metropolitan Opera Company, and Lou Martin's orchestra.

Grover A. Whalen, chairman-director of the CDVO, presided. The title of the Mayor's address was "The Home Front."

Warners Supply 16mm Films To 50 Canadian Camps

Warner Brothers is now furnishing 16mm films to 50 military depots and camps in the St. John, N. B., area, in addition to the regular 35mm prints, the company's St. John branch has announced. The 16mm film is handled by service clubs while the standard size is shown mostly in special theatres.

Father Masterson a Chaplain

The Reverend Patrick J. Masterson, assistant executive secretary of the National Legion of Decency, has been commissioned a chaplain in the United States Navy. Father Masterson, now on leave from his post with the National Legion of Decency, has been assistant executive secretary for the last two years and is now attending the Chaplains' School at the College of William and Mary, Williamsburg, Va.

"Inside" Affairs Discussed By IATSE Heads

The International Alliance of Theatrical Stage Employees' semi-annual executive board meeting in Cincinnati closed Saturday. All sessions were barred to the press. Spokesmen asserted "inside" union affairs were discussed.

Among these, observers believe, are the affairs of the Chicago local, whose officers allegedly are involved in the Bioff-Browne conspiracy case.

The board did not decide on a city for the annual June convention. It is understood there are many transportation problems to be considered, and that a choice will be made later, after further investigation.

Attending the convention in addition to Richard Walsh, president, were: William P. Raoul, assistant international president; Louis Krouse, general secretary and treasurer, New York, and vice-presidents Harland Holmden, Cleveland; William F. Covert, Toronto; Floyd M. Billingsley, San Francisco; James J. Brennan, Ramsey, N. J.; Roger W. Kennedy, Detroit; Felix D. Snow, Kansas City, and Carl G. Cooper. Others attending were: George W. Brayfield, O. M. Jacobson, Frank Strickling, E. J. Miller, Steve B. Newman, John B. Fitzgerald, Albert S. Johnston, Lawrence Katz, E. J. Brock, T. V. Greene, J. D. Basson, W. G. Scanlon, Frank Olsen, T. J. Shea, John H. Spearing, and R. E. Morris, union representatives.

New York Stagehands Confer After Walkout Threat

Threat of a strike which would close New York's legitimate theatres abated Tuesday, when representatives of the stagehands' Theatrical Protective Union, Local 1, conferred with representatives of the League of New York Theatres.

The stagehands demanded a 15 per cent pay increase, paid vacations and an increase in handlers in a one-set show from four to seven.

The contract expired Tuesday at midnight. It had provided that stagehands receive from \$58 to \$87.50 weekly.

Atlanta Is Placed on 48-Hour Week Basis

The city of Atlanta has been classed as a critical labor area, which has resulted in an order for business houses, theatres and film exchanges to go on a 48-hour work-week, according to Sloan Springfield, of the War Manpower Commission.

In instances where the 48-hour week would burden employers, an appeal can be made. The new ruling went into effect February 1 and becomes compulsory March 1.

In Chicago the WMC has granted an exemption to the Paramount exchange from the 48-hour week and has allowed the exchange to remain on a 40-hour week, Neil Agnew, Paramount general sales manager, said last week. The exemption was granted upon an appeal made on behalf of Paramount by C. J. Scollard, executive assistant to Mr. Agnew.

Urges State Fair Tract

Purchase of a tract of 800 to 1,000 acres of land for a new State Fair Grounds is being advocated by John T. Brown, State Director of Agriculture of Ohio, at Columbus, to permit expansion of the present facilities. The present grounds are occupied by the Army Air Service Command. The Ohio State Fair, with an average yearly attendance of about 100,000, will be resumed after the war, Mr. Brown said.

Zevin Granted Leave by Court to Visit Chicago

Federal Judge Henry W. Goddard in New York last week granted Isadore Zevin, former secretary to George E. Browne, convicted former president of the International Alliance of Theatrical Stage Employees, permission to leave the jurisdiction of the New York court to visit Chicago. Zevin is scheduled for sentencing on March 22. He pleaded guilty to a nine-count perjury indictment, after a special Federal Grand Jury found that he had lied when questioned about the \$1,500,000 special slush fund collected from members of the IATSE.

Zevin told the Grand Jury this fund was used to pay salaries and expenses of union officials, but according to Boris Kostelanetz, Special Assistant U. S. Attorney General, the fund controlled by Browne and Willie Bioff, his personal representative, both convicted in 1941 for extorting \$1,000,000 from the motion picture industry, was being split among the two former labor leaders and "the Boys from Chicago," six Chicago gangsters, who were recently convicted of a similar extortion from the industry. In connection with the misuse of the fund, the Chicago mobsters also were indicted on a mail fraud charge and are expected to be tried shortly.

Zevin, as well as the two former labor leaders, are expected to be Government witnesses at the forthcoming trial.

Samuelson Is Reelected By Pennsylvania Allied

Sidney E. Samuelson was reelected general manager of Eastern Pennsylvania Allied at the sixth annual meeting held at Allied headquarters in Philadelphia January 25. It had been decided by the board of governors to change the title of "business manager," which Mr. Samuelson has held, to "general manager."

Other officers elected by the board included: treasurer Ben Fertel; secretary, E. B. Gregory; national director, Harry Chertcoff, with Morris Wax and George L. Ickes as alternates; chairman of the finance committee, Joseph Conway. Elected to the board of governors for three-year terms were David Barrist, Harry Fried, Norman Lewis and Henry Sork. Alternates to the board to serve one-year terms were George L. Ickes, Melvin Koff and Thomas Lazarick.

Highlight of the meeting, presided over by Jack Greenberg, with those in attendance representing approximately 125 theatres in the territory, was a talk by Abram F. Myers, general counsel of Allied States Association. He spoke generally on amusement taxes and the consent decree, and the general discussion on the floor concerned product. Also addressing the session was Irving Dollinger, of New Jersey Allied, under whose direction the Eastern regional conference of Allied directors was held January 26 at the Warwick Hotel.

The Allied "Caravan," particularly in respect to practices and improved communications, was the sole topic of discussion at the regional meeting of Allied directors. Among others present were Mr. Greenberg, Ralph Wilkins, Harry H. Lowenstein, Lee Newbury, George L. Ickes, Mr. Myers, Si Myers, Lou Gold, Mr. Samuelson, Joseph Conway and E. T. Kelly.

Union Backs Fourth Term

The executive council of the Conference of Studio Unions, in session in Hollywood last week, wired William Green, president of the American Federation of Labor urging him to take the initiative on behalf of labor in a movement to draft President Roosevelt for a fourth term. The council also approved a national labor draft as recommended by the President.

Loew's Books "Hara Kiri"

Loew's has booked the Film Classics film, "Hara Kiri," with Charles Boyer and Merle Oberon. It opens at Loew's Valencia theatre, Baltimore, shortly.

AFM Contracts Expire; Petrillo Sued by Theatre

At midnight last Tuesday the contracts of the four major radio networks with James C. Petrillo's American Federation of Musicians ended without new contracts being signed, and with the AFM locals in New York, Chicago and Los Angeles taking over negotiations in a reversal of Petrillo's original order forbidding the locals to negotiate for new contracts with the radio chains. Agreements subsequently reached will be retroactive to February 1.

The AFM president announced late last week following a conference with radio executives that come what might, the expiration of the contracts would not lead to a strike. He stated that the networks had agreed that contracts might be opened at any time for discussion, and that whatever the agreements he would preserve the right to call a strike. He also denied he had ever held a strike threat over the networks in connection with his fight against the use of recordings.

Just prior to the expiration of the contracts, Mr. Petrillo, as president of the AFM, became the center of another type of action. On Friday last David Nederlander, a stockholder of the Lafayette Productions of Detroit, entered a \$500,000 damage suit against Mr. Petrillo, and John S. Ferentz, president of Detroit's Local 5, and Jacob Rosenberg, head of Local 802, Greater New York musicians' union, and United Booking Offices, Inc. The defendants are being charged with coercion, threatening strikes if the operators of the Lafayette theatre refused to employ union musicians. The complaint further charges that the operators of the theatres were compelled to sign contracts with Local 5 calling for six musicians, although no music was required in presenting its productions.

New York Operators May Receive \$5 Raise

The War Labor Board is now considering a plan under which the members of Local 306, New York projectionists union, working in Loew and RKO theatres may recover part of a previous wage slash to meet the increased cost of living. The restoration would give each man approximately \$5 per week additional. Industry circles working with and in labor are interested because the plan if put into operation would provide a precedent for similar action.

Pine and Thomas Plan Key City Showings

Paramount producers William Pine and William Thomas, who will leave Hollywood for New York February 18, plan to take with them a print of "The Navy Way" for a series of special trade showings at key points across the country. The producers expect to set up exhibitor screenings for the film in approximately 10 cities, San Francisco, Salt Lake City, Denver and Chicago en route, and Philadelphia, Washington, St. Louis and Kansas City on return trip.

Cohen Leaves MGM

Charles Cohen resigned from the Metro-Goldwyn-Mayer home office publicity department, effective February 4. He has been the company's trade press contact for several years, and previously wrote feature stories, radio dramatizations and fictionizations. He also has assisted in the preparation of the *Lion's Roar*.

Burned House To Reopen

The Dixie theatre, Brookville, Fla., which was destroyed by fire last June, has been rebuilt and will reopen this month.

There goes the
RECORD!

A great motion picture
wondrously conceived
enthralling unfolded
powerful emotional
... beyond all
...ing

It will be
as long as
heart has
to feel...
to triumph

The Song of Bernadette

PRODUCED BY WILLIAM PERLBERG

20th CENTURY FOX

Back to ALICE

OF BE



ered
m
r
suffer



The Song of Bernadette

DETTE
GEORGE SEATON
FROM THE NOVEL BY
FRANZ WERFEL

once again...

20th

CENTURY-FOX
CAMPAIGNING
DID IT!

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Benny Fields Brings Minstrelsy to Screen

Last week, to a Hollywood that's adapted for its purposes just about all the essences of all the entertainment forms, came minstrelsy, eldest and most elemental of the oral arts, brought hither and personified by its most consistently successful disciple, Benny Fields.

Minstrel Fields is, in himself, a story to make into a picture, but it is not the story of Fields which PRC Pictures is taking the rubber bands off its bankroll to produce, under the title of "Minstrel Man" with Fields in the principal role. The story of Fields, with which is entwined the glamorous story of Blossom Seeley, is at this time on the list of things-to-come. The PRC story is about a minstrel man and his daughter, a saga of show business in the days of end men and interlocutors, and it is enough to know about it now that it reaches a point at which Field sings, as nobody else ever did or can, the all-time hit-parade "Melancholy Baby" that has never been his theme song but forever the song that identifies him, as might a signature, to his uncounted followers.

Fields To Sing Four Other Songs in the Picture

Fields will sing four other songs in the picture, new songs written to his measure by the gifted Harry Revell, but it'll be the oldie that proves for sure whether minstrelsy has a rightful and long vacant place in the scheme of things filmic, and you've got to give box car odds around here to get a bet that it won't.

Fields is no "find" discovered by a talent scout hiding his light under a bushel of alfalfa in Nebraska or piping gasoline into automobile tanks at some town in Texas. He was a "find," and no finders of consequence to do the finding, back in the days when Al Tierney's cafe on Twenty-second street was the smart place to go in Chicago, partly because a tall, slightly melancholy table singer at Tierney's had a particularly special way of cooing a song, somehow quite privately and irrespective of the clatter of dishes and miscellaneous hubbub, to a couple or quartette of good listeners at a ringside table.

Began Vaudeville Career With Blossom Seeley

He was still a find when he joined Blossom Seeley's Orpheum vaudeville act, to sing with other then nameless young men offstage accompaniment to Miss Sensation's soloings, and it was there that Miss Seeley found him at the beginning of a career that reached a peak in 1933, when New York (next day the world) discovered and enthroned him as the uncontested champion in his field of vocal artistry.

A couple of million songs later, Fields is in Hollywood to see whether minstrelsy as he knows it—the undersinging of a narrative song, the weighing of syllable against sound, the blending of manner with meaning—has a place on the screen.

Get a Fields' recording of "Melancholy Baby" and listen to the answer.

Veer to "A" Side

After dawdling along with "B" product dominating the shooting list for several weeks, production swung to the "A" side in a week that witnessed the completion of six pictures and the start of five, to bring the shooting total to 38.

Columbia started "Mr. Winkle Goes to War", with Jack Moss producing, Alfred E. Green directing. Edward G. Robinson is starred with Robert Haymes and Ted Donaldson in supporting roles.

MGM's Lana Turner returned to the camera to star in "Marriage Is a Private Affair", a Pandro Berman production, directed by Robert Z. Leonard, with John Hodiak and James Craig in other principal roles.

RKO Radio turned its cameras on the second Frank Sinatra picture, without waiting to decide upon a title for it. Robert Fellows is producing it, with Tim Whelan directing. George Murphy, Alan Carney, Wally Brown and Gloria DeHaven are

among the many who will compose the support.

Twentieth Century-Fox started "Sweet and Low Down", a musical built around Benny Goodman and his band, produced by William LeBaron and directed by Archie Mayo. Jack Oakie, Lynn Bari and Linda Darnell are principals.

Universal's "Moon Over Las Vegas" is another musical, produced and directed by Jean Yarbrough, presenting Anne Gwynne, David Bruce, Vera Vague, Alan Dinehart, Milburn Stone, Vivian Austin and many others.

PRC's "Dixie Showboat" also belongs in the musical column. Frances Langford is starred, with Guy Kibbee, Eddie Quillan, Fifi D'Orsay, Charles Butterworth, Frank Jenks and others in support. Jack Schwarz is producing, with Christy Cabanne directing.

The production picture shaped up, at the weekend, as follows:

COMPLETED

Columbia
Address Unknown
Monogram
Murder in the Fun House
Law Men
PRC Pictures
Thundering Gunslingers
Republic
Jamboree
Universal
Merry Monahans
Warners
Mask of Dimitrios

STARTED

Columbia
Mr. Winkle Goes to War

MGM

Marriage Is a Private Affair

PRC Pictures

Dixie Showboat

RKO Radio

Frank Sinatra No. 2

20th Century-Fox

Sweet and Low Down

Universal

Moon Over Las Vegas

SHOOTING

Columbia
Girl in the Case
Pilebuck
At Night We Dream

MGM

National Velvet
Meet Me in St. Louis
Seventh Cross
Dragon Seed

Paramount

Bring on the Girls
One Body Too Many
And Now Tomorrow
Road to Utopia
Incendiary Blonde
Hitler Gang

RKO Radio

One Exciting Night
Marine Raiders

Republic

Man from Frisco
Cowboy and the Senorita

20th Century-Fox

Wilson
I Married a Soldier

UA

Hairy Ape (Levey)
Song of the Open Road (Rogers)
Sensations of 1944 (Stone)

Since You Went Away (Vanguard)

Universal

Invisible Man's Revenge
Scarlet Claw
Christmas Holiday

Warners

Cinderella Jones
Make Your Own Bed
Mr. Skeffington
My Reputation
Horn Blows at Midnight
Janie

Ernst Lubitsch, recuperated after severe illness, has returned to Twentieth Century-Fox to implement his three-picture contract by producing "Dragonwyck," the Anya Seton novel. He will direct as well as produce the third picture in the deal, as yet unselected.

"Son of Lassie," designed as a sequel to "Lassie Come Home," and reckoned as a reasonably sure fire project, has been assigned by MGM to Sam Marx for production, with March start of shooting planned.

Don H. Brown, who recently severed his connection with Universal, has been named a producer by Republic.

Irving Briskin, who'll produce "The

Memory Lingers On" for Columbia, is rounding up melodic unforgettables from all available sources in an endeavor to make the film something of an all-time peak in nostalgic musicals.

RKO Radio has acquired an interest in MGM's contract with Laraine Day which entitles the studio to her services for two pictures a year for the next four years.

Craig Reynolds, who went from Hollywood sound stages to Guadalcanal with the Marines and was wounded, has been discharged from the Marines and signed to an acting contract by RKO, who has also signed Niven Busch, magazine writer and author, to a producer-writer contract.

// WHAT THE PICTURE DID FOR ME //

Columbia

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—Don't overlook this little picture. Better than lots of the bigger companies' "B" pictures. Played Wednesday, Thursday, Jan. 5, 6.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

IS EVERYBODY HAPPY? Ted Lewis, Nan Wynn—A very good picture. If it had another big star in it, it would rank with the best of them. Played Wednesday, Thursday, Jan. 19, 20.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—A nice weekday picture that will do average business. Was satisfied with it, but nothing to write home about. Charles Coburn played a nice part and seemed to satisfy the patrons. Played Tuesday, Dec. 14.—J. D. Leger, Royal Theatre, LeCompte, La. Rural and small town patronage.

SOMETHING TO SHOUT ABOUT: Don Ameche, Janet Blair—We liked Janet Blair in "My Sister Eileen." After seeing her in this picture, our feelings have changed to love. She does everything required of her so nicely and so well. They way we feel right now, there's one gal whose future will be a must on our movie schedules. Played Saturday, Dec. 11.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

THERE'S SOMETHING ABOUT A SOLDIER: Evelyn Keyes, Tom Neal—This may be all right for a civilian theatre, but it is taboo as far as the service is concerned. Some didn't come because the title shows it as a possible war picture, and those that did come were certainly far from satisfied. Played Monday, Jan. 17.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—This one was tops; packed full of laughs. One hour and 30 minutes of real entertainment. Had to turn some away. Place packed for both shows. Played Wednesday, Jan. 19.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Metro-Goldwyn-Mayer

DANCING MASTERS: Laurel and Hardy—Just another Laurel and Hardy picture, no better and no worse. Played Sunday, Monday, Jan. 9, 10.—Small town and rural patronage.

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—This picture surprised me; it was a very pleasing comedy-drama and drew enough to pay expenses.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GIRL CRAZY: Mickey Rooney, Judy Garland—Mickey Rooney has the same old bag of tricks and the public is getting bored with them.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GIRL CRAZY: Mickey Rooney, Judy Garland—Thank MGM for this one; it is really a honey. Mickey Rooney certainly at his best. Played to a full house. Played Friday, Jan. 7.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

GIRL CRAZY: Mickey Rooney, Judy Garland—Typical good MGM musical production which pleased all who came. Business good; played under excellent weather conditions. Played Sunday, Monday, Jan. 9, 10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—A typical Rooney picture. Rooney is always good here. Plenty of laughs. Played Sunday, Monday, Jan. 1, 2.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

HUMAN COMEDY, THE: Frank Morgan, Mickey Rooney—A swell picture that was well liked by everyone. However, Mickey Rooney seems to be losing out in my town. Played this to average Sunday-Monday business. Played Dec. 26, 27.—J. D. Leger, Royal Theatre, LeCompte, La. Rural and small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—Played this picture late. Cold weather and lots of sickness, but it still did better than normal business. Here is the best picture by far that any

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

company has made. Played Saturday-Monday, Jan. 15-17.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

I DOOD IT: Red Skelton, Eleanor Powell—There's a little bit of everything in this musical comedy. It pleased a very good attendance. There were no complaints. Doubled with "Paris After Dark." Played Friday, Saturday, Jan. 14, 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Business was fair. Played Friday, Saturday, Jan. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN FROM DOWN UNDER, THE: Charles Laughton, Binnie Barnes—Action and comedy abound in this Laughton picture, which is different from his usual role. Pleased very well here and did good business. Played Friday, Saturday, Jan. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Here is a picture that will hold anyone in his seat. Very interesting story enjoyed by all who came. Played Tuesday, Jan. 11.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

PILOT NO. 5: Franchot Tone, Marsha Hunt—Only an 80-minute picture and it was 80 minutes of baloney. A very small crowd and no one seemed satisfied. Pictures of war and self-sacrifice are hard to take especially during war. Played Sunday, Jan. 9.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

RANDOM HARVEST: Greer Garson, Ronald Colman—This is one picture that deserves all the credit it was given. Played this to a very good business. Was enjoyed by everyone who came. Would recommend this for any location. Played Sunday, Monday, Dec. 12, 13.—J. D. Leger, Royal Theatre, LeCompte, La. Rural and small town patronage.

SWING SHIFT MAISIE: Ann Sothorn, James Craig—Due to delay in express, I played this only one day, but the few who saw it enjoyed it lots. As my patrons say, "Good old Maisie."—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—Didn't care much for this picture. Several walkouts. Played Sunday, Jan. 16.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

YOUNG IDEAS: Mary Astor, Herbert Marshall—A light comedy and far from a good show. Played to a very small crowd. Played Monday, Jan. 3.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

Paramount

BISCUIT EATER, THE: Billy Lee and Dog—No matter how many times I play this picture it gets better to my patrons. One of my patrons suggested that we play it every year. Played Sunday, Jan. 9.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

NO TIME FOR LOVE: Fred MacMurray, Claudette Colbert—Run this one as early as you can. A superb picture for light entertainment. Played Wednesday, Jan. 5.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

RIDIN' HIGH: Dorothy Lamour, Dick Powell—Grand color, good music and several laughs; so what more can one wish for. An excellent picture for light entertainment. Played Friday, Jan. 14.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

SO PROUDLY WE HAIL: Claudette Colbert,

Paulette Goddard—This will be the best woman's picture of the year as far as the management is concerned. Comments from patrons, "A good picture." Business good. Played Wednesday, Thursday, Jan. 12, 13.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TRUE TO LIFE: Mary Martin, Dick Powell—A very funny picture which pleased all who came. Business was above average and Victor Moore as the daffy inventor stole the show. Played Wednesday, Thursday, Jan. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

BOOTS AND SADDLES: Gene Autry, Smiley Burnette—A release that will do business where Autry is liked. All I have to do is let them know I have an Autry picture and they come in. Will please your Saturday crowds. Did a nice weekend business for me and should do the same for anyone. Played Friday, Saturday, Jan. 14, 15.—J. D. Leger, Royal Theatre, LeCompte, La. Rural and small town patronage.

CARSON CITY CYCLONE: Don Barry, Lynn Merrick—Don "Red" Barry is O.K. in this. Don't know why he isn't a good draw.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DEERSLAYER, THE: Bruce Kellogg, Jean Parker—This is one of the reasons for triple features.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

HEADIN' FOR GOD'S COUNTRY: William Lundigan, Virginia Dale—A good outdoor picture. There is a 10-minute fight against the Japs at the end.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IN OLD MONTEREY: Gene Autry—One of Autry's best. Had more name draw than usual and plenty of music and comedy.—A small town natural.—Ralph Raspa, State Theatres, Rivesville, W. Va.

SLEEPY LAGOON: Judy Canova, Dennis Day—These Republic pictures don't do any big business for me, but after you consider the price, you have as much left and you don't have to bother a checker. Played Friday, Saturday, Jan. 7, 8.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

SOMEONE TO REMEMBER: Mabel Paige, John Craven—A nice little weekday picture that surprised everyone and was well liked by all who saw it. Played this on a single bill as I don't double bill. Should go over swell with another picture. Played to a fair Thursday business on Jan. 13.—J. D. Leger, Royal Theatre, LeCompte, La. Rural and small town patronage.

SWING YOUR PARTNER: Vera Vague, Lulubelle & Scotty—Played Christmas Eve and was well received by the regular weekend trade.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

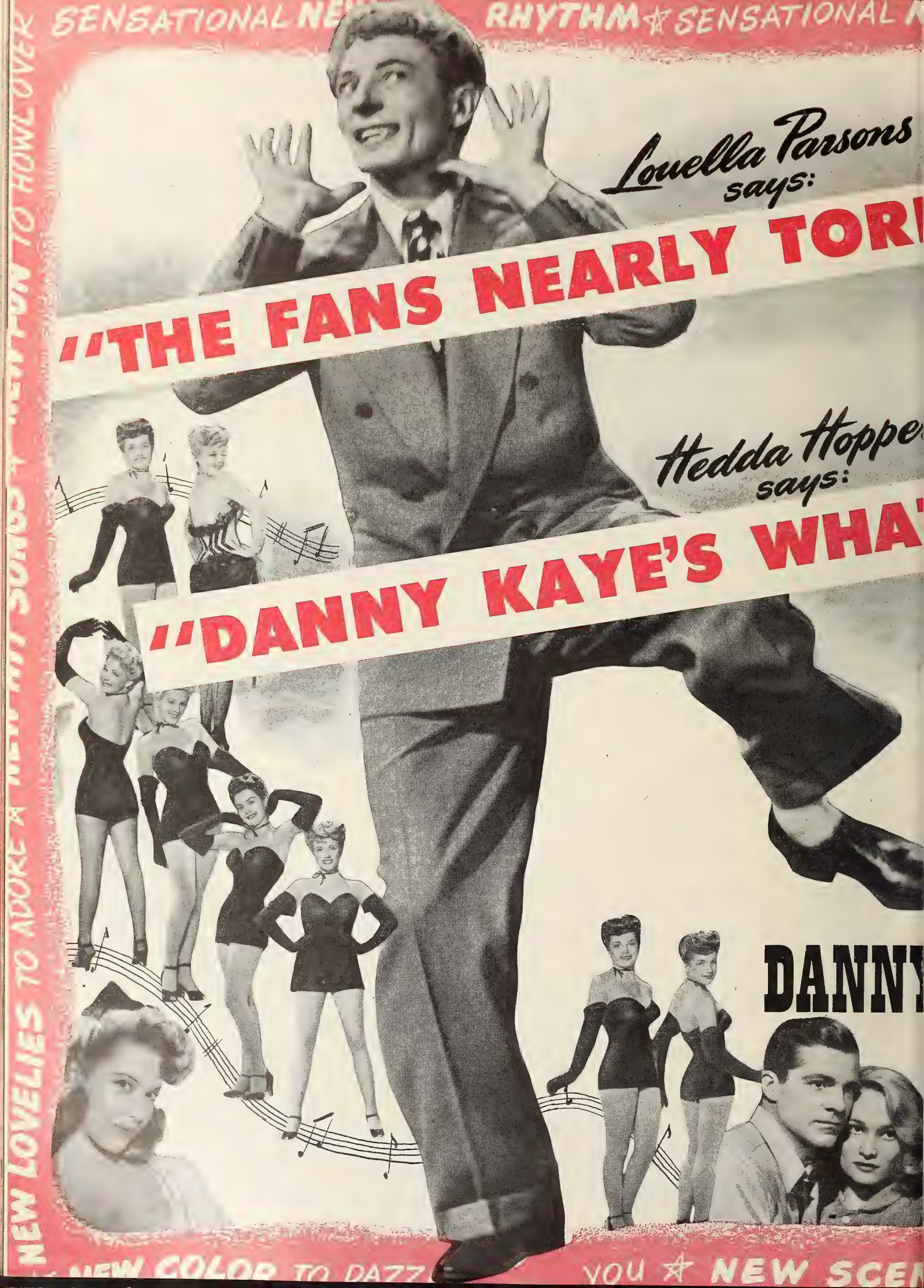
RKO

BEHIND THE RISING SUN: Tom Neal, Margo—Same type of story as "Hitler's Children," only this takes place in Japan. Didn't draw as well.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CALL OUT THE MARINES: Victor McLaglen, Edmund Lowe—We picked this up as we had never played it before and are more than glad we did. Business above normal. Played Sunday, Jan. 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FALCON IN DANGER, THE: Tom Conway, Jean Brooks—Falcon pictures do not click with us here. Business very poor. We should have double billed.

(Continued on page 62)



NEW LOVELIES TO ADORE A NEW HIT SONGS & MUSIC TO HOWL OVER

SENSATIONAL NEW RHYTHM & SENSATIONAL

Louella Parsons
says:

//THE FANS NEARLY TOR

Hedda Hopper
says:

//DANNY KAYE'S WHA

DANNY



NEW COLOR TO DAZZ

YOU ★ NEW SCEN

COLOR ★ SENSATIONAL NEW LOVELIES ★ SENSATIONAL

THE THEATRE DOWN!!!

"When Danny Kaye first appeared on the screen, when 'Up In Arms' was projected, he was a new personality, a new face—unfamiliar to the fans... By the time the preview audience became familiar with him the applause was deafening and the fans nearly tore the theatre down. Samuel Goldwyn has a definite find in Danny Kaye."

CALL SENSATIONAL!!!

"Danny Kaye's a whole blitzkrieg. So much talent it almost scared you... The preview audience clapped, screamed and yelled. It's by far the best thing Dinah Shore's ever done... Constance Dowling is clever, attractive. The Goldwyn Beauties are just that... But it's Danny Kaye's romp."

SAMUEL GOLDWYN

presents

KAYE

UP IN ARMS



DINAH
SHORE

DANA

ANDREWS

CONSTANCE

DOWLING

PLUS THE GOLDWYN GIRLS

IN TECHNICOLOR

Released through RKO Radio Pictures, Inc.

Directed by Elliott Nugent • Associate Producer Don Hartman

Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

TO REMEMBER ★ NEW HIT SONGS TO HUM

(Continued from page 59)

it. Played Wednesday, Thursday, Jan. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

FLIGHT FOR FREEDOM: Rosalind Russell, Fred MacMurray—An average picture that will please the majority of the people. Not many comments on it one way or another. Played to an average Sunday, Monday business on Jan. 9, 10.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

GOVERNMENT GIRL: Olivia De Havilland, Sonny Tufts—They maltreated a swell little actress in this one. Given direction and script, Miss De Havilland will give a picture all she has, but this had neither. Another one of RKO's lack of savvy as to the borderline where comedy starts and silliness begins.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

I WALKED WITH A ZOMBIE: Tom Conway, Frances Dee—Much better than the rest. Some audiences will think it scary, others might not.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—Jean Arthur some years ago never recognized a mammoth postcard autographed by most of the citizens of Tilbury, and they never forget. The picture didn't click. I thought it fair. Played Monday, Tuesday, Jan. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MR. LUCKY: Cary Grant, Laraine Day—A picture that was enjoyed by one and all. Cary was at his best. This picture went over big as Cary Grant is well liked in my town. Should do an average business anywhere. Played Sunday, Monday, Jan. 16, 17.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—"Right good picture" was the only comment I could get from my patrons. Played Wednesday, Dec. 19.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Twentieth Century-Fox

CLAUDIA: Dorothy McGuire, Robert Young—An excellent picture from an excellent play, capably acted and presented. If you can get it before the proper kind of patronage, it should be terrific. Did excellently here. Weather was good. Played Sunday, Monday, Jan. 16, 17.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CRASH DIVE: Tyrone Power, Anne Baxter—Very exciting action and romance. Played Saturday, Jan. 15.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

DIXIE DUGAN: James Ellison, Lois Andrews—Used this on the weak end of a double bill. Would not care to see the series continued unless there is to be a big improvement. Played Friday, Saturday, Jan. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Another 20th Century-Fox de luxe musical. This picture played to a packed house. Highly recommended. Played Monday, Jan. 10.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Good war picture with plenty of action. Business above average. Played Sunday, Monday, Jan. 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—An excellent picture from an excellent story; well acted, splendidly produced. Not many women present. Good comments from those attending. Business very good; weather excellent. Played Sunday, Monday, Jan. 23, 24.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—If you want to have a war picture, run this one. One of the best war pictures we have had. Plenty of excitement and action packed in one and one-half hours' running time. Played Wednesday, Jan. 12.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—A highly entertaining and timely picture which failed to do business for the one reason that it was a war picture. Business fair.—Claude Cline, Elks Theatre, Prescott, Ariz. General patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—20th-Fox finally did make a good one. Pleased the fans. Bendix was good. Played Friday, Saturday, Dec. 31, Jan. 1.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

HAPPY LAND: Don Ameche, Frances Dee—A fair picture played to a very small crowd, due to its being a Station Holiday. Played Sunday, Jan. 2.—F. A. Falle, F-S, Theatre No. 1, B & G School, Jarvis, Ont., Canada.

HAPPY LAND: Don Ameche, Frances Dee—A slow, draggy thing called "Happy Land." The son gets

killed in the end. I don't get it. Played Friday, Saturday, Jan. 14, 15.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—A fair picture. Color good. But not for my town. Played Saturday-Monday, Jan. 8-10.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—This was superb. Everything about the picture was excellent. It is difficult to single out the outstanding played, but we lean towards Coburn. Ameche gave his best performance to date. Just looking at Miss Tierney would have been worth the admission price, but she also did a fine job of acting. Business good. Played Sunday, Monday, Jan. 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—If Monty Woolley ever makes a dime for me, I'll divide it with him. Played Tuesday, Jan. 11.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

IN OLD CHICAGO: Alice Faye, Tyrone Power—Reissue, but still a good picture. Business was average. No complaints. Played Tuesday, Jan. 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LIFE BEGINS AT EIGHT THIRTY: Monty Woolley, Ida Lupino—A very entertaining comedy drama, superbly acted by the principals. The comments from our men were all good. Played Saturday, Dec. 4.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

PARIS AFTER DARK: George Sanders, Brenda Marshall—I hope we don't get any more like this one as our people don't like to see them. We played it off when we showed "I Dood It." Business was good. Played Friday, Saturday, Jan. 14, 15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Though not up to standard, will probably do business in most spots.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

WINTERTIME: Sonja Henie, Jack Oakie—Tepid. Far less than we expected from Sonja Henie. Color would have helped some.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

WINTERTIME: Sonja Henie, Jack Oakie—Good show, lots of comedy; just what the doctor ordered for small towns. Miss Henie is wonderful, as always, and more beautiful than ever. Played Saturday-Monday, Jan. 1-3.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

WINTERTIME: Sonja Henie, Jack Oakie—This was a swell picture for entertainment. I like to hear the laughter from my patrons that came when Romero was parading around in his underwear. Was a good picture for Christmas. Business good. Played Wednesday, Thursday, Dec. 29, 30.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

United Artists

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—The superlatives roll off the advance trailer and then the picture comes—and falls flat.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—This comedy farce made very little sense, but was just what they wanted. Did good business Sunday-Tuesday. Everyone satisfied.—Claude Cline, Elks Theatre, Prescott, Ariz. General patronage.

HI DIDDLE DIDDLE: Martha Scott, Adolphe Menjou—Just a fair program picture. Only fair business. Played Thursday, Friday, Dec. 20, 21.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

VICTORY THROUGH AIR POWER: Disney Aviation Feature—Example of just how poor a draw an educational picture can be. A great documentary, Technicolor beautiful. Did poorest business ever done on a Technicolor picture.—Claude Cline, Elks Theatre, Prescott, Ariz. General patronage.

Universal

ALWAYS A BRIDESMAID: Andrews Sisters—Good musical. I would advise the Andrews sisters to stick to their music and for Anne Rooney to act her age instead of being a 16-year-old. They seemed out of place.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ALWAYS A BRIDESMAID: Andrews Sisters—This picture was used on the top half of the weekend bill and we have no complaints to make as business was O. K. Played Friday, Saturday, Jan. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

AMAZING MRS. HOLLIDAY: Deanna Durbin,

Edmond O'Brien—The amazing Deanna Durbin scores again. Ever since her "discovery" several years ago she has starred in many productions and, without exception, they were all gems of entertainment. The plot of this one is exceptionally good, and very interesting in its own right, besides being an excellent prop for her wonderful acting and marvelous singing. Played Saturday, Dec. 18.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

HIS BUTLER'S SISTER: Deanna Durbin, Francis Tone—Pleased the fans. A good small town picture. The only thing they don't like is Deanna's singing. Played Sunday, Monday, Jan. 16, 17.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

HI YA, SAILOR: Donald Woods, Elyse Knox—This is another from Universal and as good as some of the big five put in their top allocation. All it lacks is names. Played Wednesday, Thursday, Jan. 19, 20.—F. R. Crist, Crist Theatre, Loveland, Ohio. Small town and rural patronage.

HOW'S ABOUT IT: Andrews Sisters—Andrews Sisters are popular here. Played on double bill with a Western. Did nice business. Played Friday, Saturday, Jan. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MR. BIG: Donald O'Connor, Peggy Ryan—A swell picture that was enjoyed by everyone. Donald O'Connor is tops in my town; he and Peggy Ryan make a swell team. The picture has plenty of music and comedy. Played this to a very nice weekday business on Wednesday, Dec. 29.—J. D. Leger, Royal Theatre, Lecompte, La. Rural and small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—Business above normal. Very good draw among younger people, especially the high school kids. Tempo fast and the only off-chord was the high brow singing which, fortunately, was negligible. Played Wednesday, Thursday, Jan. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—A good action picture. Business only fair. Played Wednesday, Thursday, Dec. 22, 23.—Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—In this picture Miss De Havilland was supplied with everything that a smart, clever little comedy should have. It had the audience cackling all through, and that is comedy at its best.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THANK YOUR LUCKY STARS: Warner Stars Revue—Here's a musical. When they aren't playing music, they're cracking jokes. It didn't seem to drag any and it received favorable comment. Most people rated it above "Star Spangled Rhythm" and said it was one of the best musicals ever made.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WATCH ON THE RHINE: Paul Lukas, Bette Davis—This was the biggest flop we had in years. For the classes, not the masses.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Short Features Columbia

CUE WIZARDS: World of Sports—We tied up with the poolrooms, giving passes to the highest scores of the week in billiards and this picture did O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

MY WIFE'S AN ANGEL: All Star Comedies—Due mainly to the artistry of the star, this short comedy is several notches above the average. It's a pleasure to see Allen Jenkins, even in this abbreviated type of entertainment.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Metro-Goldwyn-Mayer

MARINES IN THE MAKING: Pete Smith Specialties—A good Pete Smith reel. Very timely now. Pleased here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHO KILLED WHO: Technicolor Cartoons—One of the better cartoons this season, with a novel twist. There's a never a dull moment in it, and many a laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

IN THE GARDEN: Speaking of Animals—This made us a nice program.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

JASPER GOES FISHING: Madcap Models—Nice
(Continued on page 64)



fiesta!

Fun galore—breath-taking action—marvelous melodies—in the greatest hit yet from the greatest entertainer on the whole continent!

ROY ROGERS

King of the Cowboys and

TRIGGER

Smartest Horse in the Movies



HEAR ROY SING HOAGY ("STARDUST") CARMICHAEL'S GREAT HIT "HANDS ACROSS THE BORDER" and "DREAMING TO MUSIC," "WHEN YOUR HEART'S ON EASY STREET," "THE GIRL WITH THE HIGH-BUTTONED SHOES," "HEY HEY," "COOL WATER."

HANDS ACROSS THE BORDER

with Ruth Terry • Guinn (Big Boy) Williams • Onslow Stevens • Mary Treen • Introducing The Wierse Brothers • Bob Nolan and the Sons of the Pioneers

JOSEPH KANE — Director

Original Screenplay by BRADFORD ROPES • J. BENTON CHENEY

A Republic Picture

(Continued from page 62)

short, well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

POPULAR SCIENCE NO. 2: Popular Science—Good science reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SING, HELEN, SING: Headliner—And she does, very nicely and very effectively, too.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

UNUSUAL OCCUPATION NO. 3: Unusual Occupations—These short depictions of oddities in human endeavor always interest our audience.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

RKO

HARRIS IN THE SPRING: Headliner Revivals—These musicals are very popular with our young folks.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LEND A PAW: Walt Disney Cartoons—Human interest cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

PACIFIC ISLAND NO. 43: This Is America—An interesting visit to one of the Pacific Island bases where the wounded from the war fronts are brought back to health. Well done and pleased very well here with a comedy feature.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SEEING NELLIE HOME: Leon Errol—Leon Errol really is a comedian and makes you forget your trouble.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

UNLUCKY DOG: Edgar Kennedy—Fair two-reel subject.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

GAY RIO: Magic Carpet—A good color reel of our neighboring city on the other side of the equator. Everyone who saw it enjoyed it thoroughly.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOPEFUL DONKEY, THE: Terrytoons—Fair color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KEEP 'EM GROWING: Terrytoons—If you're near any farm people, this cartoon will make them all laugh as it's about the animals who help the war effort by going to work on the farm, crops, etc. Very lively.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NAVAL LOG OF VICTORY: March of Time—Average two-reel subject of this type.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PANDORA'S BOX: Terrytoons—A lively presentation of the familiar fairy tale—with variations. Well liked here and won some laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

BOOGIE WOOGIE MAN: Swing Symphonies—Doesn't rate with the other cartoons of this series.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RUSSIAN REVELS: Musicals—Timely and well received; people seemed to enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHUFFLE RHYTHM: Musicals—Music as we like it.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Vitaphone

CHILDHOOD DAYS: Melody Master Bands—An amazing array of children perform as members of a fine orchestra, sing, dance and entertain.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

FALLING HARE: Merrie Melodies Cartoons—An O.K. Bugs Bunny.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIT PARADE OF THE GAY NINETIES: Melody Master Bands—Very good musical.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LITTLE RED RIDING RABBIT: Merrie Melodies Cartoons—Good color cartoon with Bugs Bunny.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWEETHEART SERENADE: Melody Master Bands—Unusual musical, but it will pass.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THREE CHEERS FOR THE GIRLS: Broadway Brevities—Here is without a doubt one of the loveliest musicals you could ever wish to see. It's a show in itself. Play it, it's a real treat.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHORT PRODUCT PLAYING BROADWAY

Week of January 31

ASTOR

The Helicopter 20th Cent.-Fox
Feature: *Lifeboat* 20th Cent.-Fox

CAPITOL

My Tomato MGM
Feature: *A Guy Named Joe* MGM

CRITERION

At His Side Vitaphone
Greatest Man in Siam Universal
Feature: *Gung Ho* Universal

GLOBE

My Little Buckaroo Vitaphone
Desert Playground Vitaphone
At His Side Vitaphone
Feature: *Where Are Your Children?* Monogram

HOLLYWOOD

Inside the Clouds Vitaphone
Puss 'n' Booty Vitaphone
Voice That Thrilled the
World Vitaphone
Feature: *Desert Song* Warner Bros.

PARAMOUNT

At His Side Vitaphone
Merry-Go-Round Paramount
Feature: *The Miracle of Morgan's Creek* Paramount

RIALTO

Too Weak to Work Paramount
Fishing Paramount
Feature: *The Return of the Vampire* Columbia

ROXY

A Volcano Is Born 20th Cent.-Fox
The Hopeful Donkey 20th Cent.-Fox
Feature: *The Lodger* 20th Cent.-Fox

STRAND

Bees A'Buzzin' Vitaphone
At His Side Vitaphone
Little Red Riding Rabbit Vitaphone
Feature: *Destination Tokyo* Warner Bros.

Lou Smith Resigns Metro Eastern Publicity Post

Howard Dietz, vice-president in charge of advertising and promotion for M-G-M, last week announced the resignation of Lou Smith as eastern publicity manager. Mr. Smith has held this post with MGM for the past year and a half and previously was with Universal and Columbia. During the past two months Mr. Smith has been on leave of absence. While his future plans have not yet been announced, he will remain in Hollywood. No successor has been appointed.

Knight for Wilcox

The December Boxoffice Champions, printed on page 45 of *MOTION PICTURE HERALD* for January 29, included a picture of Eric Knight, author of MGM's "Lassie Come Home," which was incorrectly captioned as that of Fred Wilcox, director of the production. The photograph supplied to the *HERALD* was incorrectly identified.

Open New Theatre

The Keylor-Grand theatre, Walla Walla, Wash., opened last week under the management of Edward Rivers, former owner of the Hoxby theatre.

Theatres Hitting New Gross High

On the second Saturday of its engagement at the Paramount theatre in New York, "The Miracle of Morgan's Creek" gave the theatre the biggest non-holiday Saturday gross in the 18 years of its history. It is, according to R. M. Weitman, managing director of the theatre, a case of building grosses, with the second week bringing grosses at \$151,217 as compared with the first week's figure of \$147,335. Receipts are topping such previous hits as "Let's Face It," "Riding High" and "Dixie."

According to last weekend reports received at the Warner home office, "The Desert Song" in out-of-town openings in 43 houses throughout the country averaged 25 per cent above normal business. In some situations in the New England territory returns ran as much as 60 per cent better than average.

The Criterion theatre in New York shattered house records with the first week of Universal's "Gung Ho!" with gross receipts better than \$45,000. With a seating capacity of 1,657, the week's business yielded nearly \$28 per seat for the week. With the Criterion's scale ranging from 55 cents to \$1.10, it was practically necessary to fill each seat for every show. Service-men are admitted for 28 cents.

At the end of last week Neil Agnew, general sales manager of Paramount, announced that first-run engagements give promise of "No Time for Love" being the biggest Claudette Colbert picture to date. It is currently outgrossing "Palm Beach Story" by a national average of 45 per cent, Mr. Agnew said.

Two Films Open; Premiere Set

"Jane Eyre," the Twentieth Century-Fox version of the Charlotte Bronte's novel, co-starring Joan Fontaine and Orson Welles, opened Thursday at the Radio City Music Hall in New York. It was the picture's world premiere.

On Friday at the Palace theatre "Three Russian Girls," the Gregor Rabinovitch-Eugene Frenke production released by United Artists, had its New York premiere. The picture stars Anna Sten and Kent Smith and has to do with Russian Red Cross nurses under fire. Fedor Ozep and Henry Kesler directed the film.

"See Here, Private Hargrove," MGM film, will have its world premiere February 19 at the Carolina theatre, Charlotte, N. C., home of Marion Hargrove, who wrote the best-seller, a description of his experiences as a private in the Army. Robert Walker, in the title role, and Donna Reed head the cast. The picture is to be tradeshow in Charlotte February 12, and in all other exchange centers February 24.

"Standing Room Only," Paramount's version of wartime Washington, starring Paulette Goddard and Fred MacMurray, had its world premiere at Loew's Palace theatre in Washington Thursday.

The world premiere of "Passage to Marseille," Warner picture starring Humphrey Bogart and Michele Morgan, with Sydney Greenstreet, Claude Rains and Peter Lorre heading the supporting cast, will follow the nine-week run of "The Desert Song" at the Hollywood theatre, New York City.

New Russian Feature Opens

First new Russian film to be released in the U. S. in 1944, "Heroes Are Made," had its premiere Friday morning at the Stanley theatre, New York. The story is based on the novel, "How the Steel Was Tempered," by Ostrovsky. English titles were written by Charles Clement.



"Boxoffice title." *Showmen's Trade Review*

"Fast action." *Harrison's Reports*

"Corio is gorgeous." *Los Angeles Times*

"Considerable fun." *Variety*

"Designed solely for laughs." *Film Daily*

"Entertaining." *The Exhibitor*

"Delights the eye." *Showmen's Trade Review*

MONOGRAM PICTURES

presents

Miss
Ann Corio
in
"The **SULTAN'S**
DAUGHTER

with

TIM and IRENE

Charles BUTTERWORTH

Fortunio BONANOVA

EDWARD NORRIS

Freddie FISHER and His Orchestra

Produced by

Philip N. Krasne and James S. Burkett

Directed by Arthur Dreifuss

Original Screenplay by Milton Raison and Tim Ryan

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

GOVERNMENT GIRL (RKO)

Final Reports:

Total Gross Tabulated **\$401,900**
Comparative Average Gross **358,500**
Over-all Performance **112.1%**

BALTIMORE—Hippodrome 119.0%
(SA) Vaudeville
BUFFALO—20th Century, 1st week 117.6%
(DB) The Seventh Victim (RKO)
BUFFALO—20th Century, 2nd week 84.0%
(DB) The Seventh Victim (RKO)
CINCINNATI—RKO Palace 108.0%
CLEVELAND—Warner's Hippodrome 108.5%
CLEVELAND—Allen, MO 1st week 82.3%
INDIANAPOLIS—Circle 81.8%
(DB) The Falcon and the Coeds (RKO)
LOS ANGELES—Chinese 123.7%
(DB) Sherlock Holmes and the Spider Woman (Univ.)
LOS ANGELES—Loew's State 132.2%
(DB) Sherlock Holmes and the Spider Woman (Univ.)
LOS ANGELES—Uptown 128.8%
(DB) Sherlock Holmes and the Spider Woman (Univ.)
NEW HAVEN—Roger Sherman 98.4%
(DB) Victory Through Air Power (UA)
NEW YORK—Palace, 1st week 104.5%
NEW YORK—Palace, 2nd week 71.7%
OMAHA—Brandeis 183.6%
(DB) Rookies in Burma (RKO)
PHILADELPHIA—Aldine, 1st week 140.7%
PHILADELPHIA—Aldine, 2nd week 152.4%
PHILADELPHIA—Aldine, 3rd week 95.1%
PITTSBURGH—Penn 86.2%
SAN FRANCISCO—Golden Gate, 1st week 112.2%
SAN FRANCISCO—Golden Gate, 2nd week 91.8%
SEATTLE—Paramount 145.6%
(DB) Sing a Jingle (Univ.)
ST. LOUIS—Missouri, 1st week 150.6%
(DB) The Falcon and the Coeds (RKO)
ST. LOUIS—Missouri, 2nd week 178.0%
(DB) The Falcon and the Coeds (RKO)
ST. LOUIS—Shubert, MO 1st week 108.3%
(DB) His Butler's Sister (Univ.)
WASHINGTON—Keith's, 1st week 152.5%
WASHINGTON—Keith's, 2nd week 131.3%
WASHINGTON—Keith's, 3rd week 76.2%

WHAT A WOMAN (Col.)

Final Reports:

Total Gross Tabulated **\$614,700**
Comparative Average Gross **591,300**
Over-all Performance **103.9%**

BALTIMORE—Hippodrome 113.0%
(SA) Vaudeville
BUFFALO—Lafayette, 1st week 158.2%
(DB) Good Luck, Mr. Yates (Col.)
BUFFALO—Lafayette, 2nd week 95.6%
(DB) Good Luck, Mr. Yates (Col.)
CINCINNATI—RKO Palace 115.9%
CINCINNATI—RKO Shubert, MO 1st week 124.0%
CINCINNATI—RKO Keith's, MO 2nd week 96.0%
DENVER—Denver 128.5%
(DB) Swing Out the Blues (Col.)
DENVER—Esquire 85.1%
(DB) Swing Out the Blues (Col.)
DENVER—Aladdin, MO 1st week 177.7%
(DB) Swing Out the Blues (Col.)
INDIANAPOLIS—Loew's 113.6%
(DB) Swing Out the Blues (Col.)
KANSAS CITY—Midland 100.0%
(DB) Swing Out the Blues (Col.)
MILWAUKEE—Palace 118.7%
(DB) Is Everybody Happy? (Col.)

NEW HAVEN—Loew's Poli 91.4%
(DB) Swing Out the Blues (Col.)
NEW YORK—Music Hall, 1st week 98.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 93.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 91.0%
(SA) Radio City Music Hall Stage Presentation
OMAHA—Brandeis 120.0%
(DB) Old Acquaintance (WB)
PHILADELPHIA—Boyd, 1st week 104.2%
PHILADELPHIA—Boyd, 2nd week 72.5%
PITTSBURGH—Harris, 1st week 172.0%
PITTSBURGH—Harris, 2nd week 107.5%
SAN FRANCISCO—Orpheum, 1st week 129.1%
(DB) Crime Doctor's Strangest Case (Col.)
SAN FRANCISCO—Orpheum, 2nd week 124.4%
(DB) Crime Doctor's Strangest Case (Col.)
SAN FRANCISCO—Orpheum, 3rd week 120.4%
(DB) Crime Doctor's Strangest Case (Col.)
SEATTLE—Liberty, 1st week 152.1%
SEATTLE—Liberty, 2nd week 122.8%
SEATTLE—Liberty, 3rd week 97.8%
WASHINGTON—Warner's Earle, 1st week 117.0%
(SA) Vaudeville
WASHINGTON—Warner's Earle, 2nd week 101.0%
(SA) Vaudeville

THE NORTH STAR (RKO-Goldwyn)

Intermediate Reports:

Total Gross Tabulated **\$610,250**
Comparative Average Gross **534,600**
Over-all Performance **114.1%**

BUFFALO—20th Century, 1st week 151.2%
BUFFALO—20th Century, 2nd week 134.4%
BUFFALO—20th Century, 3rd week 67.2%
CHICAGO—Palace 140.0%
(DB) Sing a Jingle (Univ.)
CINCINNATI—RKO Capitol, 1st week 230.7%
CINCINNATI—RKO Capitol, 2nd week 123.0%
CINCINNATI—Keith's, MO 1st week 100.0%
INDIANAPOLIS—Indiana 104.3%
LOS ANGELES—Egyptian, 1st week 124.5%
LOS ANGELES—Egyptian, 2nd week 75.4%
LOS ANGELES—Egyptian, 3rd week 70.0%
LOS ANGELES—Los Angeles, 1st week 170.2%
LOS ANGELES—Los Angeles, 2nd week 130.7%
LOS ANGELES—Los Angeles, 3rd week 125.0%
LOS ANGELES—Ritz, 1st week 157.3%
LOS ANGELES—Ritz, 2nd week 102.9%
LOS ANGELES—Ritz, 3rd week 95.5%
MILWAUKEE—Warner 142.8%
(DB) She's for Me (Univ.)
NEW YORK—Palace, 1st week* 204.4%
NEW YORK—Palace, 2nd week 190.9%
NEW YORK—Palace, 3rd week 150.0%
NEW YORK—Palace, 4th week 150.0%
NEW YORK—Palace, 5th week 113.6%
NEW YORK—Palace, 6th week 100.0%
NEW YORK—Palace, 7th week 77.2%
NEW YORK—Palace, 8th week 90.9%
NEW YORK—Palace, 9th week 118.1%
OMAHA—Brandeis 143.6%
(DB) Gildersleeve on Broadway (RKO)
PHILADELPHIA—Mastbaum 135.3%
SAN FRANCISCO—Alcazar, 1st week 106.2%
SAN FRANCISCO—Alcazar, 2nd week 88.5%
SAN FRANCISCO—Alcazar, 3rd week 81.4%
SAN FRANCISCO—Alcazar, 4th week 75.2%
SAN FRANCISCO—Paramount, MO 1st week 120.3%
ST. LOUIS—Ambassador, 1st week 136.0%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)
ST. LOUIS—Ambassador, 2nd week 104.1%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)
WASHINGTON—RKO Keith's, 1st week 169.4%
WASHINGTON—RKO Keith's, 2nd week 127.1%
WASHINGTON—RKO Keith's, 3rd week 80.5%

*Advanced admissions, road show, premiere only.

MADAME CURIE (MGM)

First Reports:

Total Gross Tabulated **\$966,300**
Comparative Average Gross **842,350**
Over-all Performance **114.7%**

BALTIMORE—Century 133.3%
CLEVELAND—Loew's State 133.3%
INDIANAPOLIS—Loew's 145.4%
KANSAS CITY—Midland 150.0%
LOS ANGELES—Chinese 101.4%
LOS ANGELES—Loew's State 117.7%
LOS ANGELES—Uptown 97.0%
LOS ANGELES—Fox Wilshire, 1st week 106.4%
LOS ANGELES—Fox Wilshire, 2nd week 93.6%
LOS ANGELES—Fox Wilshire, 3rd week 106.4%
LOS ANGELES—Fox Wilshire, 4th week 82.5%
LOS ANGELES—Fox Wilshire, 5th week 70.0%
NEW HAVEN—Loew's Poli 106.7%
NEW YORK—Music Hall, 1st week 112.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 121.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 119.0%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 105.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 103.5%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 6th week 111.8%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Boyd 139.4%
PROVIDENCE—Loew's State 154.8%
ST. LOUIS—Loew's State 142.0%
WASHINGTON—Loew's Palace, 1st week 113.6%
WASHINGTON—Loew's Palace, 2nd week 113.6%

NO TIME FOR LOVE (Para.)

Intermediate Reports:

Total Gross Tabulated **\$386,200**
Comparative Average Gross **364,200**
Over-all Performance **106.0%**

BALTIMORE—Stanley 100.5%
BOSTON—Fenway 108.3%
(DB) Henry Aldrich Haunts a House (Para.)
BOSTON—Paramount 162.7%
(DB) Henry Aldrich Haunts a House (Para.)
BUFFALO—Great Lakes 102.4%
(DB) Henry Aldrich Haunts a House (Para.)
BUFFALO—Hippodrome, MO 1st week 137.2%
(DB) Henry Aldrich Haunts a House (Para.)
CINCINNATI—RKO Grand, 1st week 163.2%
CINCINNATI—RKO Grand, 2nd week 134.1%
CLEVELAND—Loew's State 102.5%
CLEVELAND—Loew's Stillman, MO 1st week 136.8%
DENVER—Denham 123.9%
LOS ANGELES—Paramount Downtown, 1st week 146.2%
(DB) Tornado (Para.)
LOS ANGELES—Paramount Downtown, 2nd week 122.3%
(DB) Tornado (Para.)
LOS ANGELES—Paramount Downtown, 3rd week 95.7%
(DB) Hands Across the Border (Rep.)
LOS ANGELES—Paramount Hollywood, 1st week 136.7%
LOS ANGELES—Paramount Hollywood, 2nd week 127.3%
LOS ANGELES—Paramount Hollywood, 3rd week 108.4%
NEW HAVEN—Paramount 94.1%
(DB) Tornado (Para.)
NEW YORK—Paramount, 1st week 98.3%
(SA) Woody Herman's Orch., Marion Hutton
NEW YORK—Paramount, 2nd week 78.6%
(SA) Woody Herman's Orch., Marion Hutton
PHILADELPHIA—Boyd, 1st week 83.1%
PHILADELPHIA—Boyd, 2nd week 90.5%



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



The Quints See a Movie

After entertaining millions of movie-goers with their antics on the motion picture screen since their birth, the Dionne Quintuplets have finally been permitted to attend a theatre to see a movie for themselves.

The occasion was the screening of "Lassie Come Home," at the Capitol theatre, North Bay, 12 miles from their birth-place, at Callander, Ont.

The children were delighted with the story, the cast and with Yorkshire, which they pronounced "a lovely country." In spite of their varied impressions of the picture, the Quints were unanimous in one: their attendance at the theatre was one of the most thrilling events of their nine years of existence.

They admired the architectural points of the theatre and peered eagerly over the railing of the balcony, where they viewed the picture, to watch the crowds below. They want to see many more movies.

Manager Jack Nelson, of the Capitol, enjoyed the thrill of having the Quints rename their own canine pet "Lassie," because the famous young ladies felt Lassie was more suitable. Nelson capitalized on the occurrence, landing a two-column story in the *North Bay Daily Nugget*.

Exception Is the Rule

Proving that "exception is the rule," we now have concrete evidence that at least one former theatreman is engaged in pursuits with which he is familiar, since entering the Service. The subject of this unusual case is Robert H. Benson, Technical Sergeant, U. S. Marine Corps.

Before the war, Benton worked for Fox West Coast Theatres and Universal Studios. He has appeared on the screen in many major productions and has managed the Colony, Loma and Langemont theatres, in Hollywood.

His present assignment is not an easy one, although it at least represents one with which he is familiar through his previous experience. His is the responsibility of supplying Marine Corps camps scattered through the Southwest Pacific with more than a thousand shows a week. With a small staff, Benton has done such an efficient job that promotion has been rapid.

The former theatreman has compiled one of the most complete film libraries in the Pacific. It includes hundreds of first-

rate films, three-reel movies which are supplied free of charge by the Motion Picture Industry, as well as training films.

A single camp may require as many as 40 different pictures a week, some of them showing every night.

Three trucks are used every day to collect and redistribute shows from one camp to another.

In Benton's opinion, "motion pictures are only second in importance to food to all the leathernecks down here . . . when I enlisted in the Marine Corps, I thought I was getting away from the movies. Now I have more pictures than I ever saw as a theatre manager or at the studio."

The Managers Write

J. G. Oppenheim, Jr., manager of the Academy theatre, Waukegan, Ill., forwards some of his recent activities, along with a note which concludes:

"As always, the attendance was up to expectation, which might now be the answer to the sour-grape boys who don't believe in old time showmanship.

"I am grateful to my boss, Mr. M. M. Reubens, who recently sent a letter to all managers in the Great-States Theatres and made a point of mentioning that there is no moratorium on Showmanship.

"The fellows who are breaking into the business had better learn that you can't post a one-sheet and expect them to come in. Grosses may be up but I don't believe that there is a theatre in the country that is playing to absolute capacity every day, and until a manager can say he could not handle another person he had better prove himself."

Managers who are still plagued with a vandal problem may find effective relief with a device used successfully by Leonard Kraska, manager of the Dorchester theatre, Dorchester, Mass.

Kraska named the leader of the worst gang of hoodlums as "chief of police". The "chief" called a meeting at the theatre with representatives of all the other gangs in town.

Kraska then explained to the boys how vandalism disturbed war workers and diverted attention needed to win the war. Each boy was put on his honor, and the system appears to be working well. Since the idea was started, there has been no instance of vandalism in the theatre.

—CHESTER FRIEDMAN

FRONTS THAT ATTRACT



J. D. Woodard, advertising manager for L. & J. theatres, Atlanta, likes attractive fronts like the two above at Capitol and Roxy, which he created.

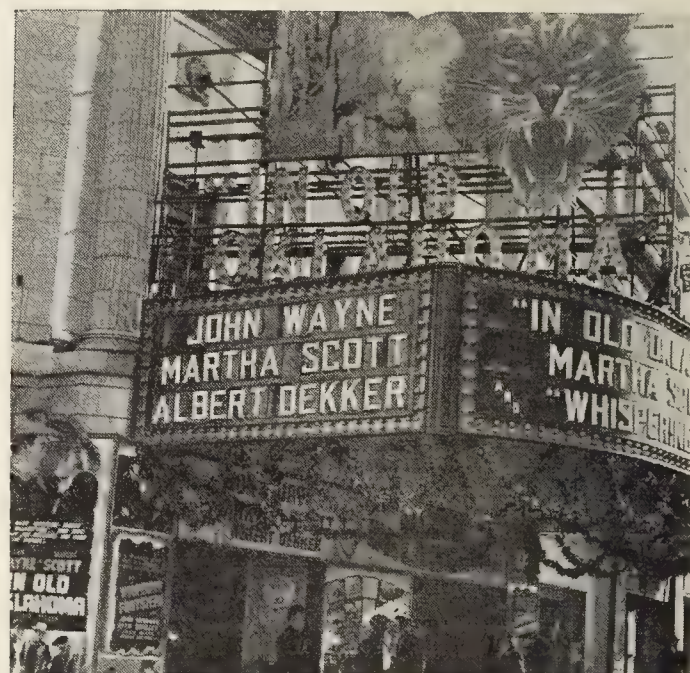


Noel Meadow, of the Stanley, New York, conceived the idea for this effective front for "Ravaged Earth".

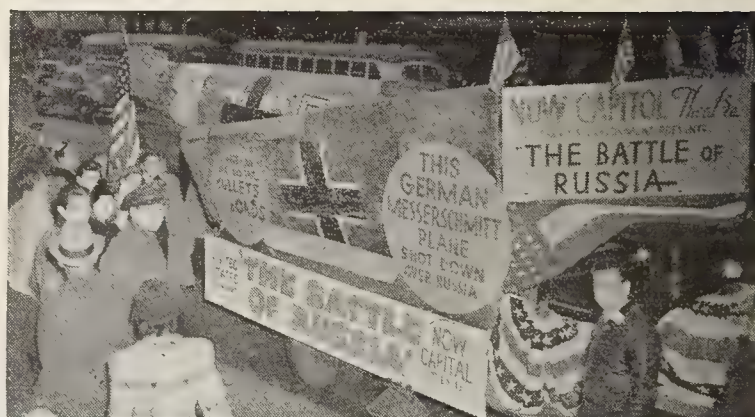


An attractive foyer display stressed war commodity conservation and plugged "Let's Face It" for Louis Simons at the Park, Windsor, Ont.

Ted Trust, of the Brooklyn Strand theatre, had an effective cutout with flashing eyes on the marquee for current showing of "In Old Oklahoma".



Street Ballyhoo used by Charles Ramb, Capitol, Philadelphia, employed Messerschmitt plane which was shot down over Russia to exploit "Battle of Russia".



To exploit "Lassie", C. T. Spencer, at the Capitol, Hamilton, Ont., used a young man and a dog who resembled stars of the attraction as a street ballyhoo.

Adapting Copy to Space



Rearranging the material at hand to accentuate certain selling features and provide variation in appearance. Seventh of a series by George Schutz, editor of Better Theatres.



Their love challenged the world! — and triumphed

JOHN GARBLE
BETTY SUTTON

Love against the World

TODAY *Starting Tomorrow at*
THE STRAND
FRI - SAT - SUN

①

TODAY TOMORROW & SUNDAY



John Garble
Betty Sutton
in **LOVE**
AGAINST
the **WORLD**

ALSO —

THE STRAND

②

A NUMBER of aims in making an advertising layout are illustrated in the three patterns shown. Initially, they represent a sequence of ads on one attraction, indicating adaptation of space and material to the purposes of the message (1) on the day before opening, (2) on opening day, and (3) toward the end of the run. It is not intended, of course, to prescribe such a series as a matter of advertising policy; it is a logical and common practice, however, and here it lends itself to a demonstration of various ideas with which we have been concerned in previous discussions of the physical advertisement. One of these is balance; in shifting the order of the material, each major element has been balanced against the other, and the minor elements fitted in, considering both "weight" and form, so as to avoid what perhaps we may here call "lopsidedness," or similarly awkward effects. The sequence also shows convenient adaptation of a press book accessory to changes in the copy elements resulting from changes in emphasis; and, of course, co-relative adaptation of type size, style and position is illustrated. Lines in the sketches, such as those between the star names and the title in Layout 1, and at several locations in the other layouts, indicate copy suited to the smaller faces of type—descriptive phrases, names of featured players, the name of the producer, director, etc.; references to associated elements of the program, prices, show hours, etc. Press book ads, which are usually available more or less complete and for various sizes of space, are often more dramatic and distinguished than those that can be locally contrived, especially in small towns; but few theatre managers can always depend entirely on the press book, and often they must use newspapers with limited facilities. Nothing in either type or ornament is resorted to in these illustrations which is unlikely to be unavailable in any newspaper plant.

THE STRAND **SAT. & SUN.**

Love against the World

John GARBLE
Betty SUTTON

ALSO —

MON. TUES. "THURSDAY ON WEDNESDAY"

③

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"NONE SHALL ESCAPE"

Boston was the hub of a day and date engagement for "None Shall Escape" with manager Ed Allen of the Majestic theatre and Al Parris, manager of the Normandie, teaming up with excellent results in a brilliant campaign. Full advantage was taken of the press local and radio facilities.

To inaugurate the campaign, members of the press and radio were invited to a luncheon-forum-screening at one of the city's leading hotels. Quentin Reynolds, noted war correspondent and national networks news commentator, was guest of honor and spoke of his personal experiences with the Nazi war criminals.


The highlight of the actual campaign, selling the picture to the public, was a tie-in with the Fourth War Loan drive which resulted in the sale of \$1,000,000 in Bonds. Arrangements were made for a rehearsal "trial" of the Axis war criminals in the United States Federal Court in that city.

The feature of the trial that garnered reams of attention from the newspapers, including front-page breaks, was the selection of the jury. In a widely heralded newspaper and radio campaign, places on the jury were offered to each person who purchased a \$10,000 War Bond with the result that the final stunt showed a group of 100 who furthered the war effort by loaning Uncle Sam \$1,000,000.

Federal Judges Preside At Mock Trial

The trial was presided over by two Federal judges with the chief trial attorney for Suffolk County, Mass., as the chief prosecutor, assisted by two Boston judges. Representatives of the United Nations sat in on the trial as observers and heard the prosecutor present witnesses who recently fled Europe relate their first-hand experiences

Walter Wanger
THE STORY OF
**CARLSON'S MAKIN
ISLAND RAIDERS!**



GUNG HO!
THE SCREEN'S GREATEST GLORY STORY!

RANDOLPH SCOTT
and
NOAH BEERY, JR. ALAN CURTIS
Peter Coe David Bruce Sam Levene
J. Carroll Nash Richard Lane McBurney Stone
and
GRACE McDONALD
PRODUCED IN COOPERATION
WITH THE UNITED
STATES MARINES
Directed by RAY BRICHT
Produced by WALTER WANGER

PARAMOUNT Starts Thursday

Thank Heaven YOUR
Daughter wasn't
there!

BUT WHAT ABOUT THE WOMEN WHO WERE THERE!

**NONE SHALL
ESCAPE**
THE TRIAL OF WAR CRIMINALS!

MARSHA HUNT - ALEXANDER KNOX - HENRY TRAVERS - ERIK ROLF
Screen Play by Lester Cole - Directed by ANDRE DE TOT - Produced by SAMUEL BISCHOFF - A COLUMBIA PICTURE

Starts
FRIDAY E. M. LOEW'S

3rd HIT!
"SWING OUT
THE BLUES"
with ROY HAYNES LYNN MERRICK
THE YAGBONDS-JANIS CARTER

Above, advance ad used for "None Shall Escape" at E. M. Loew's, Hartford, Conn. Left, Manager W. Brady's three-column advance on "Gung Ho" at the Paramount, Atlanta.

with Nazi bestiality. As exhibit "A," "None Shall Escape" was screened in the courtroom after the testimony of the witnesses had been heard.

In addition to an extensive newspaper advertising campaign, the Boston premiere of "None Shall Escape" was backed up by comprehensive radio coverage. All five stations in Boston carried scores of spot announcements and gave generously of free time to the promotion of the "million dollar jury" and the showing of the picture. WCOP carried five minute interviews on four different days; WEEL, WBZ and WHLH mentioned the jury and the picture on many of their newscasts; and WMEX broadcast the trial from the Federal Court for one full hour, giving the picture

many plugs. In return for the exclusive right to broadcast the trial, WMEX made special announcements and carried the story daily on its news broadcasts.

Other outstanding features of the Boston campaign were the distribution of the "None Shall Escape" War Bond poster and an unusually large street banner in the downtown section of the city.

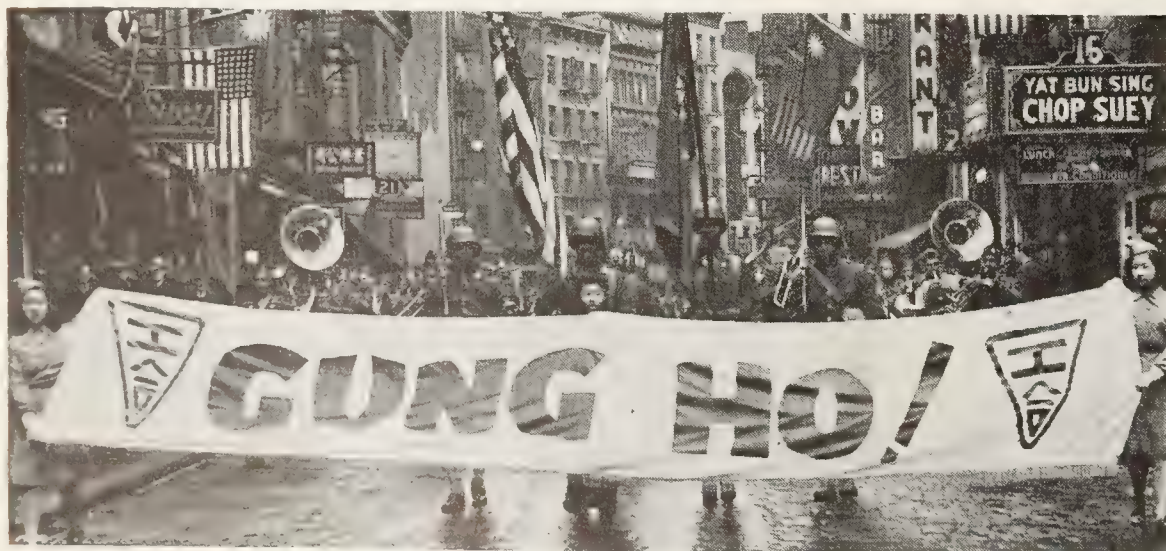
Hartford Campaign Nets Newspaper, Radio Time

The campaign in Hartford, Conn., was handled by George Landers, manager of the E. M. Loew's theatre and netted the picture extra newspaper space and radio time. As in Boston, the transcription made by General Marcel De Baer, Belgian judge and chairman of the Inter-Allied Commission for the Prosecution of the Axis War Criminals, was aired with the General giving the picture generous play. A half-hour radio forum on WHTT was held with noted localities participating; WNBC ran the General De Baer transcription. One hundred and fifty "None Shall Escape" War Bond posters were posted on traffic poles in the center of the city by the Chamber of Commerce.

In Stamford, Conn., manager Irving Cooper of the Palace theatre garnered an editorial in the *Stamford Advocate* and free radio time in addition to covering the business section with the War Bond posters and gaining columns of extra newspaper space.

Al Anders of the Bijou, Springfield, Mass., and Leo Young of the Strand theatre Portland, Me., aroused their communities with equally fine campaigns that included extra newspaper space, additional mer-

(Continued on opposite page)



Chinese girls, bearing "Gung Ho" banner, precede parade for Fourth War Loan Rally in New York's Chinatown. This photo broke in most of the city's dailies.

New York Chinatown adopts "Gung Ho" slogan

(Continued from opposite page)

chant's window cooperation and radio time. Both towns used the General De Baer radio speech as well as the regular spot announcement transcriptions.

"GUNG HO"

A strong campaign to put over the title, "Gung Ho!" was used by Manager William C. Brady at the Paramount theatre, Atlanta.

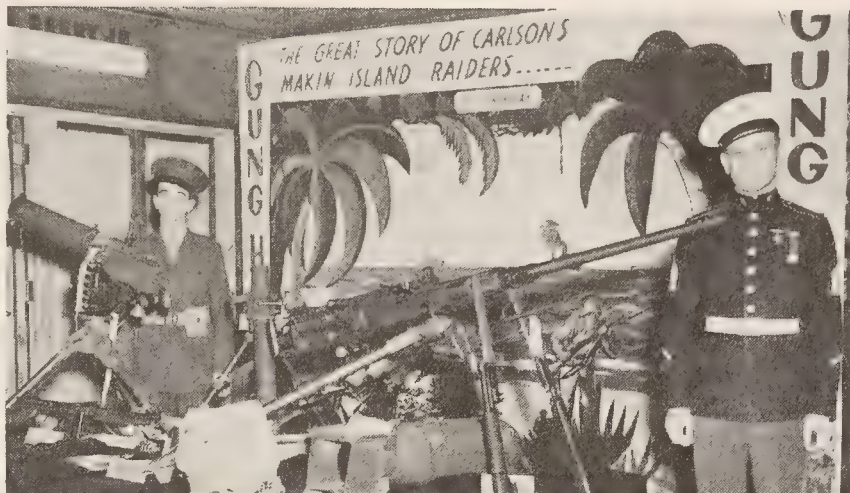
The battle cry of the Marine Raiders was heard 200 times in short radio spot announcements. Sixteen free radio programs, each of 15 minutes, were arranged. On two of them, Major White, in charge of Marine public relations in Atlanta, who has seen service in the Pacific, reviewed the picture from the Marine angle. He was also interviewed by a radio commentator as to the authenticity of the picture and the origin of the title "Gung Ho!" Women Marine officers used the theme of the picture as an inducement to encourage enlistments in the Women's Reserve.

Six theatre ushers stencilled the sidewalks with the title "Gung Ho!". Small cards were printed, bearing just the two words, "Gung Ho!" These were placed in hotel mail boxes.

Marine Color Guard, Equipment Exhibit

Every night at 9 o'clock, when crowds were at their peak, a squad of Marines presented colors and a woman Marine officer made a short talk to encourage women to enlist. Two attractive Marine officers were in constant attendance at an equipment exhibit in the lobby of the theatre.

Students of Georgia Tech and those in several high schools were told of the battle



Manager William Brady's attractive lobby exhibit plugging the engagement of "Gung Ho", at the Paramount theatre, Atlanta. All equipment was borrowed from the U. S. Marine Corps, with Marines assigned to explain the mechanisms.

cry of Carlson's Raiders and were encouraged to yell it as often as possible on the campus as well as on the streets.

Bergman Coordinates New York Campaign

Publicity, advertising, exploitation and radio were all coordinated under the direction of Maurice Bergman at Universal to put over the title "Gung Ho!" in New York and make the city "Gung Ho!" conscious for its opening at the Criterion theatre.

The cooperation of the Treasury Department was obtained and Chinatown's War Bond Rally used "Gung Ho!" as its slogan. Since the slogan means "Work Together," it fitted in perfectly with the spirit of the rally. The newspapers thought so well of the adaptation of "Gung Ho!" as a slogan for the War Bond Rally that they used it in their accounts, and pictures of the rally in the papers featured "Gung Ho!" The rally started with a parade led off by a United States Army Band, marking the

first appearance of a military band in the district. A feature of the parade was a 24-foot banner bearing the words "Gung Ho!". This banner appeared in all the pictures taken by the newspapers.

Principal speaker at the rally was Mayor F. H. La Guardia of New York, who accepted a "Gung Ho!" scroll which had been blessed at a ceremonial featuring the "Dance of the Dragons," a Chinese religious rite.

The rally ended with a special preview showing of "Gung Ho!" in the Chinese school, for 300 Chinese dignitaries.

Teaser ads appeared in all New York newspapers bearing only the words "Gung Ho!" For a week in advance, WNEW announcers repeated the words "Gung Ho!" one hundred times a day without revealing what they meant.

Menus were prepared bearing copy urging the "Gung Ho!" spirit in restaurants, asking indulgence for slow service, etc. Twenty-five thousands of these were distributed and used in restaurants all over the city. These menus gave full credit to the picture.

Thousands of stickers of various sizes with copy reading "Gung Ho! means Work Together" were put on windows, doors, taxicabs, on bulletin boards in war plants and on mirrors in various spots.

"WHAT A WOMAN"

The "What a Woman!" contest outlined in the pressbook was hooked in by Manager Al Anders of the Bijou theatre, Springfield, Mass., with Ethel Henin's "To the Ladies" program on radio station WMAS.

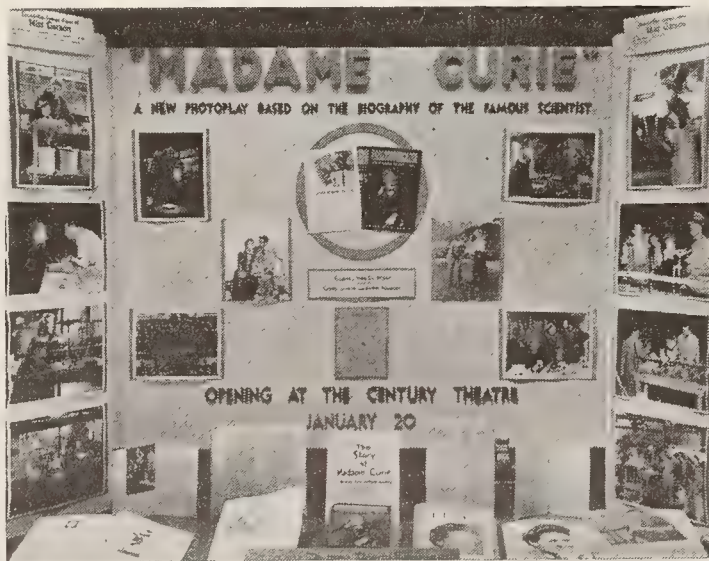
Daily broadcasts, starting one week in advance, plugged the attraction.

McKenna Ties Up With Magazine Distributor

George McKenna, manager, and Bill Brerton, publicist, of the Lafayette theatre, Buffalo, picked up the "What a Woman!"-Woman's Magazine tie-up as suggested in the pressbook and made arrangements for the local wholesale magazine distributor to banner his five trucks with copy selling the picture and the contest. In addition, 150 specially printed 14 x 17 cards were tacked on as many dealers newsstands.



Local Chamber of Commerce posted 150 posters on street posts for George Landers, at E. M. Loew's, Hartford, for "None Shall Escape".



Manager William Saxton and publicist Gertrude Bunchez featured some outstanding window tieups for an advance plug advertising the opening of "Madame Curie", at Loew's Century theatre, in Baltimore, one of which is shown, above. Baltimore campaign included school tieups.

Buffalo Mayor Proclaims "Jack London" Week

Full co-operation of Mayor Joseph J. Kelley, several effective tie-ups and numerous attractive window displays were among the exploitation highlights put over by Advertising Manager Charles Taylor, of Shea's Buffalo theatres, Buffalo, N. Y., for the opening of "Jack London".

With the theatre celebrating its 18th birthday, Taylor got the mayor to issue a proclamation declaring the week as "Jack London Week," urging all citizens to see the picture and requesting merchants to display flags and banners in honor of the men of the Merchant Marine. The stunt got plenty of local newspaper publicity and plugs on local radio stations.

Special half-sheet cards were placed in book store windows throughout the city. The Adams Hat tie-up accounted for extra window displays utilizing a special one-sheet in addition to the regular cards arranged for this national tie-up. The Adams ads on Michael O'Shea broke in local dailies and the theatre tacked right under their ads the following: "Be sure to see Michael O'Shea in 'Jack London' at the Buffalo theatre."

Special book marks were distributed at all public libraries. More than three thousand paper napkins were distributed at restaurants, cafes, drug store counters, and two hundred tack cards were placed on newsstands. The regular window cards were displayed in all merchant windows.

The front of the theatre displayed a blow-up of the mayor's proclamation.

Drops Leaflets from Planes For "Jack London" Date

One of the highlights of Ted Teschner's campaign on "Jack London" at Loew's Valentine, in Toledo was a tieup with the Navy Recruiting Waves. Civilian Defense planes dropped 100,000 leaflets from the sky, attracting considerable attention to the date. A one-minute interview over WTOL was had at a breakfast sponsored by the local manufacturing plants. A special recording was made of the breakfast broadcast and the transcription was replayed at all high schools, inasmuch as several of the high school boys were on the program that morning.

A recruiting booth was set up in the lobby of the theatre in conjunction with the running of the short subject on the same program of "Chief Neely's Report to the Nation."

Daley Gets Free Plug With Radio Tiein

In connection with the showing of "Princess O'Rourke" at the Imperial theatre, Toronto, manager Tom Daley garnered a lot of newspaper space, including stories and pictures, as well as a broadcast from the theatre lobby, via the Alka-Seltzer quiz program, by inviting the O'Rourkes of Toronto to a showing of the picture.

The event uncovered 31 O'Rourke families

Quigley Awards Fortnighters

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of the outstanding showmen.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

JOSEPH BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOU COHEN
Poli, Hartford, Conn.

D. W. DILLENBECK
Rialto, Bushnell, Ill.

CARL EGAN
Palace, Calgary, Ont., Canada

DICK FELDMAN
Keith, Syracuse, N. Y.

SAM FITZSIMMONS
Rialto, Rochester, N. Y.

SAM GILMAN
Loew's, Harrisburg, Pa.

FRANCIS GOOCH
Houlton, Houlton, Me.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

GENE KILBURG
Palace, Milwaukee, Wis.

JAMES KING
Keith, Boston, Mass.

SID KLEPER
Bijou, New Haven, Conn.

LOUIS E. MAYER
Palace, Cleveland, O.

RITA MORTON
RKO Albee, Providence, R. I.

MIKE NICHOLAS
Century, Brooklyn, N. Y.

CHARLES PINCUS
Utah, Salt Lake City, Utah

JESSIE PULCIPHER
Capitol, Washington, D. C.

GEORGE PETERS
Loew's, Richmond, Va.

KEN ROCKWELL
Palace, Jamestown, N. Y.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

BOYD SCOTT
Granada, Springfield, Mo.

LOUIS SIMONS
Park, Windsor, Ont., Canada

MOLLIE STICKLES
Strand, Waterbury, Conn.

RONALD STURGESS
Holland, Bellefontaine, O.

C. B. TAYLOR
Shea's, Buffalo, N. Y.

with 131 members in Toronto, and various human interest angles were developed for newspaper publicity.

Twenty-five music stores had windows and departmental flash on "Honorable Moon," a song number from the film; a six-sheet occupied valuable space in the window of a large department store, and the local recruiting branch of the Canadian Army covered 50 choice locations with jumbo cards calling attention to "Women at War," which was shown on the same program.

Identification Contest Used For "Youngest Profession"

Clarence Wasserman at the Tulare theatre, in Tulare, Cal., for his date on "The Youngest Profession" promoted 12 merchants on an identification contest. The device consisted of securing the signatures of each merchant and using data about these men in each ad. However, the signatures were scrambled and the contestants had to list them in the proper ads; in most cases, a key word was given. A \$25 Bond was the first prize with passes going to runners-up. The entire expense of the contest was borne by the merchants.

To create further interest in the picture, Clarence had a handwriting analyst in his foyer during the run of the picture. Patrons who desired readings were given them on the purchase of at least \$1 in War Stamps.

Campbell Rebooks "Dumbo" For Special Kiddie Show

When Les V. Campbell of the Strand theatre, in Trail, B. C., was recently playing "Behind the Rising Sun," he dropped that feature at his special Saturday kiddie matinee showing and booked "Dumbo" for the occasion. Special heralds directed at the kiddies were distributed in advance to sell the show.

Nurses Invited to See "So Proudly We Hail"

A week in advance of "So Proudly We Hail", David Dallas, city manager of the H. J. Griffith theatres, in Manhattan, Kan., invited nurses from the local hospital to attend his Sunday matinee in uniform and in a body. The theatre was roped off for the nurses' use. A recruiting drive for nurses was also held with display posters and literature of the Red Cross used in the lobby. Each evening during the run of the picture a member of the VNC was in attendance.

For his date on "Destroyer," Dallas arranged for a Navy Night and invited members of the Recruiting Service to make speeches from the stage. A special Navy lobby display was constructed for the occasion and a ship model contest was also held.

Hillhouse Lands Readers

J. D. Hillhouse at the State theatre, in Galveston, Tex., arranged a special screening of "Youth in Crisis" for the clergy and members of the Parent-Teachers Council. As a result of the screening, readers were landed in the local papers.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)

MORE APPROVAL VOICED BY JUDGES AND MANAGERS

LEON J. BAMBERGER

*Sales Promotion Manager
RKO Radio Pictures, Inc.*

The Managers' Round Table has been of such service to the industry that it has become an almost indispensable institution.

Through the Quigley Awards, the Round Table not only provides a great incentive to all theatre managers and advertising men to demonstrate their showmanship ability, but it serves as an educational force in the necessary constant development of new showmen.

Each time I have been called upon to serve, I have found campaigns offering entirely new angles of presentation and coverage, and they are the most conclusive evidence that the so-called "good old-fashioned showmanship" is by no means dead.

W. F. RODGERS

*General Manager, Sales and Distribution
Metro-Goldwyn-Mayer Pictures*

I will be glad to serve as Judge on the Committee for 1944.

In commenting upon your activities in this direction, I can only repeat that which I have said frequently on other occasions, your publication and its personnel are to be commended for their efforts which are so responsible for the development of outstanding showman ideas in making it possible for outstanding achievements to be recognized.

J. R. GRAINGER

*President
Republic Pictures Corp.*

Knowing how important a part the exhibitor's showmanship plays in our business, I am very enthusiastic about the purpose of the Quigley Awards. I know for years, your Awards have stimulated showmanship, and have brought consequent increased returns to the box offices of the nation.

I would like very much to serve as a judge on your Committee for 1944.

TED SCHLANGER

*Zone Manager
Warner Circuit, Philadelphia*

I wish to advise you that I am very pleased to serve on the Committee of Judges for the Quigley Award Competitions.

The Quigley Awards in the past have been a great force for good, inspiring managers and exhibitors to greater effort in showmanship and exploitation. This year, more than ever, because of the influx of new and untried manpower in

"AWARDS SERVE TO INSPIRE EFFORT"

As a long-time admirer of the Quigley Awards, I consider it a genuine pleasure to accept your invitation to serve on the Quigley Awards Committee for 1944.

Competitive showmanship is as healthy as competitive sports, and I have always felt the Quigley Awards definitely served to inspire exhibitors to make that extra exploitation effort that generally means extra business.

—FRANK P. ROSENBERG, *Director of Advertising, Publicity and Exploitation, Columbia Pictures Corp.*

our theatres, the Quigley Awards take on added importance and, in my opinion, should and will prove a great asset to our industry.

HAL HORNE

*Director Advertising and Publicity
Twentieth Century-Fox Film Corp.*

I will be happy to serve as a judge on the Quigley Awards Committee for 1944.

ELLIOTT L. JOHNSON

*Publicity Director, Malco
Memphis, Tenn.*

The Quigley Awards have definitely proven their worth in causing theatre men, and women, to strive to greater efforts in exploiting their theatre and product. I feel sure that the Quigley Awards are a pronounced help in the advancement of showmen.

This fine work on the part of the MOTION PICTURE HERALD is a fine thing for show business and showmanship. The keen competition no doubt causes all who take part to create better campaigns.

Winning one of these awards is another thrill of being in this great business and anyone who receives the honor should be very proud.

D. M. DILLENBECK

*Manager, Rialto
Bushnell, Ill.*

I feel that the Quigley Awards have been most responsible for my enthusiasm in selling pictures. It's the thrill one gets from recognition of one's effort, that spurs one to harder endeavor.

And too, my circuit heads have many times, complimented me on being recognized.

ROBERT E. MAYNARD

*Manager, Tivoli
Saskatoon, Sask., Canada*

I can frankly say that the Quigley Awards have been a great factor to us in stimulating more effort in showmanship on our box office attractions.

Whenever I received mine it not only gave me great pride to have won recognition but it also gave me the feeling that I had done a decent job in trying to exploit my pictures. Moreover, they are a definite incentive for us to go ahead and do the selling job that should be done.

We receive from time to time, from the heads of our circuit, special praise regarding outstanding work that we have done on certain pictures.

May I add that the MOTION PICTURE HERALD, along with the Quigley Awards, should be the working Bible of every showman in the Dominion or in the United States.

DAVID DALLAS

*City Manager, H. J. Griffith Theatres
Manhattan, Kans.*

May I state first and flatly that I am for the Awards a hundred per cent for they put a premium on what is in my opinion the life blood of our business—SHOWMANSHIP. I have recently read, and with considerable distaste, in several of the trade journals that "bally" and exploitation are outmoded, that the modern theatre manager is not a showman but an executive. Perish the thought! We are Showmen. It is this that sets us apart from bankers, lawyers and undertakers. If being a theatre manager and a showman puts me definitely in the "Horse and Buggy Age" that is where I belong and I am glad of it.

The Quigley Award, with its premium on showmanship, is keeping alive the best and oldest tradition of the theatre. Let's all do our best for bigger and better ballyhoo.

HARRY D. STEARN

*Southern Kentucky District Manager
Schine Circuit, Inc.*

The theatres should give Quigley Publications a plaque for the interest they stimulate with the go-getter managers in making it possible for them to win Quigley Awards.

The merits of our managers are always recognized by our company on the winning of contests and awards.

I have been a contributor for a long time, and I am very proud of the awards the judges have awarded me in the past, and am looking forward to winning a plaque some day.

PERSONALS ON SHOWMEN



By Staff Photographer

BETTER LATE THAN NEVER. Mort Berman, manager of the Orpheum theatre, Springfield, Ill., was recently awarded the Order of the Purple Heart. Mort served with the Army in the last World War, was wounded in action on two occasions, and thinks the first war was a picnic compared to the present one. Mort is helping the current war effort by putting extra force into the Fourth War Loan Drive.

WILLIAM C. AIKEN has succeeded Boyd Fry as manager of Loew's Grand, in Atlanta. Fry is now an Ensign in the Navy.

MRS. JESSIE REESE, formerly with Lucas and Jenkins, is now managing the Garden Hills theatre, in Atlanta.

JIM DEMPSEY, formerly at the Drive-In theatre, in Toledo, is manager of the State there, succeeding Elmo Schausten.

ABE LUDACER, formerly assistant manager at the New York Capitol, is now managing Loew's Park, in Cleveland.

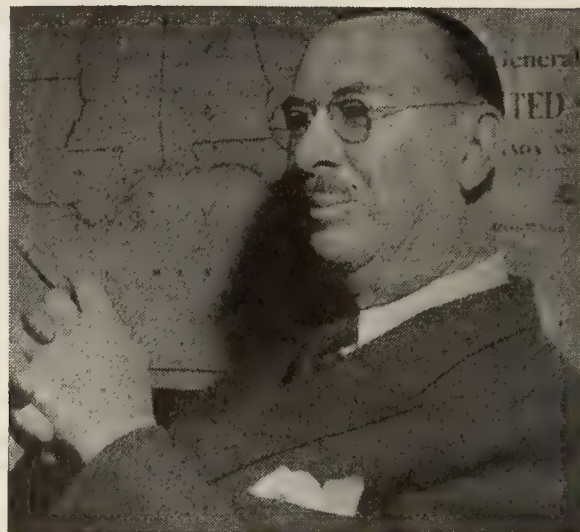
SHOWMANSHIP TIE-UP DATES

- March 2nd**
Texas Flag Day
Alexander Graham Bell Born—1847
First U. S. Postage Stamp—1847
- 3rd**
Maine Admitted to Union—1820
Florida Admitted to Union—1845
- 8th**
Thomas Jefferson (Third President) Born—1743
- 10th**
Telephone First Used—1876
- 15th**
Andrew Jackson (Seventh President) Born—1767
- 16th**
West Point Military Academy Established—1802
- 17th**
St. Patrick's Day
- 21st**
First Day of Spring
- 23rd**
Anniversary of Patrick Henry's Speech
- 30th**
Alaska Purchased—1867
Maryland Settled—1634

CONGRATULATIONS

- | | |
|--|---|
| January 30th
Russell N. Hurt
Milton Swanson
Charles Martin
Truman Riley
T. W. North, Jr.
Dave Borland | February 2nd
Oliver Duncan
George A. Horlacher |
| 31st
W. A. Lee
C. J. Boldender
John Capano
Murray Keilor
Francis W. Hamilton | 3rd
John D. Schultz
Herman Kopf |
| February 1st
Milton S. Harris
Gerald S. Raines | 4th
Lloyd E. Sinclair
Mannie Swadron
Herman D. Wilson
Israel Schancupp
George E. Langness
Larry Stone
Ted Stump
Russell Hardwick
James A. Field
H. T. Grissom, Jr.
Alfred L. Singer |
| 2nd
Albert Knopp
Ben Gross
Leon Webb
William E. Tinkler
Raymond M. Hay
Edward C. McGovern | 5th
George F. Strandt
Joseph Crockett
Spencer Steinhurst
Charles C. Coolbroth |

WAYNE SHEPLER, former assistant at Loew's State, in St. Louis, has been promoted to manager of the Majestic, Evansville, Ind., replacing James Carey, who is in the Army.



By Staff Photographer

T. O. Tabor, Jr., district manager, Lukas & Jenkins theatres, Athens, Ga., was a recent visitor to New York and the Round Table.

RAY NEWMAN is now managing the Admiral theatre, in Kansas City, succeeding R. B. Kirkham.

BILL ELDER, formerly at Loew's, in Indianapolis, has succeeded John McManus, who resigned as manager of Loew's Midland, in Kansas City. Boyd Sparrow of Loew's Park, Cleveland, succeeds Elder.

Display Ads for Reissues

2 REVIVAL HITS!

BOB HOPE
and
Paulette Goddard

In
"THE CAT and the CANARY"

1:28 - 4:24
7:20 - 10:00

Charles LAUGHTON
in
"RUGGLES OF RED GAP"

AT 12:30 - 2:44 - 5:40 - 8:36

Palace
A FAMOUS PLAYERS THEATRE

TODAY & TOMORROW

ANOTHER GRAND MIDWEEK SHOW

2 STAR STUDDIED HITS

Paulette GODDARD
Douglas FAIRBANKS JR.
Janet GAYNOR

"The Young in Heart"
ROLAND YOUNG • BILLIE BURKE

and

Charles BOYER
Merle OBERON
in
"HARA KIRI"
with JOHN LODER

ALHAMBRA
CASTLE HILL
CHESTER COLISEUM
81st ST.
86th ST.
FRANKLIN
58th ST.
HAMILTON
MARBLE HILL
125th ST.
PELHAM
REGENCY
RIVERSIDE
ROYAL
23rd ST.

MT. VERNON
NEW ROCH.
WH. PLAINS
YONKERS

TONIGHT AND TOMORROW NIGHT AT CHESTER'S RKO ACTS VAUDEVILLE

Above, directory ad prepared by Harry Mandel, advertising director, RKO Theatres, for New York dailies. Left, Carl Egan, Palace, Calgary, Canada, combined a line cut of the star with hand-drawn reverse block, using Glenn Process Ink, to make this eye-catching layout.

PHOTOGRAPHY'S "SECOND FRONT"

More than
a hundred
war products
now made
of material
developed
for a better
Kodak
Film

FILM BASE IS A PLASTIC—one of the earliest. To make a better film, Kodak long ago began producing from cotton linters a "miracle material": cellulose acetate.

In the form of TENITE—made by Tennessee Eastman Corporation, a Kodak subsidiary—this plastic is tough as a steer's horn and lighter than wood. It can be molded under heat or pressure, or "machined" like lumber or metal. It can be clear transparent, or in an unlimited range of colors.

Tenite is molded into finished products at the fastest rate ever reached with plastics. It led to a minor "industrial revolution" before the war or wartime shortages were dreamed of...

Now it has more than a hundred war applications—not as a substitute, but as a superior material. As an extra advantage, it does supplant other "critical" materials.

A few war uses are illustrated... In a sense, they all started with photography—the ever-growing need for finer film... Eastman Kodak Company, Rochester, N. Y.

REMEMBER TORPEDO SQUADRON 8?... how, knowing exactly what the odds against them were, this heroic band of 30 Navy fliers drove unswervingly into the massed fire of the Japanese fleet off Midway? And only one man survived? A stern example to us at home. **BUY MORE WAR BONDS.**

Doubles for brass—Before acceptance by the Army, this bugle—molded of Tenite—won the most critical ears by its tone and range.



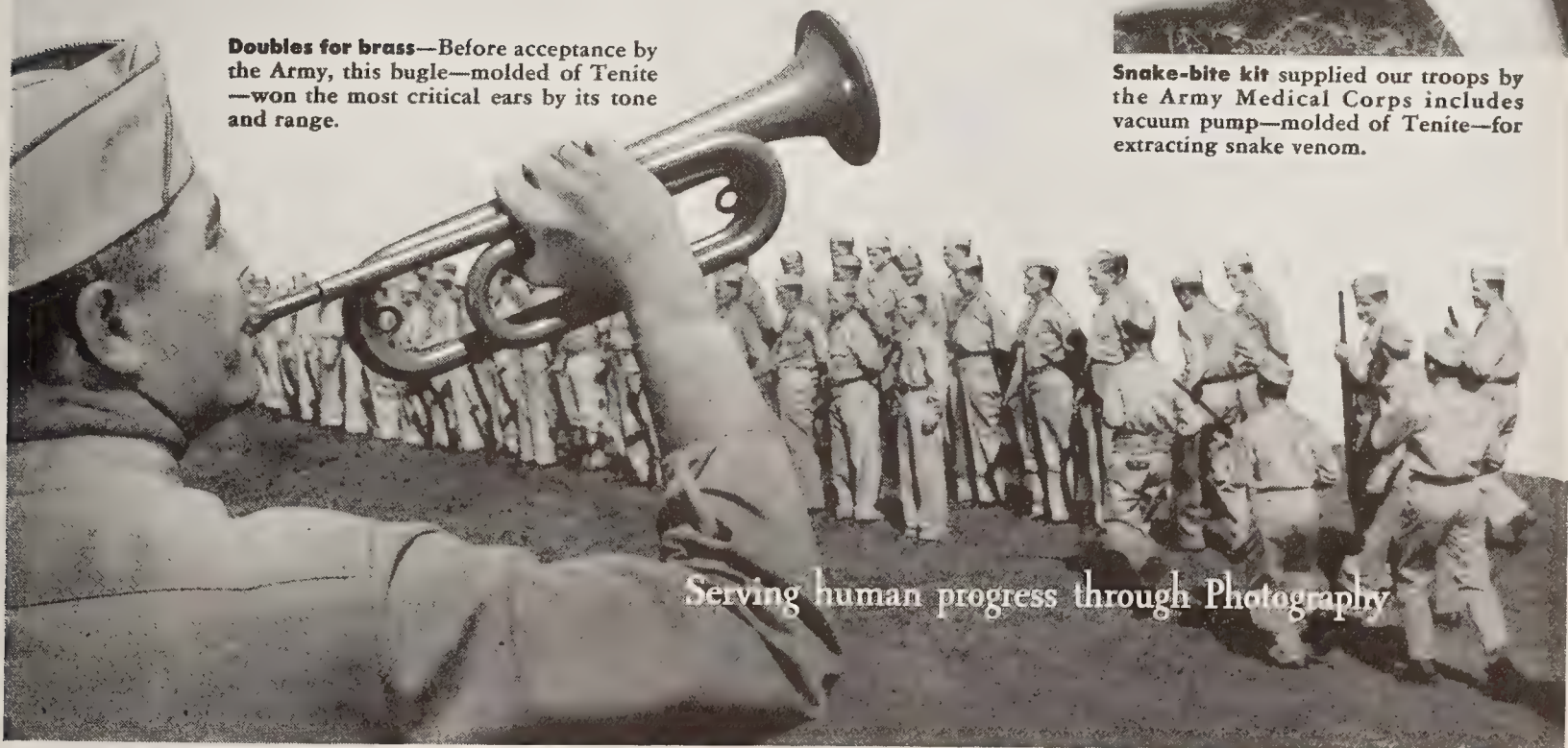
He controls the Jeep with a Tenite steering wheel—strong, tough, and able to stand all climates. Your own car probably has a Tenite steering wheel, instrument panel, accessories.



His bayonet scabbard is Tenite—lighter, tougher, more easily cleaned... Cost is little more than half that of scabbards made with earlier materials.



Snake-bite kit supplied our troops by the Army Medical Corps includes vacuum pump—molded of Tenite—for extracting snake venom.



Serving human progress through Photography

Management Quarrel Ends In St. Louis Shooting

Climaxing a family quarrel over the management of Kaimann Brothers, Inc., St. Louis, theatre circuit, William Kaimann, vice-president, shot and seriously wounded his brother, Clarence, president of the company, Wednesday night, January 26, in the office of the O'Fallon theatre, and then shot himself. William Kaimann, 52, died the following night and a verdict of suicide was returned at a coroner's inquest. Clarence Kaimann, 51, is still in a serious condition at the City Hospital with bullet wounds of the back and lower abdomen.

The Kaimann circuit owns eight neighborhood theatres in St. Louis and leases several others. The brothers quarreled Tuesday night at a meeting of the board of directors over a proposed change in operating policy. In 1942, Stephen Kaimann, father of the two men, filed

suit for possession of the O'Fallon theatre, and during that litigation Clarence sided with his father. Testimony at the trial revealed that Clarence had threatened to "kick" his brother out of the business if he did not sell his interest. A jury returned a verdict of \$5,220 in favor of the father, but the St. Louis Court of Appeals reversed the verdict and the case is still pending.

Charles Kaimann was one of the principal witnesses in the trial in St. Louis Federal Court here in 1940 of John P. Nick and Clyde Weston, former bosses of the motion picture operators union here, on charges of racketeering. Nick and Weston are now serving five-year prison sentences.

Korda Film Ready to Shoot

Wesley Ruggles will begin work February 15 on "Perfect Strangers," the Alexander Korda production which will be made at Denham studios in London.

Ilford Limited *Manufacturers of* *Sensitized Photographic Materials*

THE demands of the Services make it impossible for us to give you that service which is customary with us. Please be assured, however, that we have your interests very much in mind, and when Victory is won we shall again be able to provide an unrestricted flow of photographic materials of the highest possible quality.

CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR STREET, LONDON, W.1

SMPE Sets Convention Ahead to April 17-19

The Society of Motion Pictures Engineers will hold its 55th semi-annual technical conference at the Hotel Pennsylvania, New York, April 17, 18 and 19, instead of April 25-27, as previously scheduled, it was announced by W. C. Kunzmann, convention vice-president, last week.

The conference will cover new war developments in the motion picture engineering field, according to W. H. Offenhauser, chairman of the papers committee. Following a general business session opening the conference, technical sessions are scheduled to be held during the three-day meeting.

Committee chairman for the conference include: reception and local arrangements, D. E. Hyndman, engineering vice-president; registration and information, Mr. Kunzmann; luncheon and dinner-dance, Barton Kreuzer; papers committee, Mr. Offenhauser, chairman, and C. R. Daily, vice-chairman, west coast; membership, James Frank, Jr.; Hotel and information, Oscar F. Neu; projection, H. Heidegger, chairman; ladies' reception hostess, Mrs. E. I. Sponable.

Finds for Major Companies In E. M. Loew Case

Special Master Hugh McLellan, former Federal judge, has filed a report in Boston favorable to the defendant distributors in the case of E. M. Loew against eight distributing companies in which Loew alleged violation of clearance in what is known as the Winchester Case.

Loew claimed that theatres in Malden, Medford and Arlington were being given releases in violation of clearance rules. Mr. McLellan found that there was insufficient evidence upon which to base action for damages and absolved the defendants, including Paramount, RKO, Warners, MGM, United Artists, Universal, Columbia and 20th Century-Fox. The distributors and the theatres in Arlington, Malden and Medford were all absolved in his report.

The defendants were represented by the Boston law firm of Nutter, McLennan and Frisch, with Judge Jacob Kaplan and attorney Edward F. McLellan handling the case.

Armour Named Vice-President Of Richard Condon, Inc.

Reginald Armour, formerly with Walt Disney, RKO and Radio Corporation of America, has joined Richard Condon, Inc., as executive vice-president in charge of motion picture and television activities, it was announced this week. Mr. Armour was European general manager for RKO in 1940, having previously supervised film exchanges for RKO Radio in Japan, China and the Philippines.

British Film Executives Honor KRS Leader

British industry leaders were present Tuesday in London at a testimonial luncheon held in the Claridge Hotel to pay tribute to Frank Hill, secretary of the Kinematograph Renters' Society for the past 25 years. Ten past presidents of the organization who are now members attended. The celebration also marked Mr. Hill's silver wedding anniversary.

Dowling To Star in Program

Eddie Dowling, actor, producer and author, will star in a new radio series titled "Wide Horizons," emphasizing the role of aviation in wartime and post-war plans, to be heard beginning February 27 over the Mutual network.

To Work on Pyle Film

Herbert Kline, who directed the John Steinbeck film, "Forgotten Village," has been engaged to do research work for Lester Cowan's production of Ernie Pyle's "Here Is Your War."

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 43—The war in Italy. . . . Allies capture San Pietro. . . . U. S. Negro air squadron bombs Nazis. . . . Memorial services for boys in Tarawa. . . . Hero of the week. . . . New giant aircraft launched. . . . Film industry aids Fourth War Loan drive. . . . War heroes get artificial limbs. . . . Army nurses go to war. . . . The Navy honors the Sullivans.

MOVIETONE NEWS—Vol. 26, No. 44—Nation honors President on birthday. . . . Eisenhower tells of invasion. . . . America shocked by Jap brutality

NEWS OF THE DAY—Vol. 15, No. 241—U. S. troops swell invasion forces. . . . Allies push beyond hills in Italy. . . . Methodist crusade for new world at order. . . . Argentina breaks relations with Axis. . . . Snowbound in Aleutians. . . . Flying fortress explodes. . . . In memory of Tarawa.

NEWS OF THE DAY—Vol. 15, No. 242—Jap brutality arouses nation. . . . Gen Eisenhower says victory is sure. . . . Churchill home. . . . Battleship Missouri launched. . . . March of Dimes.

PARAMOUNT NEWS—No. 44—Fourth War Loan. . . . Five Sullivans honored. . . . Tom Harmon tells own story. . . . B-17 burns on ground. . . . Tarawa memorial. . . . Legend of Central City. . . . Italy drive speeds on. . . . Ace Negro squadron covers ground troops.

PARAMOUNT NEWS—No. 45—Giant tides on west coast. . . . Dimes march to White House. . . . World's greatest warship. . . . Jap brutality shocks nation.

RKO PATHE NEWS—Vol. 15, No. 46—Allied advance in Italy. . . . Snowed-under in Attu. . . . Pack mules vital in Italian war. . . . Services for Tarawa's dead. . . . Invasion troops in England.

RKO PATHE NEWS—Vol. 15, No. 47—Celebrate President's birthday. . . . Eisenhower speaks of invasion. . . . Churchill return. . . . Launch largest warship. . . . America shocked by Jap atrocities.

UNIVERSAL NEWSREEL—Vol. 17, No. 263—Fifth Army captures San Pietro. . . . Mules help in Italy. . . . Yanks prepare for second front. . . . Snow fun at Attu. . . . Five purple hearts for the Sullivans. . . . Limbs for heroes. . . . Tarawa memorial. . . . Beauties on skis. . . . Wrestling with a symphonic background.

UNIVERSAL NEWSREEL—Vol. 17, No. 264—Jap atrocities shock America. . . . March of Dimes. . . . Birthday celebration. . . . Sea giant launched at Brooklyn Navy Yard. . . . Churchill home. . . . Eisenhower speaks. . . . Freak sea storm.

ALL AMERICAN NEWS—Vol. 2, No. 67—Troops attend English Cathedral. . . . Leader tells of Red Cross work. . . . Negroes at eastern shipyard. . . . Negro recognized as great specialist. . . . Millen re-named safety aide in Philadelphia. . . . Troops of 92nd division get real thing.

Selznick Plans Episodic Film Using All Stars

According to a report from Hollywood, David O. Selznick has set plans for a picture which, titled "Tales of Passion and Romance," and being episodic in treatment, will run from three to three and a half hours and will have a cast led by every available star under contract, with a staff of directors headed by Alfred Hitchcock and William Dieterle, and a sequence made in England by Sir Alexander Korda.

Among the stars mentioned as scheduled to appear in sequences are Joan Fontaine, Ingrid Bergman, Jennifer Jones, Dorothy McGuire, Shirley Temple and Vivien Leigh, in England.

It is said that the project has been in preparatory stages for more than two years, that several sequences will run from two to five reels, and that shooting on the picture will get under way this summer or early autumn.

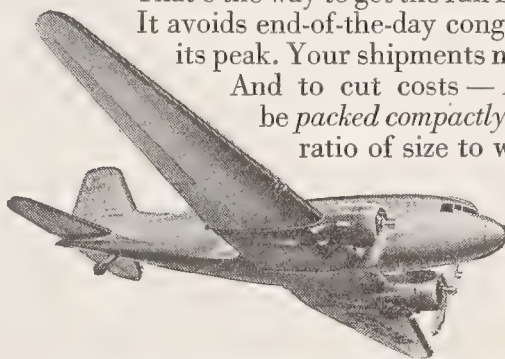
Decency Legion Classifies Seven New Pictures

Of seven pictures reviewed by the National Legion of Decency this week, three, "Bullets and Saddles," "The Fighting Seabees," "The Texas Kid," were classified "A-I," unobjectionable for general patronage. Three others, "Phantom Lady," "Secreto Eterno" and "Uncensored," were classified "A-II," unobjectionable for adults. One, "The Uninvited," received a "B" classification, objectionable in part.

SHIPMENT READY?
REACH FOR THE PHONE!



WHEN your AIR EXPRESS shipments are ready, reach for the phone. Don't wait for "routine" afternoon pickups. Pack as early in the day as possible and SHIP WHEN READY! That's the way to get the full benefit from AIR EXPRESS service. It avoids end-of-the-day congestion when Airline traffic is at its peak. Your shipments move faster, are delivered faster. And to cut costs — AIR EXPRESS shipments should be packed compactly but securely, to obtain the best ratio of size to weight.



**A Money-Saving, High-Speed Tool
For Every Business**

As a result of increased efficiency developed to meet wartime demands, rates have recently been reduced. Shippers nationwide are now saving an average of more than 10% on Air Express charges. And Air Express schedules are based on "hours", not days and weeks — with 3-mile-a-minute service direct to hundreds of U. S. cities and scores of foreign countries.

WRITE TODAY for "Vision Unlimited" — an informative booklet that will stimulate the thinking of every executive. Dept. PR-2, Railway Express Agency, 230 Park Avenue, New York 17, N. Y.

AIR EXPRESS
AIR EXPRESS
Gets there **FIRST**

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: OPERATOR, ALSO COMBINATION operator and manager. Must be sober and draft exempt. FAIN THEATRES, Leesburg, Fla.

WANT TWO MANAGERS AND TWO OPERATORS immediately for small town situations. Permanent positions with excellent future. State age, experience, references, salary expected and draft status. Reply BOX 1301, Knoxville, Tenn.

ASSISTANT MANAGER, DRAFT EXEMPT, small New York City chain. Send photograph and all information in first letter. BOX 1701, MOTION PICTURE HERALD.

POSITIONS WANTED

THEATRICAL SIGN ARTIST, 17 YEARS' experience. Will consider any part of the country. Family man, draft exempt. Reply W. I. DUNKELBERGER, 509 N. 9th St., Reading, Pa.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

STUDIO EQUIPMENT

STUDIO GLOWLAMP RECORDER, 35MM. stabilized variable density; 1000' magazine; two optical systems; noiseless amplifier; V. I. indicator; dynamic microphone; complete \$555; Uhler sound reduction printer 35/16 mm., \$750; Hollywood 16mm. recorder with Maurer type galvanometer complete, \$795; Blue Seal 3 element glowlamps, \$22.75. Send for studio and laboratory equipment listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

"Jane Eyre" Tradeshow

"Jane Eyre," 20th Century-Fox film starring Orson Welles and Joan Fontaine, was tradeshow Wednesday in all of the company's exchanges.

THEATRES

WILL LEASE FOR LONG TERM TO FINANCIALLY responsible organization 750-seat modern theatre with 200 standing room capacity on Main Street in Pennsylvania city of 150,000 population. Now operating subsequent run. Top week seven thousand. First run year nineteen thirty. Only those with buying power need reply. BOX 1699, MOTION PICTURE HERALD.

WANTED THEATRE, OPERATING, PROFITABLE, details. BOX 1700, MOTION PICTURE HERALD.

NEW EQUIPMENT

TWO NEW WENZEL ACE-REAR SHUTTER, Simplex type mechanisms. Can ship immediately. MONARCH THEATRE SUPPLY CO., 492 So. Second, Memphis, Tenn.

OPERADIO COMPACT PUBLIC ADDRESS System, 2 speakers and microphone, \$39.50; underwriters approved 2½ gallon anti-freeze fire extinguishers, \$14.95; quart pump type, \$11.25; two quart, \$13.50; Wollensak 4" Series I lenses, \$13.95; box office bowl heaters, \$9.50; pickup pans with handle, \$1.27; rechargeable flashlight batteries, \$2.20; rectifier bulbs, 15 ampere Gordos, \$6.95; six ampere Westinghouse, \$3.95; Suprex carbon savers, 98c. Winter sale bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

PATCHING CEMENT FOR FABRIC AND Leatherette. Special price, \$1. 3 ounce bottle, ALLIED SEATING COMPANY, 36 West 13th St., New York City.

USED EQUIPMENT

TWIN 50 AMPERE SUPREX RECTIFIERS, rebuilt, \$297.50; single 45 ampere type, \$112.50; imported carbons, 1/10 original cost; Series O lenses, \$2.95; Simplex mechanisms, incomplete, \$95; Brandt coin changers, \$119.50; 20/40 arc generators, \$57.50; reflectors, 50% discount; thirty ampere rectifiers with tubes, \$99.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

MUST MOVE TWO SIMPLEX REAR SHUTTER heads. Like new. Factory overhauled. TWIN THEATRE, Mansfield, Pa.

600 STAFFORD REBUILT HEAVY INSERTED recoated panel banks, reupholstered box spring cushion chairs, \$5.45; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

CLOSING AND SELLING COMPLETE THEATRE equipment, two machines, 225 seats, A1 condition, \$1,000. ART KELSO, Orland, Ind.

FOR SALE—TWO DEVRY 35MM. PORTABLE projectors complete with sound and brand new Western Electric screen, plus two feature westerns and several short subjects. \$800. Excellent condition. KENNETH STINOGL, 3510 St. Louis, Wichita, Kans.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

Revive "Our Town"

The Manhattan theatre, New York, is presenting a revival of "Our Town," Sol Lesser's film of the Thornton Wilder play, which United Artists released in 1940.

OBITUARIES

Corporal Henry Larner of Paramount Dies in Italy

Corporal Henry Larner, 28, formerly a member of the Paramount home office publicity department, died January 27 in a British military hospital in Italy, it was learned this week. Corporal Larner, who enlisted a year and a half ago with the American Field Service, had been serving with the British Eighth Army. Born in Albany, he attended Albany Academy and was graduated from Harvard University in 1937. He was the first Paramount home office employe to enlist for overseas service. His father, Samuel H. Larner, of Albany, survives.

William Howard

William Howard, actor, died in Los Angeles January 23 at the age of 60. Among the last pictures in which Mr. Howard appeared were "Diamond Jim Brady," "Come and Get It" and "Blossoms on Broadway." On the stage he appeared in "White Cargo."

Elizabeth S. Brennan

Mrs. Elizabeth S. Brennan, mother of James M. Brennan, comptroller of the Warner Theatre circuit, Philadelphia, died January 13 in that city. Mrs. Brennan was 80 years old and is survived by two other sons.

Thomas Huffaker

Thomas Huffaker, 72, theatre stage manager in Portland, Ore., for 51 years, died at his home there January 25, following a short illness. Mr. Huffaker had been associated with the Auditorium in that city.

Esperance Bovim

Esperance Bovim, wife of Russell Bovim, manager of Loew's Ohio, Columbus, died there January 18, following a year's illness. Mrs. Bovim is survived by a daughter, Shirley Ann; her mother, three brothers and a six sisters.

William Branch

William Thomas Branch, 49, projectionist at Loew's State theatre, Memphis, died January 25. Mr. Branch had been associated with that theatre since its opening in 1920.

Lower Real Estate Values On Philadelphia Houses

A lower assessment in real estate valuation was allowed for Warners' five major first run theatres in Philadelphia, it was revealed by the Philadelphia Board of Revision of Taxes. The 4,700-seat Mastbaum theatre was valued at \$1,197,400, compared to \$1,218,300 in 1943. The Fox theatre, which includes an office building, received a cut from \$1,416,700 to \$1,369,100; Stanley theatre, from \$597,000 to \$528,300; Aldine theatre, from \$501,300 to \$471,000, and the Boyd theatre from \$527,200 to \$492,700. The real estate assessment for William Goldman's Erlanger theatre also was reduced, from \$545,100 to \$499,800. Realty valuation of the Academy of Music, concert hall, was reduced from \$978,000 to \$851,700.

Grimm's Son Wins Air Medal

Technical Sergeant Ben E. Grimm, son of Ben Grimm, RKO's advertising manager, last week was awarded the Air Medal. Sergeant Grimm, who is stationed in England, is a radio operator-gunner.

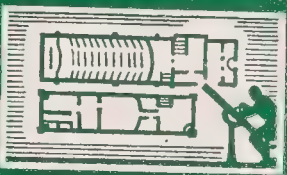
Offer Course in Film Writing

A course in motion picture writing by Jean Benoit-Levy, French film producer and director, was given at the New School, New York, Wednesday. The course emphasized the first treatment of a film story.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN



HOW TO TEST FOR AN
Unsteady Image
AND HOW TO CURE IT

■ ■ ■

Page 88

MAINTENANCE GUIDE FOR
Air Supply System

■ ■ ■

Page 99

Liability Defense

Page 84

PHYSICAL OPERATION • MAINTENANCE

FEBRUARY 5, 1933

DO YOU QUALIFY FOR THE

NEW EQUIPMENT AVAILABLE

UNDER WPB ORDER L-325 ?

The War Production Board has arranged to make a limited amount of new projection and sound equipment available to replace damaged or worn-out apparatus. You may qualify . . .



FIRST — see your RCA Theatre Supply Dealer. He will see that the proper forms are filled out, and that the application is properly filed for the equipment you need. Get in touch with him without delay. RCA Theatre Supply Dealers are located in most film centers.



- 1** Better sign up for RCA service and maintenance — then you'll be sure that you'll get the best possible performance and longest possible life out of your present equipment.
- 2** Be sure you are signed up for a preferred position on the RCA Purchase Priority Plan post-war delivery list. You can do this through your RCA Theatre Supply Dealer.



THEATRE EQUIPMENT
RADIO CORPORATION OF AMERICA

Camden, N. J.

70-64

★ ★ ★ BUY MORE WAR BONDS ★ ★ ★

There's "One on the Aisle" for That Boy in Bengasi



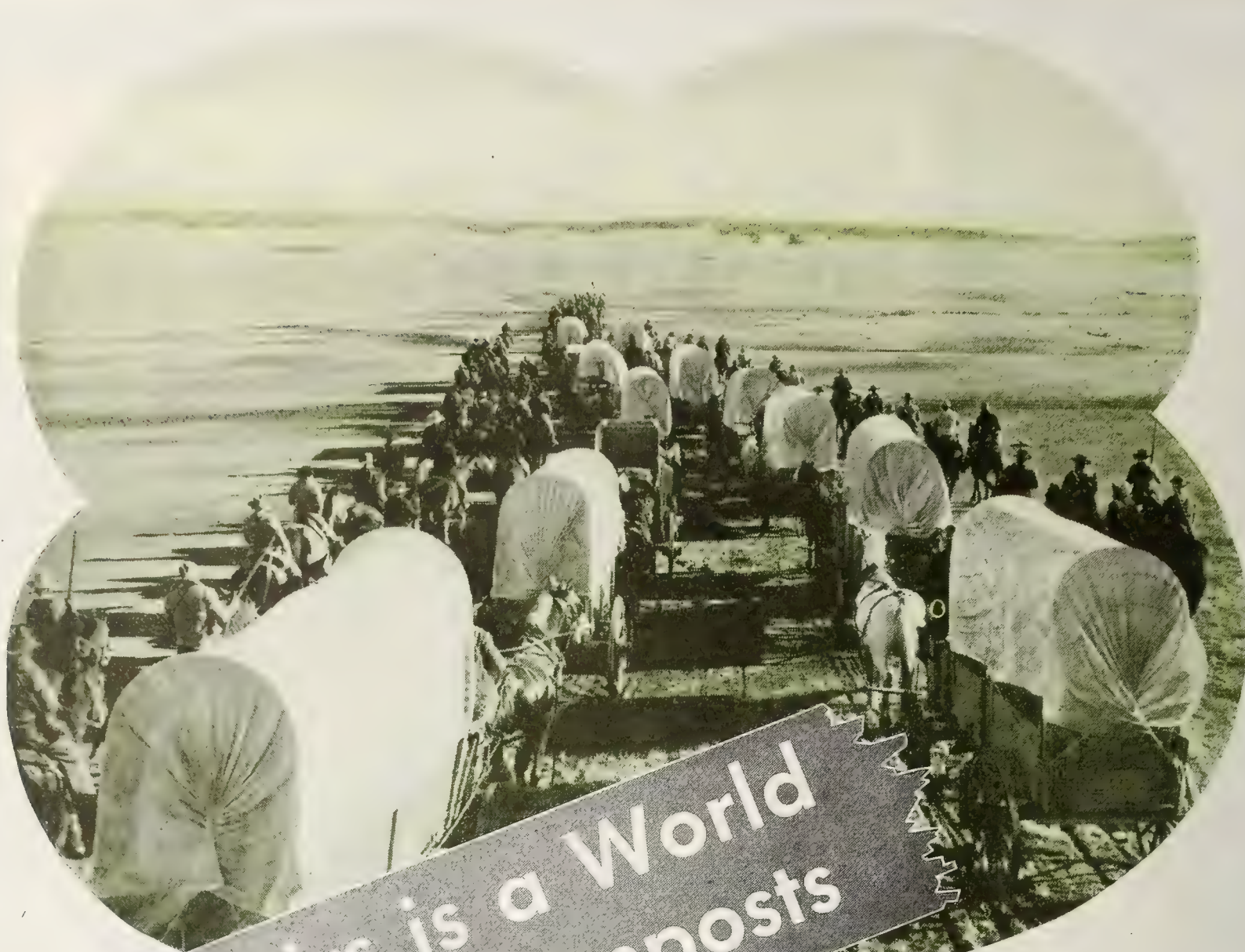
*Photo by Army Overseas
Motion Picture Service*

because you shared the new projection equipment with those
who need and appreciate entertainment so much.

Help bring those fellows back to your box office sooner
by buying more War Bonds NOW.

The Strong Electric Corporation
87 City Park Avenue
Toledo 2, Ohio

THE WORLD'S LARGEST MANUFACTURERS OF PROJECTION ARC LAMPS



Theirs is a World without Signposts

When America's early pioneers forged their way westward they were not following an easy path which had been prepared for them. Nor were their thoughts of Today. Theirs was a vision of Tomorrow... of something better than that which they were leaving behind.

Just so with America's industrial pioneers. They continually break down barriers... do the "impossible". They're a restless lot, not content to copy the ways of others. They insist on blazing trails to new and better things. Their minds are not on the past but on the new horizons of tomorrow.

That's why theatremen turn to Motiograph for the major new developments in projection equipment. It's but natural that they look with great anticipation to the day when they can see and buy Motiograph's brand-new post-war projector. They'll not be disappointed. As pioneers in this field for 47 years, we'll see to that.

M O T I O G R A P H

4431 W. Lake Street

"SINCE 1894"

Chicago 24, Illinois

"HASTEN THE RETURN OF PEACE—BUY MORE WAR BONDS NOW"

Speaking of Post-War Theatres—

SOME FEW WEEKS ago we were visited by a gentleman who is in charge of construction and maintenance activities of a large circuit; he had come to get our views on "new things" in design and equipment after the war. We promptly saw that our task was *not* to convince him of revolutionary marvels to come, but rather that there wouldn't be any marvels.

"Theatre owners are definitely thinking about post-war construction," wrote one architect recently in a letter discussing trends in his territory, "but as you doubtless know, they are looking for new ideas and expect miracles."

Architects in every section of the country who specialize in theatre design report a steadily increasing amount of interest in post-war construction, remodeling and general renovation of equipment and building, and it seems clear theatre operators are more receptive to principles and methods that can produce a better theatre for the specific purposes of *motion picture* exhibition. But a good deal of thinking about the post-war world consists in creative dreaming, and by the same process some nonsense gets into our planning for post-war theatres.

Pre-war engineering of both the building and the equipment of motion picture exhibition produced many "new things" that the business had only begun to absorb when the war started. Conditions for a year, two years, perhaps more, will not encourage revolutionary changes on any substantial scale; in the meantime, exhibition will have enough to do to restore its existing properties and to put into effect in both these and new theatres the advances in design and equipment available before the war.

What theatre designers themselves are thinking about the post-war theatre crops up in our correspondence in various ways. One of the most quotable presentations of such observations came recently from S. S. Eisenberg of Boston. He writes, in part:

"Personally, I believe that new structural products will be available for theatres and other construction, particularly structural members containing a large percentage of aluminum and magnesium and other alloys which will make for a very light and powerful framework."

"Acoustical materials and plastics are receiving a great deal of attention. We are giving a great deal of study to sound control, sightlines and interior lighting—and at this point I want to inject a single

phrase: cold cathode lighting." This product holds interesting possibilities for theatre lighting, but for motion picture theatre lighting in particular.

"I envision theatre buildings in the near future which will be absolutely fireproof—no combustible materials in either its structure or furnishings—yes, not even in its films in the projection room."

But we also find in Mr. Eisenberg's stimulating remarks the realization that the post-war theatre will be a better theatre if we apply only what we have already known and had. He points out:

"Certain old, accepted ideas of theatre design, construction and operation have been obsolete for the last decade, and we are going to watch carefully that these old-fogey ideas do not creep into our planning."

"There is another angle which exhibitors have failed to recognize. A theatre is a community enterprise, not just a place of public assembly for a few hours. Because a theatre is usually placed in what can be called the center of a community it can be a center of local activities."

An important point that has been made by several architects in talks and letters referring to post-war theatre construction and remodeling, is that plans should be laid for a prompt start lest the demand for materials be so great in all fields that they will be severely limited. Construction of new theatres to take advantage of population shifts or to put into effect pre-war projects, and the tremendous job of re-

storing properties battered by the enforced neglect of war and natural obsolescence, will progress only as materials, equipment and labor are available. Definite, on-paper planning during the war is the only way to minimize delay, and it also reveals the provisions necessary for financing the work.

Mr. Eisenberg mentioned cold cathode lighting. This type of fluorescent illumination has certain advantages over the hot cathode lamps already in wide use among theatres. The tubes can be modeled readily to architectural forms. On the other hand, it is more expensive.

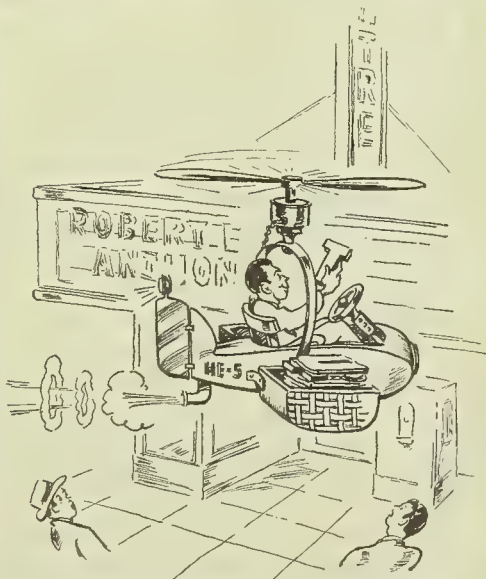
Already curved lamps of the established hot cathode fluorescent type are assured after the war. Manufacturers of Mazda lamps have announced these in several sizes, although they cannot be made during the war. One size will have an outside diameter of 8½ inches, another of 12¼, and another of 16, with approximate wattages of 20, 30 and 40, respectively.

Illuminating engineers also expect that post-war improvements in fluorescent lamps will include greater light output per length of tube, and almost instantaneous starting.

Auditorium illumination is of course quite a different problem from that of the rest of a motion picture theatre, and perhaps further study of it is required to provide a really intelligent solution. Our colleague, Ben Schlanger, holds that a major auditorium light source should be the screen itself. His idea is this:

Improved lighting methods have made it possible to avoid a dark auditorium in which it is difficult to find a seat and which in some people creates fear. These methods do not lessen the *apparent* brilliance of the screen lighting but instead provide a more natural setting for the projected picture. For example, we can utilize the light reflected from the screen, rereflecting it from the interior surfaces, which are kept quite light in color and are shaped to control the direction of the rereflected light. For safe illumination when the projected picture chances to be dense, small wattage lamps can be built into the ceiling and wall surfaces in a manner so as to completely conceal the light source; these lights would be always on and their use becomes effective only when the screen light dims.

Altogether, improvement of the motion picture theatre is not dependent upon any post-war marvels. It is well in our planning to look ahead. But we do not need to worry about providing helicopter decks as yet.—G. S.



How the Courts Measure Your Responsibility to Your Patrons

● Simple, concise explanations of liability law as indicated by higher court decisions in 1943 cases involving various aspects of theatre-public relations

By LEO T. PARKER

Attorney-at-Law

EVERY YEAR many suits for damages are brought against motion picture theatres by their patrons, and examination of the higher court decisions indicates that all too often theatre operators have operated their properties without a reasonably intelligent appreciation of the legal principles involved in their relations with the public.

A theatre owner does not insure his patrons against patrons. He needs only to be *reasonably* careful in the construction, maintenance and management of his property, always considering the *character of the performances* offered, and the *customary conduct of patrons*.

Just what constitutes *reasonable*, or ordinary, care in any one instance depends on the circumstances; but it is safe to say that the exhibitor who uses the same degree of caution used by other prudent and reasonably experienced theatre operators, under similar circumstances, will be regarded as having used reasonable care and may feel quite confident of being able to sustain his defense in a suit for damages brought by a patron.

Here is a case which, like all others selected from higher court cases in 1943 for this article, illustrates the underlying principles of exhibitor-public relations—principles which should of course be applied in the formulation of operating policy and instruction of employees. In *Tri-States Theatre Corporation*, 11. N. W. (2d) 36, reported October, 1943, the higher court explained that partial darkness is essential to the conduct of motion picture shows and, for this reason, *theatre proprietors should use a high degree of care to keep the stairs, steps, aisles, and seats in reasonable safe condition*.

APPLYING "REASONABLE CARE"

Important law was laid down by a higher court in *Columbia Amusement Company v. Settle*, 168 S. W. (2d) 734. In this case a patron sued to recover for injuries caused by a fall. She contended that the balcony steps had been carelessly and negligently *built* in such a way that the

risers were very high and the treads very narrow, thereby making them dangerous for persons going up and down the stairway.

The testimony proved that these steps were illuminated by lighting apparatus and arrangement *best known to lighting engineers*. There was a hooded light on the end of every other row of seats on each side of the aisle in order that the lights would be reflected along the side.

Notwithstanding this testimony the jury held the company liable. On appeal, the higher court reversed the verdict, and said:

"In a case where there is no showing of a defect in the steps, or in the lighting arrangements designed for their use, or other negligence on the part of the operator of the theatre, we fail to see how it can be contended seriously that a party who is injured while ascending or descending the stairs is entitled to have his case submitted to the jury."

Also, if a dangerous condition cannot be discovered, and repaired, by the average careful theatre proprietor, no liability can exist.

For example, in *Briggs v. New Bedford Amusement Company, Inc.*, 51 N. E. (2d) 779, reported January, 1944, it was shown that a patron was injured when a splinter from a seat became embedded deeply in his leg. The jury held the theatre owner *not* liable, and said the evidence did not prove that the theatre owner, by the use of ordinary care, could have discovered and removed the splinter.

PATRONS INJURED BY PATRONS

In *Master v. Alsina*, 15 So. (2d) 660, reported January, 1944, a patron left her seat and while proceeding down the center aisle of the theatre in making her way to the exit, she was pushed down by some of the other patrons, who were leaving the show at the same time and that, as a result, she suffered personal injuries consisting principally of a sprained thumb. She sued for damages. The higher court held the theatre owner *not* liable and explained that *since the theatre owner employed three ushers for the theatre, which seated 985 persons, he was not liable for injuries to the patron who was pushed down by another patron*.

Also pertinent is *Million Dollar Theatre*, 141 Pac. (2d) 935, reported November,

1943. In this case it was disclosed that while a woman was attending a motion picture show someone struck her on the head. She fainted and later was revived and led outside by an usher. Subsequently, her physician discovered that she was seriously injured. She sued the theatre owner for damages, but the higher court refused to hold the latter liable, and explained that *a theatre owner cannot be held responsible for unusual acts of other theatre patrons*.

In *Theatrical*, 28 Cal. App. 116, a woman sued a theatre owner for injuries sustained as a result of being kicked by an intoxicated patron. The higher court refused to hold the theatre owner liable because the woman *failed to prove that the theatre owner, or his employees, knew that the patron was dangerous when intoxicated*.

PROTECTING WAITING PATRONS

Modern higher courts consistently hold that motion picture managers must use care to prevent injury to children and woman patrons who are permitted to stand in a lobby and wait for vacant seats.

For example, in *Sims v. Strand Theatre*, 29 Atl. (2d) 208, reported February, 1943, it was shown that a person purchased a general admission ticket to a motion picture show. She was *not informed that seats were then unavailable*. She stood in the lobby for 45 minutes waiting for an opportunity to obtain a seat.

At the close of the feature picture many of the seated audience left the theatre through doors opening on to side streets. Almost immediately the crowd in the lobby surged forward down the aisle into the vacant seats. In the rush she was lifted from her feet by the movement of the crowd and was carried down the aisle and forced against the arm of a seat in the theatre. She was thrown to the floor and was trampled upon, and seriously injured. *The theatre owner was held liable*. Said the higher court (italics are ours):

"Crowds made up of individuals vying with each other to obtain seats in a place of public amusement, *are likely to become unruly if not controlled*. The momentum of a crowd rushing down the aisle of a theatre may result in injury to some of them. *Defendant (theatre owner), from experience in operating a theatre, must have known that failure to exercise control involved an unreasonable risk of injury*."

This court indicated a defense by referring the practice in theatres to limit the number of standees admitted at a time.

ACTS OF EMPLOYEES

The fact that a patron is injured as a result of negligence of a concessionaire does *not* relieve the proprietor of a place of

amusement from liability. For example, in *Crawford*, 142 Pac. (2d) 7, reported November, 1943, the higher court held that one who operates a place of amusement owes a legal duty to exercise ordinary care to protect from injury individuals who come upon the premises *by expressed or implied invitation*. In this case the proprietor was held liable for an injury sustained by a patron as a result of a *concessionaire's* negligence.

Note should also be made of *United Detroit Theatres Corporation*, 11 N. W. (2d) 210. In this case a woman patron fell down balcony steps and sustained severe injuries. She sued the theatre corporation for damages and proved that the electric bulbs in the aisles' illumination system had burned out. She testified that she could not see the defective stair carpet which caused her to fall.

The lower court held the theatre corporation not liable; but the higher court reversed the decision and explained that if the testimony proved that the bulbs had been burned out for a sufficient period of time for the theatre manager, or other employees, to discover and replace the bulbs, then the theatre corporation was liable.

On the other hand a higher court recently held the manager of a theatre personally liable in a suit for damages. This was in *Duncan v. Flagler*, 132 Pac. (2d) 939. The testimony disclosed that an engine was improperly installed and resulted in excessive vibration and noise. Certain nearby property owners sued the manager.

It was argued that the manager could not be held liable *because an agent is not liable to third persons who may be injured by the creation or maintenance of a nuisance by the employer*. However the higher court held the manager liable, and said:

"All those who participate in the creation or maintenance of a nuisance are liable to third persons for injuries suffered therefrom."

AGENT PERSONALLY LIABLE

Modern higher courts consistently hold that a person who assumes legal liabilities and responsibilities must fulfill their assumed obligations. This law is especially applicable to corporation officials, and other agents, who personally guarantee to pay for merchandise.

For example, in *Redington v. McKay Hardware Company*, 141 Pac. (2d) 891, reported November, 1943, it was shown that a manufacturer refused to sell certain merchandise to a corporation on credit. In order to obtain delivery of the merchandise an officer of the corporation promised orally that he would pay for the merchandise.

Later, when the corporation failed to pay, the seller sued the official personally. In holding the official liable the higher court said:

"The promise was original rather than collateral or of guaranty; hence, not within the statute."

Now this official would not have been liable if he had said: "Let the corporation have all the merchandise it needs and if the

(Continued on page 96)

IN A FAR-AWAY "WAR THEATRE" INSTEAD OF YOUR THEATRE—



"American" craftsmanship still serves young America

THESE are the lads who used to fill your seats . . . that was before they turned in to fighting men, almost overnight.

They spent countless happy, carefree hours of relaxation in their favorite motion picture theatres, in chairs made by American Seating Company craftsmen. Now these intrepid warriors of the air are bringing destruction to America's foes, in a different sort of theatre—the far-flung "theatre of war". And "Seats by American" still serve them.

Pilot seats which we designed and built, fly with Douglas, Republic, Curtiss-Wright, Stinson, Boeing and Fairchild in the famed

Havoc, Thunderbolt, Warhawk, Sentinel, Kaydet and Cornells, while the Flying Fortress carries ammunition in special containers of our manufacture.

Airplane wings and assemblies, too, for many other famous American planes, have been rolling down our production lines for more than two years.

When Victory is won, you and other theatre operators will need new seats, and "American" will be ready to serve you. Then those War Bonds which you have been buying with your seating replacement funds will pay you their first dividend. You'll get the finest theatre seating in history.



American Seating Company

GRAND RAPIDS, MICHIGAN

WORLD'S LEADER IN PUBLIC SEATING

Manufacturers of Theatre, Auditorium, School, Church, Transportation and Stadium Seating
Branch Offices and Distributors in Principal Cities

BUY
WAR
BONDS

SAVE THOSE EXTRA COPPER DRIPPINGS
by accurately timing your reels for maximum utilization of carbons

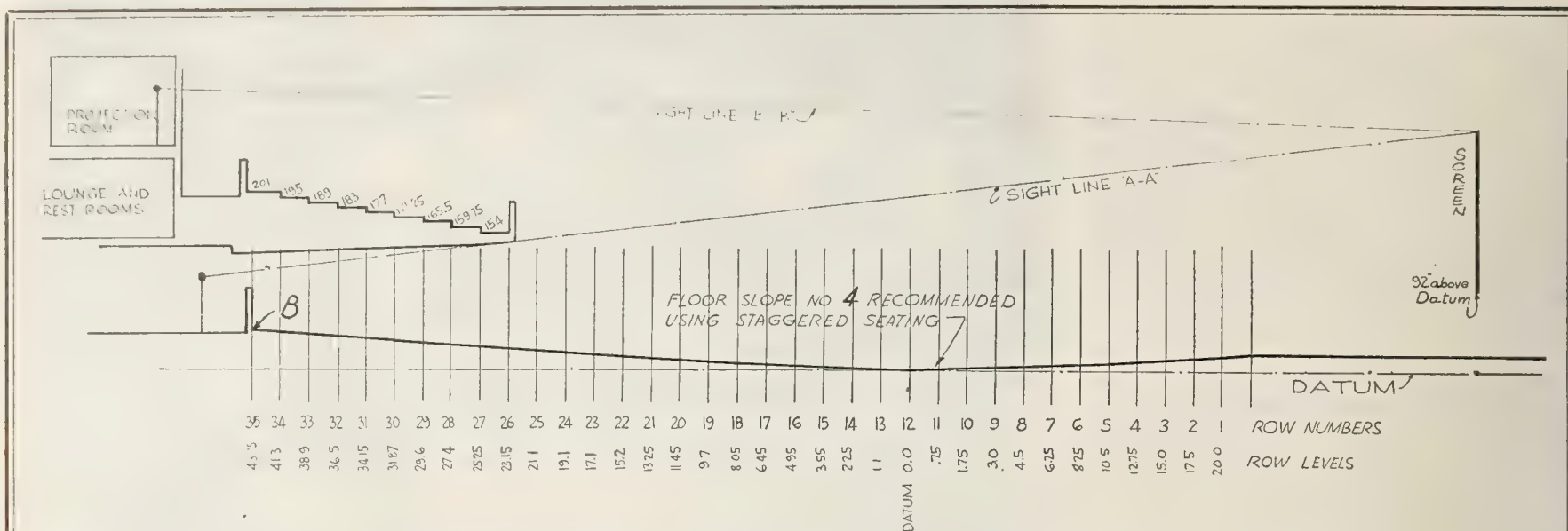


*The Seal of
Leadership*

Originators and Exclusive Manufacturers of NOISELESS CURTAIN TRACKS, CONTROL EQUIPMENT, SPECIAL OPERATING DEVICES.

ALL-STEEL CURTAIN TRACKS
AUTOMATIC CURTAIN CONTROL
VALLEN, INC., AKRON, OHIO

Determining Seating Levels for An Auditorium with a Balcony



FLOOR PITCHES FOR AUDITORIUM WITH OVERHANGING BALCONY OF 9 ROWS (see text)

The scheme used is an adaptation of Floor Slope No. 4 to conditions designated in the issue of March 6, 1943, as Auditorium Types 3A and 3B, with an upper level of seating starting at a point about 26 rows from the screen end. The upper seating tier overhangs remaining rows of the main floor seating. The plan further meets conditions presented by level ground, or ground sloping not more than 2 feet, either upward or downward, toward the screen end.

The levels in some instances are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes, five-hundredths of an inch would be sufficiently accurate. In forming floors at the main floor level, an accurate template taking in three rows at a time should be used to run the cement finish of the floor.

THERE ARE two basic reasons for employing an overhanging upper level of seating in the design of a motion picture theatre auditorium. An overhanging balcony covers some portion of the seats on the main floor.

The first reason for it is based purely on space considerations, where the size of the plot of ground is not sufficient to accommodate the desired seating capacity. In instances of this kind you may find that even too many of the main floor seats are covered by the upper seating tier, thereby creating an undesirably steep incline for the balcony seating.

The frequent presence of this type of auditorium has been due to the influence of the stage theatre where it was obviously more important to be as close as possible to the performers than it was to be concerned about the discomforts of steep-angle viewing positions.

In viewing and hearing motion pictures, it is no advantage to be close to the point of performance; rather, there are specific distances from the screen which prove to be most desirable for viewing pictures. And because it is undesirable to have more than approximately 37 rows of total seating depth, an upper overhanging level of seats has to be employed to increase the capacity where the width of the plot of ground, or the recommended maximum number of

chairs in the width of the auditorium, does not create sufficient capacity. These latter conditions constitute the basis for the second reason justifying the use of an upper level of seating of this type.

It must be noted in addition, however, that upper level seating in itself is by no means in the category of a necessary evil; on the contrary, if *properly designed* it may be the location of some of the most desirable seating positions in the auditorium. This is true because the level of these seats can be so arranged as to be substantially on a level with or just above the level of the screen, thereby making for exceedingly comfortable viewing angles.

In this article and in the accompanying illustration a single design is offered to take care of two different natural slopes of the ground. The conditions dealt with were designated as Theatre Types 3A and 3B in the issue of March 6, 1943. The effect of the main floor slope upon the design of the upper tier slope is more important than the relationship of the main floor slope to the outside grade conditions.

There may be some instances in the application of this design where the natural ground at the screen end may be quite a bit lower than the exit door sill at the same end of the auditorium. In such instances a ramp or stairs can be successfully employed to negotiate the difference in levels.



By
BEN SCHLANGER

This condition is satisfactory, whereas it is *not* satisfactory to have the natural ground *higher* than exit door sills.

In the scheme submitted here an amount of reverse floor was used sufficient to keep point "B" low enough, so that the upper level seating pitch could be kept down to a difference in platform levels of 6 inches. As a result there are exceedingly comfortable viewing angles for this tier of seating and the steppings are within the 8-inch maximum recommended for this purpose. Also, the projection angle is greatly re-

(Continued on page 98)

METHODS IN MANAGEMENT: A department for newcomers to theatre operation

THE WAY OF AN USHER WITH PATRONS



A — Direction



B — The Greeting



C — Trailing

A **DIRECTION:** A cordial expression of welcome and a natural directive motion with the arm should be combined with a pleasant intonation of the voice, "Best seats are to your right, please"; or, "You'll find a better selection of seats to your left, please. Side aisles should never be referred to as such because of the psychological aversion to so-called "side seats." These aisles should be designated by the usher on direction as the "third aisle over," or, "the second aisle across." On the initial fill of the house, the crowd should be split to each side.

B **THE GREETING:** The usher steps smartly into the aisle as the patron approaches, bringing both heels together. Usher beckons and says, "This Way, Please." The phrase can be varied; when there is a large number of vacant seats, he may say, "How far down, please?"; or when aisle is almost full, "I have seats at the rear (or extreme front) only."

C **TRAILING:** Walking down the aisle, the usher goes ahead, keeping the patron a few paces distant. He must avoid bumping into people coming up the aisle and watch for the location of vacant seats. Considerable time can be saved by the usher if he memorizes the location of all vacancies. Note flashlight held as close to floor as possible and in perpendicular position, to reduce size of light focus and minimize distraction for those already seated. Approaching the vicinity of the vacant chair, the usher turns about, walking the last few steps backward as a warning that the objective is near. He has excused himself to the person seated on the end of the appointed row, saying, "I'm sorry to disturb you."

D **LARGE BREAKS:** The usher has quietly announced to those waiting, "No one will be seated until the aisles have cleared, kindly remain where you are." Pressure on the tape with one hand will prevent some over-anxious patron from removing the snap. Usher stands clear to permit more rapid exit and to block patrons who have just entered from "crashing down". The manager, assisting, let us say, in the absence of a second usher who has gone down the aisle to prevent jamming, has intercepted a patron and is announcing, "All seating is from within the rails, kindly step inside the tapes."

E **CUTTING TAPES:** The usher announces, "Two please," or whatever number is to be admitted. His arm is placed over and behind the first couple before the snap is removed, and he addresses those behind: "That will be all, please; kindly remain where you are."

F **AFTER THE SPILL:** Care must be exercised to prevent pushing and shoving which can result in personal injuries and disorder. The usher should first announce, "There are seats for all—do not rush—kindly keep in single file." He should form a wedge, with his body braced, and hold firmly to the tape, leaving only a small opening.

[PHOTOS BY STAFF PHOTOGRAPHER]



D — Large Breaks



E — Cutting Tapes



F — After the Spill

Syncrofilm

IS WORKING FOR VICTORY!



Carl M. Weber
President,
Weber Machine
Corporation

TODAY, our modernized, greatly enlarged plant and the complete facilities of the Weber Machine Corporation are at the command of the United States Army. We have been selected to produce precision tools, dies and gauges for U. S. Army Arsenals because of our reputation for precise workmanship at exceedingly close tolerances.

In our new research and development laboratories, however, we are now designing a new, complete SYNCROFILM theatre sound system that will meet the high standards of the Post War market.

Precision engineering and fine craftsmanship have built for SYNCROFILM sound equipment an enviable reputation in the theatres of the world—tomorrow's SYNCROFILM equipment will carry on that fine tradition of quality.

Carl M. Weber,
Pres.

WEBER MACHINE CORP.
59 RUTTER STREET,
ROCHESTER, N. Y.

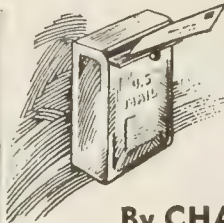
EXPORT DEPOT
13 East 40th St.,
New York, N. Y.

CABLE
ADDRESS:
ROMOS

Syncrofilm

The

LIGHT on your SCREEN



By CHARLES E. SHULTZ

Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Causes of Unsteady Image— And What to Do to Cure It

THIS

is a great trick—in the circus—but mighty poor practice in your projection room. The exhibition that we have cartooned well demonstrates the effect of improper balance and overload imposed on obsolete projector bases when called upon to support modern mechanisms. If you're sorry for our thin man, look at the poor projector base in *Figure 1*! The striking similarity to the sorry plight of the little man trying so desperately to balance the overstuffed female, and the obsolete base groaning under the weight of modern equipment, becomes apparent when you compare the weights and note the point of balance shown in *Figure 1*. Note that a base, weighing approximately 175 lbs., is supporting projection equipment weighing approximately 373 lbs. Also note that a lamphouse, weighing approximately 160 lbs., is hanging out at a dizzy angle to the main support.

Figure 2 illustrates the same base but having mounted on it equipment that was originally designed for the base. In this case a well balanced condition exists, as can be seen when the weight of the base and the weight of the equipment are examined. A base, weighing approximately 175 lbs., is supporting equipment weighing about 208 lbs. with the center at the middle of the mass of weight.

Modern equipment weighing approximately 373 lbs. with an entirely different point of balance cannot be expected to be properly supported on a little base. *Figure 3* illustrates a modern projector base weighing approximately 450 lbs. supporting 373 lbs. of equipment with firm stabil-



ity. In this case it may be seen that the center of the mass of weight is placed at the point of support and that the modern base covers a wide floor area.

It is required of any good projector base that it have the following features:

1. Ability to maintain perfect optical alignment between the lamphouse and projection head.
2. Firm stability through wide floor area coverage and substantial base weight.
3. Good balance of equipment weight through the correct positioning of the main point of support.
4. Precision means of adjusting the picture in relationship to the screen masking.
5. Adjustable means for leveling the base on irregular flooring.

The base shown in *Figures 1* and *2* was designed to allow the lamphouse to move out of line with the projector head and into line with optical system of the slide attachment, which was often used during



EXHIBITORS and projectionists across America are to be congratulated for their splendid contribution to the war effort by conserving and recovering much of the copper plating of their "National" Victory Carbons . . . copper that would have been completely lost but for their cooperation.

Naturally the copper coating on Victory Carbons is as thin as practicable, because copper is a vital war material. This calls for strict maintenance of arc current within the recommended range, and careful adjustment of the carbon feed ratio.

Satisfied theater audiences everywhere are testimony to the constant attention being given to the current and feed factors.

In addition, tons of copper drippings and copper plate stripped from carbon stubs have been turned back into production channels as your Government urged.

Your continued cooperation in saving copper is still of utmost importance, for copper needs go right on expanding as America's war production grows. You've done a splendid job. Keep up the good work!

As a reminder, check the table below for carbon trim and current values specified for your equipment. A bulletin describing completely the operation of the Victory High Intensity Carbons will be sent promptly on request. Write for it today.

★ BUY UNITED STATES WAR BONDS ★

The word "National" is the registered trade-mark of National Carbon Company, Inc.

RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS			
Type of Arc	Arc Current—Amperes	New Victory Carbons—Size and Type	
"1 Kw" High Intensity, A. C.	52-66	7 mm x 9 inch H.I., A. C. Carbons in both holders	
"1 Kw" High Intensity, D. C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive	
		6 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C. with adjustable feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive	
		6 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C. with fixed feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive	
		7 mm x 9 inch "Orotip" C Negative	
Simplified High Intensity, D. C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive	
		7 mm x 9 inch "Orotip" C Negative	

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

UCC

CARBON PRODUCTS DIVISION, CLEVELAND 1, OHIO

General Offices

30 East 42nd Street, New York 17, N. Y.

Branch Sales Offices

New York, Pittsburgh, Chicago, San Francisco

Keep 'Em Running!



Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide... it is world-wide... serving the home front and battlefronts too!



RCA SERVICE CO., INC.

RADIO CORPORATION OF AMERICA

Subsidiary

Camden, N. J.

A Big HIT!

Sold thru THEATRE SUPPLY DEALERS Exclusively

Ask your Dealer

GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

Save Those Extra Copper Drippings

the era in which this base was designed. This feature alone causes this type of base to be entirely unsuited to modern projection, in which perfect optical alignment between the lamphouse and projection head *must* be maintained if efficient operation is to be achieved with modern high-speed optical systems now in use.

A base such as that shown in *Figures 1 and 2* can be braced to help support the overhanging weight, but it is virtually impossible to maintain perfect optical alignment, while the bracing operation causes adjustments of the base to be very difficult. Such bracing also sets up undesirable strains on the joints and sliding members of the base which often result in misalignments.

A steady picture has been one of the prime requirements of good projection since the inception of the motion picture into the field of entertainment. Ever since the first crude pictures in motion flickered and jumped their way across a screen it has been the constant object of projection engineers and equipment manufacturers to provide rock steady projection. Everyone is familiar with the success that has crowned these efforts and with the almost unbelievable excellence that has been attained in picture registry in the mechanism of the modern projector.

Unsteadiness does not always result from a single cause, however; it may be the product of several undesirable conditions, some of which are external to the projection mechanism entirely. Before a correction of any unsteady condition can be made it is necessary to isolate the causes separately. In the simple tests which follow direct practical means are given for analysis of the four common causes of unsteady projection, and methods are submitted for measuring the degree of movement from each source.

OTHER CAUSES OF UNSTEADINESS

I have placed particular emphasis upon the part that projector bases may play in contributing to unsteady presentation because they are probably the most neglected pieces of equipment in any theatre. Having no moving parts and requiring no service, they are forgotten. Constant improvements in projectors and sound heads with an accompanying increase in weight and change in the distribution of this weight have made all but the newest types of bases obsolete, as has been shown in the foregoing drawings. Other causes of unsteady projection are of equal importance, however.

I consider the following four conditions to be the most important direct causes of unsteady projection:

1. Unstable projection room floors.
2. Unstable projection bases.
3. Mechanical vibrations.
4. Improper registry.

Any one or a combination of any or all of these conditions may result in unsteady projection, so it is highly desirable to be able to study each individually to determine the exact part it plays in the final results. The tests which follow are

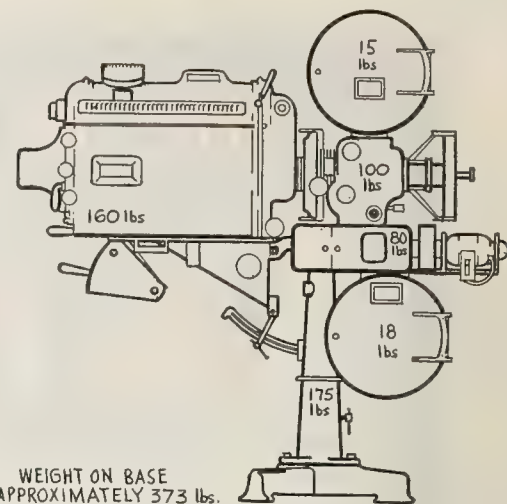


FIGURE 1

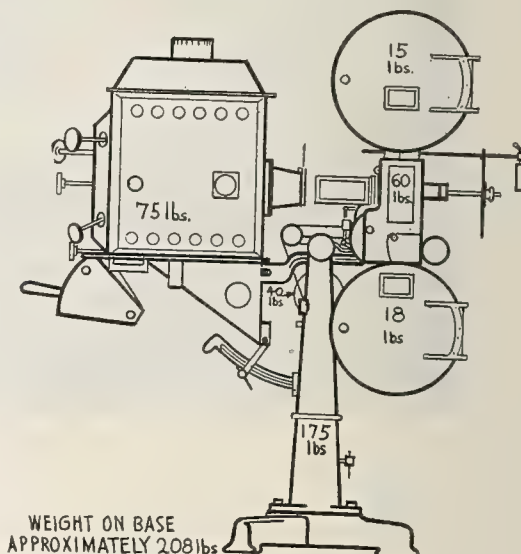


FIGURE 2

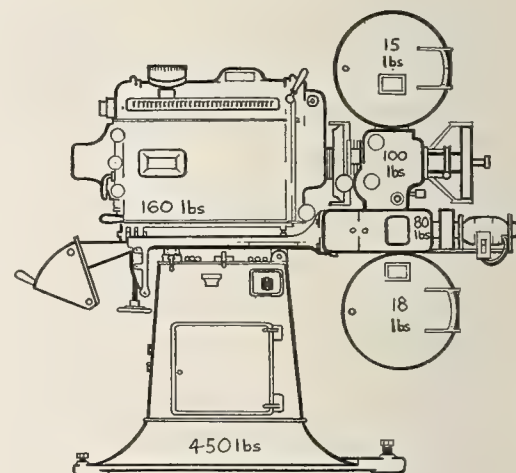


FIGURE 3

simple to make and require no special tools or precision instruments. The resulting measurements will indicate unsteadiness at the aperture to 1/1000th of an inch.

The study of imperfection of any kind is often dependent upon the extent to which the object under test can be magnified for examination. The tests offered are based on this principle of great magnification of error. The very principle of motion picture projection is based on magnification. A tiny aperture 6/10 of an inch high is projected and enlarged on a screen many feet in height by the projection lens. If we wish to find out how many times this picture is magnified, we divide the height of the picture in feet by the height of the

tiny aperture in feet. For example, if we are projecting a picture 15 feet high from a standard sound film aperture which is 6/10 of an inch high, we would first find out how many parts of a foot 6/10 of an inch was and divide the result by the height of the screen in feet in this manner: $6/10 = .6$; $.6 \div 12 = .05$ feet, or 5/100 feet.

The height of the sound aperture in feet is .05 feet. If the picture is 15 feet in height, the magnification is $15 \div .05 = 300$; the aperture height is magnified 300 times at the screen. This type of magnification is known as *linear magnification*.

If the aperture is magnified 300 times, it is obvious that any jump at the aperture will move 300 times as far at the screen. If the aperture image at the screen moved up and down 1 inch, the aperture would be moving up and down 1/300 of an inch.

We could double the height of the projected image if we were to replace the screen on the stage with a great mirror as big as the screen itself, for the picture reflected from the mirror would fall upon the rear wall of the theatre in the form of an image twice as high as the mirror. If our picture had been 15 feet high at the point at which it struck the mirror the picture on the rear wall would be 30 feet high. Because the magnification would be doubled at the rear wall, any movement at the aperture would also be doubled, and the image from the aperture would be magnified 600 times. Any movement of the aperture would also be doubled, and if the aperture moved 1/300 of an inch, the jump would be 2 inches on the reflected image at the rear wall of the theatre.

This is the principle of magnification used in the tests, but instead of employing a great mirror to reflect the entire picture back to the projection room, we use a small mirror which throws back an image of a *tiny part of the edge of the aperture*, greatly magnified for easy examination and measurement. This method enables us to enlarge the edge of the aperture to enormous proportions, just as a microscope enlarges a tiny specimen for examination.

SETTING UP THE TESTS

Figure 4 shows at a glance the simple set-up used in conducting these tests. A large mirror is placed on the floor of the stage leaning against the surface of the screen. The mirror is tilted until the image of the edge of the aperture is reflected back through the center of an observation or spotlight port. (A good grade of mirror should be used, one which does not have waves in its surface.) The image of the edge of the aperture passes through the port and falls upon a test screen stretched across the inside of the port. This test screen is simply tracing cloth or tracing paper, ground glass or even waxed paper, which forms a small translucent test screen.

In setting up, run the projector without film and have an assistant tilt the mirror on the stage until the image of the edge

"A GUY NAMED JOE!"

"RED-HOT AIR STORY, with names to pull 'em . . . action to thrill 'em . . . comedy to wow 'em . . . romance to woo 'em!" A critic wrote those lines—not a press agent—about MGM's latest vehicle for Spencer Tracy, Irene Dunne, and other stars of the first magnitude . . . Wonder if the reviewer who wrote those words saw "A GUY NAMED JOE" screened by a DEVRY precision projector—if a DEVRY hi-fidelity sound system brought him words, sounds, music with the perfection such top-flight productions deserve? Wonder how many of our fighting men will see this great picture at sea, at distant air corps bases, and in training camps as presented with theater-like brilliance by war-proved DEVRYs? Those DEVRYs come under the heading of "E"-quipment according to the Army - Navy excellence - pennant

Photo from "A GUY NAMED JOE" as produced by MGM



ORCHIDS TO ...
Director: Victor Fleming . . . Cameraman: George Folsey . . . Soundman: Douglas Shearer.

under which they are produced.
DEVRY CORPORATION, 1111 Armitage Ave., Chicago 14, Illinois.

THIS MONTH'S BOX OFFICE BOOSTERS

What A Woman—COL . . . North Star—RKO . . . Jane Eyre—20TH-FOX . . . Destination Tokyo—WAR
Where Are Your Children?—MONO . . . Standing Room Only—PARA . . . Voice in the Wind—UA
The Fighting Seabees—REP . . . Ali Baba and the Forty Thieves—UNIV . . . Career Girl—PRC

BACK THE ATTACK—BUY WAR BONDS



Star awarded for continued excellence in the production of motion picture sound equipment.



Distributors in World's Principal Cities

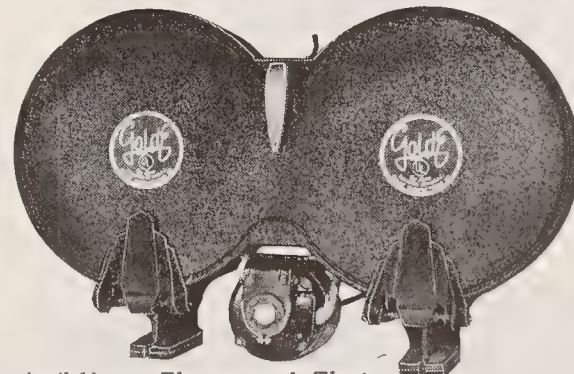
WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT



NEW Model "D" AUTOMATIC ENCLOSED REWIND

Improved Design . . . For Now—and Later Too!

1. U.L. Approved
2. Safe . . . Eliminates Fire Hazard
3. Rigid, Solid Cast Case
4. Super-Silent
5. Micro-Switch Safety Cut-Off
6. Door Opens — Motor Stops
7. Positive Friction . . . Non-Clinching
8. Power Plus
9. Modern, Compact Design
10. Early Delivery



Available to Theatres and Theatre Supply Dealers on Form WPB-547

GoldE Manufacturing Co.

Dept. D, 1220 W. Madison St.
Chicago 7, Illinois

HELP CONSERVE MATERIALS STOP WASTING CARBONS! HUNDREDS OF THEATRES EVERYWHERE CUT CARBON COSTS 10-25%



with DROLL PROCESSED CARBONS

You burn every inch of Droll Processed Carbons. No wasteful stubs.

Simply join two of these ready-for-use carbons with the sleeve of pure copper which matches the copper coating on the carbon, and which is consumed without altering light quality or intensity. When a carbon is burned to about 3" it is fitted onto another. No dirt, delay, work or machine to buy.

Available for the following trims:

Negatives
6 mm x 9"
7 mm x 9"

Positives
6 mm x 12"
7 mm x 12" x 14"
8 mm x 12" x 14"

and high intensity 13.6 mm x 22" (machined for adapters) which provide 20 minutes more burning time per trim. Low intensity carbons are not processed. Order today. Shipped f.o.b. Chicago at regular carbon list prices plus \$1.00 per hundred for milling, drilling and clips; less 5%, 10 days.

DROLL THEATRE SUPPLY CO.
351 East Ohio St. CHICAGO ILL.

"Back the Attack - - - With War Bonds"

PROJECTORS and REPLACEMENT PARTS

WENZEL

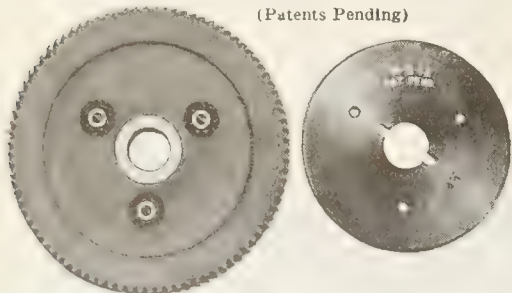


One of our most
Popular Sellers

The Wenzel
Shock-Absorbing

INTERMEDIATE GEAR for all Standard Projectors

(Patents Pending)



Use Wenzel quality, precision projector replacement parts to keep your present equipment operating smoothly till victory is won, and our new projectors are again available.

Send for our catalog WC 11. Mention name of dealer who serves you.

WENZEL

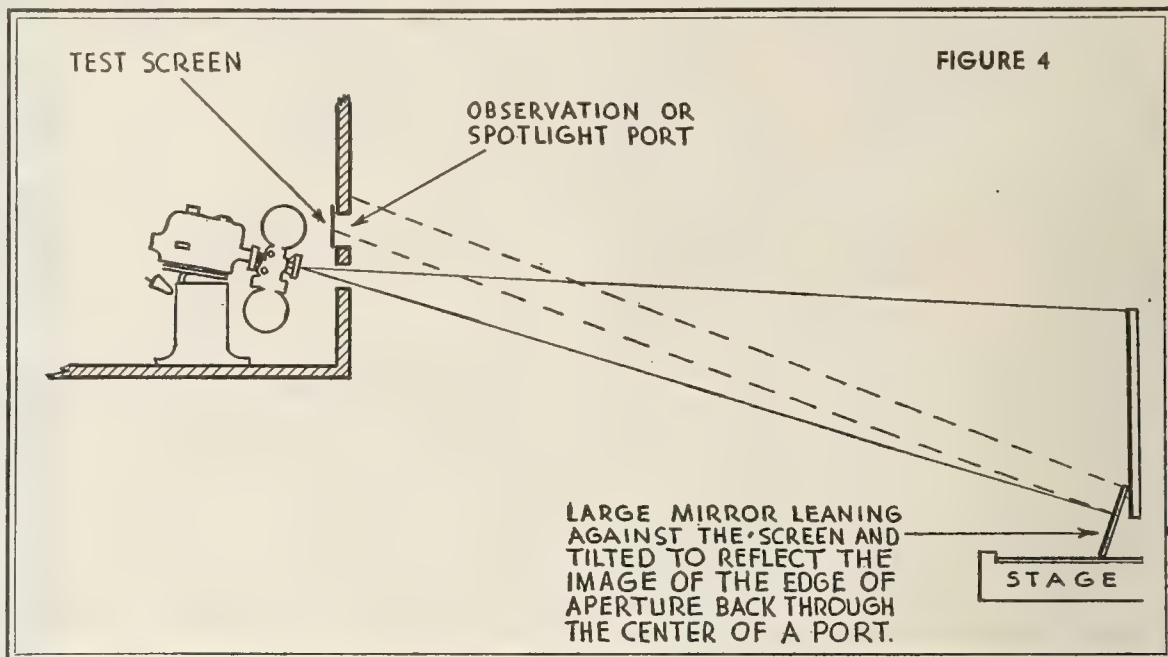
PROJECTOR COMPANY

2505-19 S. STATE STREET
CHICAGO 16, ILLINOIS

of the aperture is positioned on the test screen properly. It will require care to get the mirror properly adjusted, for the slightest movement causes a very quick change in the direction of the reflected image. Once the mirror has been adjusted properly, be sure that no one remains on the stage, as walking on the floor

the rear of the lamphouse, the top of the upper magazine and the front of the sound-head. Open and close the upper magazine door, lamphouse door and projector head door and note the movement of the image of the aperture edge on the test screen.

Shake the non-operating projector lightly and note whether this movement



of the stage will cause the reflected image to move about on the test screen and result in an inaccurate measurement.

Focus the projection lens until the image of the edge of the aperture is as sharply focused on the test screen in the projection room as possible. This image will be very fuzzy due to the great magnification and will appear somewhat as shown in Figure 5. All is now prepared for the four tests for individually checking the common causes of unsteadiness previously listed.

1. TEST FOR UNSTABLE PROJECTION ROOM FLOOR

Strike the arc. Open all shutters and dowsers, allowing the light to pass through the projection system to the screen, but *do not run the projector*.

Focus the image of the edge of the aperture as sharply as possible on the test screen in the projection room.

Walk about the projection room heavily and note the movement of the image of the edge of the aperture on the test screen.

During this test *do not allow* the light to pass through the projector constantly for more than half a minute at a time, since the rear shutter is not in operation cutting down the heat of the beam, and a long period without this shutter will overheat the film trap and projection lens. It is advisable to open the dowsers for half a minute while testing, and to close it between times for about the same period.

2. TEST FOR UNSTABLE PROJECTOR BASES

Strike the arc. Run the projector without film. Focus the image of the edge of the aperture as sharply as possible on the test screen in the projection room.

Press lightly with your finger tips on

is transmitted to the operating projector through the interconnection of the two projectors by the exhaust pipes of the lamphouses.

3. TEST FOR MECHANICAL VIBRATION

Thread film in the projector. Strike the arc. Operate the projector in the usual manner. Focus the image of the edge of the aperture on the test screen as



FIGURE 5—Appearance of magnified image of edge of aperture on test screen.

sharply as possible. *Don't focus the film for the test*. Be sure that the picture is framed low enough to avoid the edge of the frame line from obscuring the image of the edge of the aperture on the test screen.

Note the vibration of the image of the edge of the aperture up and down on the test screen.

Touch the barrel of the projection lens lightly and note the resulting movement on the image of the edge of the aperture on the test screen.

4. TEST FOR PICTURE JUMP DUE TO BAD FILM REGISTRY

Thread a test reel in the projector. If such a reel is not available, use a cartoon having a light background so that the frame line will be clearly seen in contrast to the background. A newsreel is *not* suitable for this purpose because the width of the frame line will change constantly

throughout the reel. Operate the projector in the usual manner. Frame the picture until the edge of the frame line is seen above the bottom edge of the image of the aperture.

Focus the image of the edge of the frame line as sharply as possible on the test screen in the projection room. This image of the frame line will be less distinct than the image of the edge of the aperture, and more difficult to focus. Do not expect a sharp focus of the edge of the aperture,



FIGURE 6—Appearance of magnified image of edge of frame line on test screen.

it will appear fuzzy and granular due to the enormous magnification as shown in Figure 6.

Note the jump of the image of the edge of the aperture up and down on the test screen.

FROM TESTS TO FIGURES

With an understanding of the procedure for testing unstability, vibration and jump, and knowing how to test for each one individually, let's see how we translate this information into figures which have a real meaning when measured upon the test screen.

Table 1 has been compiled for the purpose of reducing measurements made at the test screen in the projection room, to figures giving the actual amount of jump or vibration present at the screen on the stage and at the aperture of the projector. The movement at the theatre screen is given in inches, and the movement at the projector aperture is given in thousandths of an inch. Supplementing Table 1 is a simple gauge for direct measurement of movement at the test screen in the projection room.

The Way to Use the Gauge and Table

Let's suppose that you have a picture 15 feet in height and that you are conducting Test 4. By holding the gauge against the surface of the translucent test screen, just as you would a ruler, you can measure the length of the jump of the magnified image on the test screen. If you found that the jump was equal to the distance between the lines marked "B" on the gauge, you would be in possession of the only two figures required. These two figures are the height of the picture and the length of the jump.

By examining Table 1 you will find that the figures for screen height are given across the top. As your screen is assured to be 15 feet high in this case, run your finger down the column under "15." The first box under "15" shows us the number of times that the image of the aperture is magnified at the test screen in the projection room—in this case 600x, or 600 times. The next box just below this shows us

**WE SHOULDN'T HAVE TO BE ASKED TO BUY
WAR BONDS!**

It's a privilege to help hasten the return of peace
... to save the lives of thousands of our fighting
men ... to have a stake in the world's great-
est country.

**NATIONAL
THEATRE SUPPLY**
Division of National - Simplex - Bludworth, Inc.

"There's a Branch Near You"

which, come
Victory
will have

Simplex

the Utmost in
Projection
Arc Lamps

SUPER-LITE LENSES PRO-JEX SOUND UNITS

It pays to install the best—
Your patrons will
appreciate
it!

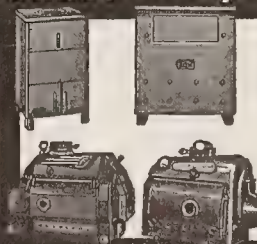
A TRY-OUT WILL

CONVINCE YOU



PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

FOREST arc-light PRODUCTS



SUPER MCS
1D-40, 1D-40, 1D-30
RECTIFIERS
UNIVERSAL TRIM
ONE KILOWATT
L A M P S
RECTIFYING
TUBES
SCREENS

FOREST MANUFACTURING CORP.
200 MT. PLEASANT AVE. NEWARK, N. J.

that the length of the jump at the aperture, or the movement of the aperture itself, is magnified 300 times at the screen on the stage of the theatre. If you have found during Test 4 that the length of the jump of the edge of the image of the theatre, I found the jump to be somewhat greater than the narrow standards of $6\frac{1}{4}$ ten-thousandths of an inch. This may be accounted for in part by the difference in perfection between the precision test film used in factory tests and the

TABLE 1

		HEIGHT OF PICTURE ON STAGE IN FEET									
		9	10	11	12	13	14	15	16	17	18
LINEAR MAGNIFICATION AT TEST SCREEN IN PROJECTION ROOM		360x	400x	440x	480x	520x	560x	600x	640x	680x	720x
	LINEAR MAGNIFICATION AT THE SCREEN ON THE THEATRE STAGE	180x	200x	220x	240x	260x	280x	300x	320x	340x	360x
A	MOVEMENT AT THE SCREEN ON THE THEATRE STAGE	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "	$\frac{1}{2}$ "
	MOVEMENT AT APERTURE OF THE PROJECTOR	$\frac{2.76}{1000}$ "	$\frac{2.48}{1000}$ "	$\frac{2.24}{1000}$ "	$\frac{2.08}{1000}$ "	$\frac{1.92}{1000}$ "	$\frac{1.76}{1000}$ "	$\frac{1.66}{1000}$ "	$\frac{1.56}{1000}$ "	$\frac{1.46}{1000}$ "	$\frac{1.38}{1000}$ "
B	MOVEMENT AT THE SCREEN ON THE THEATRE STAGE	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "	$\frac{3}{4}$ "
	MOVEMENT AT APERTURE OF THE PROJECTOR	$\frac{4.16}{1000}$ "	$\frac{3.75}{1000}$ "	$\frac{3.40}{1000}$ "	$\frac{3.12}{1000}$ "	$\frac{2.88}{1000}$ "	$\frac{2.67}{1000}$ "	$\frac{2.50}{1000}$ "	$\frac{2.34}{1000}$ "	$\frac{2.20}{1000}$ "	$\frac{2.08}{1000}$ "
C	MOVEMENT AT THE SCREEN ON THE THEATRE STAGE	1"	1"	1"	1"	1"	1"	1"	1"	1"	1"
	MOVEMENT AT APERTURE OF THE PROJECTOR	$\frac{5.52}{1000}$ "	$\frac{4.96}{1000}$ "	$\frac{4.48}{1000}$ "	$\frac{4.16}{1000}$ "	$\frac{3.84}{1000}$ "	$\frac{3.52}{1000}$ "	$\frac{3.33}{1000}$ "	$\frac{3.12}{1000}$ "	$\frac{2.92}{1000}$ "	$\frac{2.76}{1000}$ "
D	MOVEMENT AT THE SCREEN ON THE THEATRE STAGE	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "	$1\frac{1}{4}$ "
	MOVEMENT AT APERTURE OF THE PROJECTOR	$\frac{6.94}{1000}$ "	$\frac{6.20}{1000}$ "	$\frac{5.60}{1000}$ "	$\frac{5.20}{1000}$ "	$\frac{4.80}{1000}$ "	$\frac{4.40}{1000}$ "	$\frac{4.10}{1000}$ "	$\frac{3.90}{1000}$ "	$\frac{3.70}{1000}$ "	$\frac{3.47}{1000}$ "
E	MOVEMENT AT THE SCREEN ON THE THEATRE STAGE	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "	$1\frac{1}{2}$ "
	MOVEMENT AT APERTURE OF THE PROJECTOR	$\frac{8.33}{1000}$ "	$\frac{7.50}{1000}$ "	$\frac{6.81}{1000}$ "	$\frac{6.25}{1000}$ "	$\frac{5.76}{1000}$ "	$\frac{5.35}{1000}$ "	$\frac{5.00}{1000}$ "	$\frac{4.68}{1000}$ "	$\frac{4.41}{1000}$ "	$\frac{4.16}{1000}$ "

frame line on the gauge was equal to "B," run your finger on down the vertical column under "15" until you reach the point of intersection of the two horizontal columns starting with "B." In the first box you will find the length of the jump of the picture at the screen on the theatre stage in inches (in this case $\frac{3}{4}$ -inch). In the second box just below this you will find the movement of the picture up and down at the aperture of the projector in thousandths of an inch (in this case $2\frac{1}{2}$ thousandths of an inch).

HOW MUCH JUMP IS TOO MUCH?

In order to answer this question I conferred with projection engineers and projector manufacturers to obtain their ideas of a standard for the amount of jump considered acceptable in keeping with optimum projection. One well known engineer placed a value of $\frac{1}{4}$ of 1% of the height of the projected image as a limit of acceptable jump when tested with precision film. This is a jump of $1\frac{1}{2}$ thousandths (1.5/1000) of an inch at the aperture of the projector.

A leading manufacturer of projectors considers a standard for their modern projectors which is far greater in accuracy than this. Their factory tests permit a tolerance of $6\frac{1}{4}$ ten thousandths of an inch jump at the aperture when tested with precision film.

In a series of tests which I conducted in theatres equipped with various makes of projectors and a variety of conditions similar to those encountered in the average

standard release prints which I used in my tests. As a result of my tests, the gauge and Table 1 are scaled to measure considerably greater jump than that considered tolerable by the manufacturer.

For those who may find that their precision of registry is more accurate than the minimum shown in the table or on the gauge. I am listing the length of jump which will be present on the test screen in the projection room and at the screen on the stage of the theatre if a jump of only $6\frac{1}{4}$ ten-thousandths of an inch is present at the aperture of the projector:

Image ht. in ft.	Jump at test screen in projection room	Jump at screen on stage
9	.225" or app. 7/32"	.1125" or app. 7/64"
10	.25" or 1/4"	.125" or 1/8"
11	.265" or app. 17/64"	.1375" or app. 17/128"
12	.3" or app. 5/16"	.15" or app. 5/32"
13	.325" or app. 21/64"	.1625" or app. 21/128"
14	.35" or app. 11/32"	.175" or app. 11/64"
15	.375" or 3/8"	.1875" or 3/16"
16	.4" or app. 13/32"	.2" or app. 13/64"
17	.425" or app. 7/16"	.2125" or app. 7/32"
18	.45" or app. 29/64"	.225" or app. 29/128"

FINDING THE CURE

Now that we have examined the methods of testing and measuring movement, let's see what can be done to correct undesirable conditions that may be found.

TEST 1

If we find in Test 1 that the projection room floor is a source of unsteadiness, there is very little that the projectionists or manager can do directly. In such a case an architect or building contractor should

be consulted for the purpose of correcting the unstable flooring by structural bracing and reinforcement. This is very important, for steady projection will be impossible with *any* equipment if this condition remains as a source of unsteadiness.

TEST 2

If Test 2 indicates that unstable projector bases are responsible for movement, it is obvious that the bases should be replaced with a modern model built to balance properly the weight of the equipment mounted upon it with firm stability. As war conditions may make the purchase of these bases temporarily impossible, the overhanging weight should be braced with supporting rods as an *emergency* measure until the proper bases can be installed.

In *no* event should the great excess of unbalanced weight of a heavy lamphouse be allowed to hang out in the unsupported manner shown in *Figure 1*. Such an overhang is not only undesirable from a standpoint of unsteadiness, but represents a real danger of serious damage to the entire equipment that would result from breakage of the greatly overloaded supporting points of the light bases.

TEST 3

If Test 3 indicates that mechanical vibration is present in the projection equipment, there are several things which may be the cause. First check for vibration that may be originating in the fan which exhausts the air from the lamphouse. This vibration is sometimes carried through the exhaust pipes to the projection lamps. Check the possibility of this by testing the movement of the image of the edge of aperture on the test screen in the projection room with and without the ventilating fan in operation.

If you find that the fan is responsible for a measurable vibration on the test screen, it is advisable to take a small section of the pipe out near the projection lamps so that a clearance of about 3 inches exists between the ends of the pipe. Enclose this space between the ends of the pipe with asbestos sheeting of flexible type which should be clamped at each end of the pipe. This provides a leakproof fitting that will not transmit the vibration from the fan to the projection system.

If the projection head is not tightened on its mounting a vibration may be seen on the test screen. Check this by putting slight pressure on the upper magazine while running the test and note whether the vibration is lessened. If the head is loose, "snug" the supporting bolts up.

In some types of projectors a vibration results from a looseness of the bolts holding the projection lens assembly. To check this place your finger between the top of the lens barrel and the front of the head to take up any movement that is present, and note the test screen to see if the movement is reduced. If the vibration is found to originate at this point, find the bolts which support the lens assembly and "snug" them. (On Standard Model Simplex projectors, the bolt has a screwdriver

FRIENDLY PROTECTION

Composed of men whose skill, understanding and experience has caused them to become recognized as "specialists"—Altec Service takes pride in the friendly protection it extends to the many thousands of its member exhibitors throughout the country. Our aim is to make your present equipment do a 100% performance job 100% of the time.

ALTEC

SERVICE CORPORATION

250 WEST 57th STREET, NEW YORK 19, N. Y.



PROTECTING THE THEATRE
OUR "FIRST LINE OF MORALE"

Buy War Bonds, too!

STRONG'S
Zipper
**CHANGEOVER
SYSTEMS**

...NOW AVAILABLE!

Why subject your audiences to less than perfection? You are getting the best pictures ever produced. You are presenting them with the finest of projection and sound equipment. Add that final touch—quick, easy, positive changeover that

doesn't flicker or sigh between reels. STRONG'S ZIPPER CHANGEOVERS are universally adaptable—standard equipment with DEVRYS. Write for details, prices. ESSANNAY ELECTRIC MANUFACTURING CO., 1241 So. Wabash Ave., Chicago 5, Ill.

STRONG'S *Zipper* **CHANGEOVERS**
AN ESSANNAY ELECTRIC MANUFACTURING PRODUCT

More POP CORN \$\$\$

Write today for Low Prices on world's finest guaranteed pop corn, salt, seasoning, cartons, sacks. Prompt delivery from near-by branch. Reduce costs and make bigger profits! SEND TODAY for details and low prices.

AMERICAN POP CORN CO., Sioux City, Iowa

World's Largest Pop Corn Producers

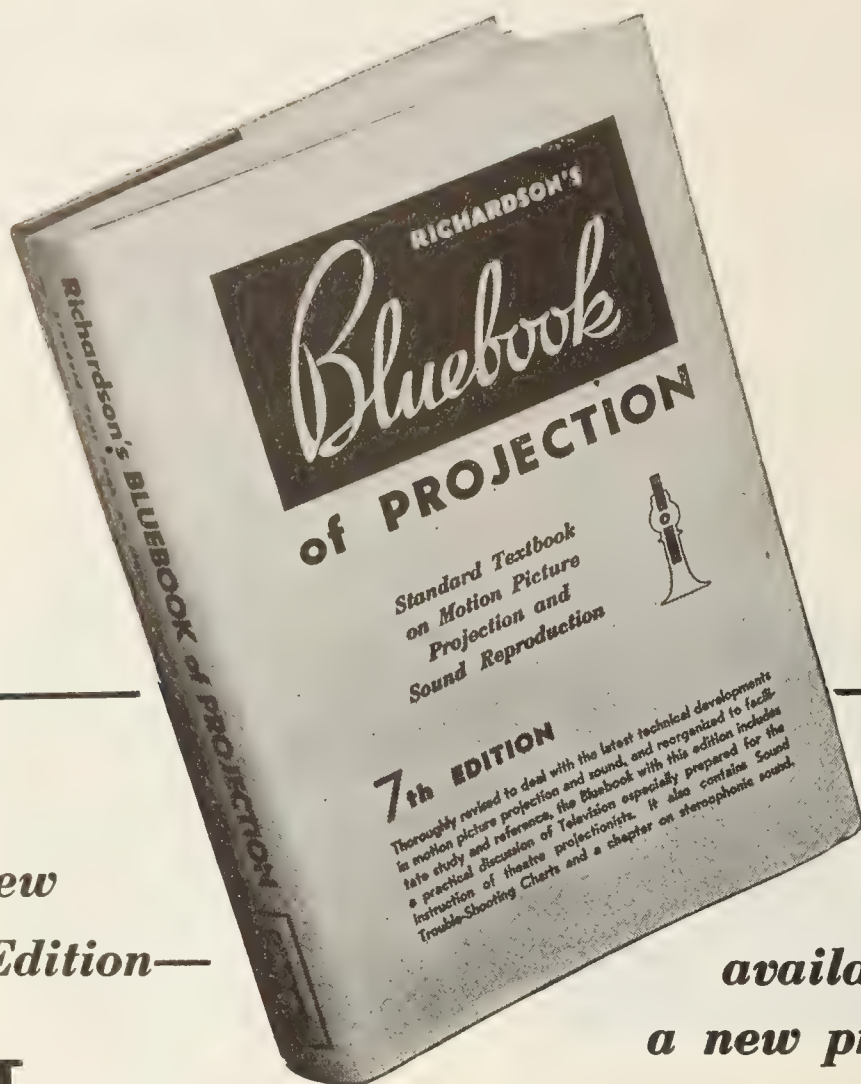
SIGNS
OF
LONG
LIFE

Buy War Bonds and
Stamps TODAY!

THE "ARTKRAFT SIGN CO."
LIMA, OHIO, U. S. A.

*Trademarks Reg. U. S. Pat. Off.

The Book for the Times!



the new
7th Edition—

available in
a new printing

IF there had never been a need for a textbook and operating guide on projection and sound, this war would have created it.

Almost all materials have gone to war. Less and less remains for the replacement of theatre equipment parts.

Projection and sound equipment must be operated skillfully, repaired promptly, if it is to continue in effective service. This calls for maximum practical knowledge among all members of the craft, the older projectionists as well as the newcomers.

That know-how, equal to the demands of these times, is available to anyone who has Richardson's Bluebook available for study, handy for reference. It is both textbook and manual—comprehensive in treatment of both theory and practice, of sound as well as of projection.

For years the standard work on the subject, Richardson's Bluebook brings to this greater need a long tradition of just such practical aid to the working projectionist—aid that is now of equal importance to management.

Wartime restrictions do not permit unlimited printings—we suggest ordering your copy today.

QUIGLEY BOOKSHOP

Rockefeller Center (1270 Sixth Avenue) New York 20, N. Y.

PRICE
\$7.25
POSTPAID

slotted head and is found just behind the governor ball.)

If vibration is encountered in a Motionograph head, it may be that looseness has developed in the sliding supports which allow the section of the mechanism moved during framing to vibrate. Check this by bracing each point at which the supports contact the moving member, and check on the test screen until the point or points which are loose have been found. This condition can be corrected in accordance with the manufacturer's recommendations.

TEST 4

Picture jump through inaccurate registry is determined in Test 4, and if your picture jump is excessive it will be well to investigate the following points first (as poor registry is a complex problem that may have many causes, it is a good idea to consult a service organization if none of the following common conditions prove to be the source of the trouble):

1. Examine the sprocket teeth with a magnifying glass for deposits of dirt or emulsion about the base of the teeth. Clean the sprocket teeth with a stiff toothbrush. If excessive jump is still in evidence, examine for undercutting at the base of the teeth.

2. Test the gate tension to be sure that the film is not "overshooting."

3. Feel the intermittent by trying to rock the sprocket with your fingers in each of the locked positions. If any play is felt in any of the locked positions, the intermittent should be sent in for adjustment or repair.

These tests and suggestions are offered in the sincere hope that they may help us in our constant battle for better projection through a clear understanding of the importance and source of the conditions contributing to undesirable picture movement.

LEGAL RESPONSIBILITY TO YOUR PATRONS

(Continued from page 85)

corporation does not pay the bill, I will pay it."

In this case the official would have been a *surety*, and such agreements are void unless in writing.

REMOVING GOODS UNPAID FOR

If equipment can be removed from a building without material or permanent damage to the building, the court will permit a contractor to remove equipment not paid for, or which otherwise belongs to him.

For example, in *Westmore Company v. Frum*, 44 N. E. (2d) 949, reported January, 1943, a building contractor installed hot water boilers, in a place of amusement, then filed suit to remove the equipment when the proprietor breached his agreement regarding payments. The higher court held the contractor authorized to remove the equipment, and explained that the building would not be damaged by such removal.

Said 'n' Done

STATEMENTS AND REPORTS
ABOUT THEATRE EQUIPMENT,
MATERIALS AND SERVICES
AND THOSE WHO SELL THEM

WPB Makes Projection Equipment Available

MANUFACTURERS of projectors and sound reproducing equipment are making a limited number of projector mechanisms, magazines and bases, and a similar quantity of sound system components available in accordance with the recent Limitation Order L-325 of the War Production Board granting such equipment to commercial theatres which can be proved essential to maintenance of civilian morale and entertainment of war workers. The theatre must, of course, be unable to operate unless new equipment of these classifications is procured. (An exhibitor files his application on Form 3253.)

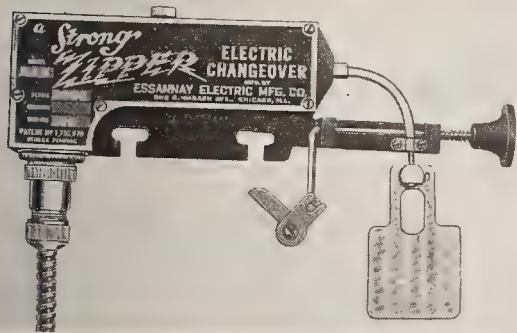
A statement from Motiograph specifies the following equipment pursuant to the order: Small and medium-sized Motiograph-Microphonic sound systems (including Models 9-B, M-11, M-911, M-911 Dual, and M-11 Dual), Motiograph Model K projector mechanisms, magazines, and Model S pedestals.

A statement from RCA lists BX-80 Brenkert projector heads, N-100 Brenkert Enarc lamps, BX-12 Brenkert pedestals, 5035-type tube rectifiers, PR-76 copper oxide rectifiers, and small and medium RCA sound systems.

A. ("Count") de Stefano has rejoined the National Theatre Supply organization, having been named manager of the Kansas City, Mo., branch. He has previously managed NTS branches in Memphis, Los Angeles and Dallas.

New Compact Changeover

An automatic electrical changeover recently brought out by the Essanay Electric Manufacturing Company, Chicago, is a lightweight development of this type of device, using a foot-treadle actuating a shutter at the aperture. It is available in



two models, one for Simplex, the other for Motiograph projectors, and it also can be had with synchronized sound changeover built in.

Electrical response to the treadle is effected by a Solenoid coil connected to the shutter by a single flexible shaft. The manufacturer points out: "There are no bearings, no levers, no



ADLER

"THIRD DIMENSION"

Multiple Size

SILHOUETTE LETTERS

with ADLER Exclusive

'REMOVA-PANEL' FRAMES

BUY
More
WAR
BONDS

Although we have been devoting the major part of our efforts and facilities to war production, we have at the same time been making deliveries right along, and are continuing to make deliveries of our Adler Letters and Frame and Glass Equipment for theatre marquee program displays. Write for information.

ADLER SILHOUETTE LETTER CO.

2909 Indiana Ave., Chicago, 16 — 1451 Broadway, New York, 18

CHICAGO — NEW YORK — TORONTO, CAN. — LONDON, ENGLAND

Covered by Patents Granted and Pending . . . Approved by Underwriters Laboratories

IT'S JUST HORSE SENSE TO PLAN
YOUR POSTWAR REQUIREMENTS
FOR *Simplex* SOUND & PROJECTION
EQUIPMENT NOW

Distributed Exclusively By

NATIONAL

THEATRE SUPPLY

Division of National • Simplex • Bludworth, Inc.

MANY YEARS EXTRA USE

STABILARC

Motor Generators

(35-42-60-80 VOLT MULTIPLE)

Thousands of users today are appreciative of the fine engineering and construction of STABILARC Motor Generators—how they keep right on giving the same dependable service for which they were built. We suggest frequent and regular attention be given your STABILARC for maximum performance.

AUTOMATIC DEVICES CO.

1033 Linden St. Allentown, Pa.
Export Office 220 W. 42nd St., N. Y. C.
Also Mfrs. of Allentown Steel Curtain Tracks
and Curtain Machines.

Simplified Bookkeeping

**THEATRE MANAGEMENT RECORD
AND ANNUAL TAX REGISTER**

SECTIONS: Holiday and Date Record • Film Clearance Chart • Insurance Record • Equipment Purchase Record • Fixed Expense Apportionment • Income (Ticket Numbers, Prices, Cash, Taxes, Costs of Features, Shorts) • Payroll and Check Record, Bank Record, Social Security Tax Deductions by Individual and complete listing of all expenses • Profit and Loss, weekly and cumulative • Summary Sheet • Contract Record

FEATURES: Running Times • Entire Week's Transactions on one page • Complete Contract Information • Complete yearly and departmental summaries • Vari-colored stock throughout for speedy reference • DuPont Fabkote Cover • Special "Wire-o" Binding that holds sheets firmly and keeps them absolutely flat • Size of Book is 13" x 10"

\$2.00 postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

PERMASTONE

Anchors Loose Equipment—Sets Within 10 Minutes
SOLD EVERYWHERE BY DEALERS
SQUARE

\$5.00 Per Kit F.O.B. Chicago
FENSIN SEATING COMPANY, 62 E. 13th St.

complicated working parts, nothing to require lubrication or wear out. When the changeover operates there is only a slight click." The shutter is similarly available in a film fire.

In the sound changeover, the core of the Solonoid coil which operates the shutter projects through the base of the coil and acts, explains the manufacturer, "as a bayonet switch to close the speaker circuit," and thus both picture and sound changeovers are synchronized.

CHARLES R. UNDERHILL, JR., RCA service representative in Pittsburgh for sixteen years, has been promoted to the home office staff of the RCA theatre equipment section in Camden, N. J. He is in charge of motion picture screen sales.

Five-Reel Film Tells of Progress in Plastic Material

How the use of Formica laminated plastic has been extended and progress has been made during the war in manufacturing technique promising more varied application of this material, is shown in a five-reel motion picture recently completed by the Formica Insulation Company, Cincinnati. It will be shown to representatives of the press in New York City some time in February. The announcement states:

"The motion picture, produced with all of the tempo of Hollywood technique, tells the factual story of the history of Formica, manufacturing and fabricating processes and diversified applications, all with an interest-compelling presentation more in line with the entertainment type of picture than an industrial film.

"The picture was made 'on location' in the



A pioneer in the arts that produced motion picture sound drops in at the DeForest Training School for Visual Education in Chicago. The school was founded in collaboration with the late Herman A. DeVry. Dr. DeForest is shown during his visit with E. C. DeVry, president head of the school (left), and (right) W. N. Littlewood, chief of education.

SEATING LEVELS FOR BALCONY PLAN

(Continued from page 86)

duced and the amount of stair climbing to the upper level is minimized to further make the approach to the upper level easy.

Sightline "A-A" from the eye of a main floor standee placed three deep standing, to the top of the picture locates the lowest possible position for the upper level seating. Sightline "B-B" from the eye of the projectionist at the observation port, to the top of the picture, locates the lowest possible position for any part of the auditorium.

To decrease the total area of the struc-



Awarded the "White Star" for continued meritorious production of war materials. Executives of the Ilex Optical Company, Rochester, lens manufacturers, display the company's "E" Flag, previously awarded, with the new symbol. Coincidentally with the ceremony, ground was broken for an addition to the plant. Shown are Rufus Rosenbloom, president; Jacques Levensen, purchasing agent, and Harwin Richards, superintendent.

Formica plant in Cincinnati, and in other parts of the United States, where shots illustrating applications of the laminated products were filmed.

"The Company plans to make the film available to technical and engineering societies, colleges and universities and manufacturers and fabricators."

The company also announces that the capacity of the Cincinnati plant to use raw materials for fabrication will be increased about 25% by installation of infra-red treating equipment.

The Charles P. Cochrane Company, carpet manufacturers, announces the appointment of Howard A. DeLong to the post of Eastern Division manager. He has been in charge of the company's New York office for the past five years.

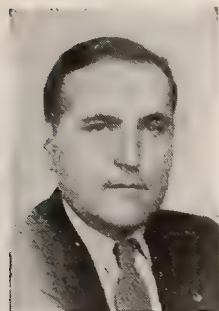
Sound in 1943 Reviewed

In a review of activities in 1943 involving applications of electronic devices, Edward C. Cahill and others of RCA describe the significance of electro-mechanical sound devices to the arts of both war and peace.

Reporting for the Photophone and the Sound and Picture Sections of RCA, Barton Kreuzer, manager, said that during the year large quantities of film sound recording and reproducing equipment continued to be supplied to armed forces and Government agencies. Projection and sound equipment of 35-mm. type furnished the armed forces totaled several hundred, while 16-mm. equipment ran to thousands of units.

Besides more than a score of reproduction systems installed in Government offices in Washington, a large amount of both recording and theatre equipment was supplied to the governments of England, India, Russia, Australia and Canada.

ture it is possible to place the lounge and rest rooms at an intermediate level between the projection room and the main floor, as is shown in the drawing. Approaching a lounge level on the way up to the upper seating tier also minimizes the apparent climb to the upper level. Although in this instance the upper seating level is rather comparatively low, this further refinement creates a still richer and more comfortable feeling. The upper level seating should be staggered, as is called for on the main floor seating.



John J. Sefing's

WAYS & MEANS

in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION:

9. Ventilation; Air-Conditioning

NINTH OF A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[The Maintenance Inspection Record for Ventilation and Air-Conditioning Equipment is on pages 102-103. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, appeared in May 29, 1943 issue; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.]

ITEM 104: Blower

The entire blower housing should be looked over carefully for rust or corrosion spots. Rust spots should be covered with paint, preferably a rust-arresting and water-resistant paint. Failure to do this can weaken in a short time the entire blower housing.

If the blower has been operating for several months without much attention, the bearing pillow blocks in which the shaft revolves should be taken apart, the old grease or oil removed, and the parts cleaned with kerosene. These parts should be checked carefully for any uneven wear or defects before they are again reassembled. Only a good grade of clean grease or oil should be put into the bearing housing.

Bearings that show uneven wear, or are scored, or if the shaft has undue wear at the point where it rests in the bearing housing, there is misalignment of either the shaft squirrel cage rotor or the large driven pulley. The use of improper grease or oil and insufficient lubrication can also cause these conditions. When the blower has been in use for some time the use of heavier grade of grease or oil will help compensate for the natural wear in the bearings. However, when the bearings are too loose, or show other defects, new bearings should be installed; continued use of defective bearings will permanently score and scratch the shaft so that ordinary repairs will be impossible.

To check for proper alignment, make

certain that the shaft is perfectly level by placing a carpenter's spirit level on the horizontal part. For any adjustments in the level, insert thin metal shims under the bearing blocks, on one side or the other, as need be. After this is done, tighten down all the holding bolts and then check again for proper level. Make sure that there is sufficient clearance between the squirrel cage rotor blades and the blower housing.

The blower pulley should not be loose on the end of the shaft, and it should always be in a straight line with the motor pulley. The key in the keyway on the shaft should be in tight, and the set screws around the hub of the pulley always turned down hard. A loose or improperly set pulley on the blower will cause not only rapid wear of the shaft and bearings, but also of the drive belts.

Do not overlook checking the lag bolts or screws that hold down the frame of the blower to the foundation; a loose blower will tend to creep and misalign the grooves on the pulleys with the drive belts.

A check should be made to see if the connection from the mouth of the blower to the duct is not loosened and is reasonably air-tight, especially if a canvas connection is installed.

ITEM 105: Motors

In the maintenance of motors a thought worth remembering is that *an electric motor is only as old as its insulation and bearings*. The gradual deterioration of the insulation can be hastened by excessive heat due to shorts and hot spots in the winding, mechanical and electrical overloads, and general uncleanness. Bearings that show excessive wear can be the result of poor bearings improperly designed or maintained; ineffective lubrication, poor alignment with an accompanying strenuous magnetic side pull on the revolving shaft. In maintaining a motor, be it a single speed, multi-speed polyphase induction, or d. c. variable speed, every effort should be made



La Vezzi
SUPER SERVICE

"The World's Finest Projector Parts"



SUPER
La Vezzi
SERVICE
REG. U.S. PAT. OFF.

OUR PARTS
in this WAR!

La Vezzi-made precision parts are now in demand for the tools of war. When the war is won YOUR needs will again rank "First."

La Vezzi Machine Works

180 North Wacker Drive Chicago, Illinois

**GOLDBERG
BROS.**
DENVER
COLO.

"no draft"
CASHIERS
**Speaking
tube**

\$6.00 anywhere in the United States

RECTIFIER BULBS
without priority

GORDOS G-83 (replaces G.E. Tungar 217283). 15 Ampere. List \$10.00.
SPECIAL \$6.95

WESTINGHOUSE 289416 (replaces G.E. Tungar 289049). 6 Ampere. List \$5.00.
SPECIAL \$3.95

Write for Latest Bargain Bulletin—Rem 8A
S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., N.Y.C. 18

**IMMEDIATE
DELIVERIES**

On CHICAGO'S Supreme Expansion Bolts. Keep seats anchored securely. Available now at leading supply houses
CHICAGO Expansion Bolt Co.
2230 W. Ogden Ave., Chicago 12, Ill.

to prevent dirt, grease, oil or other foreign material from getting inside the housing. A good vacuum cleaner should be employed for blowing out any accumulation of dust and dirt from the interior. Oil and grease on the windings, commutator, rotor, etc. should be wiped off with a clean cloth wet in carbon tetrachloride. In case of a sudden shut-down of an a. c. motor, check if one phase or one side of the 3-phasing wiring is out, due to a blown fuse. Motor trouble may also be caused by some defect in the blower or the drive. Check the rotor clearance tap and bottom between the stator windings with regular rotor clearance gauges. Variation in the air-gap means that the bearings are worn, or that some rotor bars are loose: either should be remedied at once to prevent damage to the stator winding.

A knocking noise in the motor as it revolves may mean that there is looseness between the rotor and the shaft. In this case the rotor should be tightened to the shaft and lined up evenly. Also, check the stator coil pole pieces for any looseness.

In case any testing is done on the site, the instruments that should be used in this work are a good voltmeter, an ammeter and a resistance meter ("megger"), with ranges and characteristics suitable for testing the windings and general wiring of the motor on hand. The megger should be used for testing the insulation that may have deteriorated because the windings are soaked with moisture or oil, or are weakened or punctured in spots due to high voltage or overloads, grounds, short circuits or open circuits.

Electric Wire Splicing

Tighten all electrical wiring connections at the motor splice box, and especially check any splices in the wiring and the lug connection, for they can be the cause of faulty motor operation. In some cases moisture or water enters the splices and causes electrical leakage to ground or even short circuits.

In order to make a strong low-resistance soldered splice, only a good solder rosin core should be used, with any globules and sharp points removed. The splice should be insulated with one layer of half-lapped fresh rubber tape, and a half-lapped layer of friction tape. The splice should be secure in the splice box, and where there are possibilities of moisture penetration, pour in molten beeswax or paraffin, making sure that the connections are neatly formed and separated so that the wax will flow around them readily. The variable speed starter should be checked to see if the contact points are pitted or burned. If these points need touching up use #00 sandpaper, but make sure that the contact arm or lever is working properly to avoid further sparking and pitting of the points.

Commutator Inspection

When the motor has a commutator and brushes, sparking or poor operation can be caused by dirt, grit or oil accumulation. This foreign material should be removed by using a clean rag saturated with alcohol,

gasoline, or a comparable solvent. Other troubles can be caused by:

Brushes not functioning; windings are open or shorted; slip rings are dirty; armature and field windings have no continuity, or are grounded; there is an open circuit in wiring to the motor.

Slight ridges or scratches on the commutator face can be caused by badly shaped or a wrong type of brush. To remedy, first smooth the commutator with very fine sandpaper or crocus cloth, with the motor running, then correct the brushes.

The only remedy for a badly scarred commutator is to have it under-cut. Use only a clean dry cloth for cleaning dirty brushes. To reshape brushes use #00 sandpaper with the sanded side on the brush face and move it back and forth rapidly while it is set between the brush and commutator face. Make sure that the dust and grit is removed after the operation. Check the brushholder springs for proper tension.

Examination and Care of Bearings

If the bearings run hot, check to see if the motor is getting proper lubrication. Where oil or sleeve-bearings are used, make sure that the oil level in the cup shows the correct amount of oil in the bearing housing. The cover cap on the cup should always be on tight and fitted properly. For ballbearings use only good clean grease—sodium base, if possible—and as recommended by the manufacturer. Make sure that no grit or dirt is squeezed in with the grease.

In checking oil bearings, make sure that the oil rings in the housing revolve freely with the motor running. Where the races or raceways in the ballbearings are worn badly, they can be remedied if need be by grinding the surfaces smooth and inserting larger ballbearings. However, for assurance of good results, this work should be done by an experienced man.

If ballbearings are lubricated by oil, SAE-10 oil, or oil recommended by the manufacturer for that particular type of motor, should be used. In checking oil-bearings, make sure that the oil rings in the housing revolve freely with the motor running.

To remedy oil leakage at the bearing housing, take off the oil well covers and insert new, pliable felt washers in the grooves of the same size as the old ones. Then replace the covers so that they seat tightly. Check the felt washers around the shaft to see if they are in good condition and pliable. Remember that cast iron cracks easily, so handle with extreme care any items of this material.

ITEM 106: Pulleys

Check the pulley on the blower and motor for looseness. The keys in the keyways and set screws around the hub should always be tight in place. A loose pulley can fly off the shaft when in operation, causing damage or breakage to itself and surrounding equipment. Clean the grooves smooth of all foreign material and sharp or rough surfaces.

Never strike the pulley directly with a

hammer when adjusting or taking it off the shaft; use a good wheel-puller. This same precaution applies to a motor pulley, even though in most cases it is made of steel instead of cast iron. Striking a steel pulley with a hammer—even if lightly—will tend to force the groove width out of uniformity.

Another practice that should be discouraged in adjusting or taking off a tight fitting motor pulley, is to drive in a tapered wood wedge between the motor yoke and the side of the pulley. This method not only will force the grooves out of shape, but will also put a strain on the shaft and interior working parts of the motor. The same effect can also be expected when an iron crowbar is used to yank off the pulley from the shaft, but with the additional possibility that the motor yoke or end-bell may be cracked. The best and safest way is to use a proper wheel or bearing puller tool.

In dismantling the motor or replacing parts make sure to mark the parts as they are taken off so that they will go back and fit in the exact position. Use a clean rag saturated in carbon-tetrachloride in cleaning the motor interior and miscellaneous electrical parts.

ITEM 107: Drive Belts

The one main thing that contributes to rapid belt wear is misaligned pulleys or grooves into which the belts fit as they drive the blower. To check for alignment of the fan pulley in relation to the motor pulley, a good way is to use an accurate straight-edged board or wood slat that is long enough to span the distance between the full diameter of the blower pulley as well as reach across the face of the motor pulley. When this board or slat is placed tight against the hubs of both pulleys without bending the pulleys are reasonably in a straight line. If this is not the case, one pulley or the other should be loosened and moved until both are lined up.

Make sure that the belt tension is reasonably right at the pulleys for if they are too tight or too loose, rapid wear will result. For adjustment, loosen or tighten up on the adjustment bolts on the base of the blower until all the belts are fairly tight in the grooves and not sagging.

In case one or more drive belts flop up and down with the motor running, while the others run taut, the cause of this is usually that the motor shaft and pulley are not lined up properly with the blower pulley. The main trouble is that the motor is set slightly to one side and half of the belts take the load, while the others just turn loosely around the pulleys. The only remedy in a case like this is to relocate the bolt holes holding down the motor so that all belts pull the load evenly.

Check the motor fastenings to make sure that they are tight, not permitting the motor to creep one way or the other. It is a good idea to change the belts around occasionally so that each belt works in a different groove for a while. The main idea is to get the full life out of all the belts.

In case a belt begins to show wear, it can be resurfaced with a composition of

synthetic rubber (known as So-Lo). This composition consists essentially of a cement primer and mastic which can be easily applied over the present belts, giving them longer life and resistance to oil, grease and shrinkage.

In case some of the old belts are broken, they can be repaired, in an emergency, by first cutting off the worst spots, then splicing them with ordinary metal eye-hooks. These hooks should be of a large size so that a good bite is made in the belts for proper fastening—but make sure that no metal extends on the sides to rub against the grooves in the pulley. Where one or two of the V-belts are broken and they cannot be repaired or replaced with new ones, good second-hand belts can be used in a pinch even though they may be of a different size or type. However, in such a case the center distances between the pulley shafts may change and as a result the motor base fastening bolts will have to be re-located to make up the difference. At best, this procedure would be a make-shift affair and should not be used as a regular practice. Another thing to bear in mind is that the metal guard, if one is used, must fit over the belts properly so that the belts do not slap or rub against it while in operation.

ITEM 108: Hydraulic Drive

This is the type of drive that is used in some cases where a single speed drive motor is in operation and variable speeds are desired at the blower. The main thing to check is the copper oil-feed lever for breaks and very sharp bends. As this particular drive employs pressure through these levers to actuate the friction disc clutch at the blower, any blockage or breaks within the feed lines will materially effect the operation of the blower. Also, make sure that the priming pump is in good condition and that the make-up pressure oil is as recommended by the manufacturer.

The clutch at the blower pulley should be removed and the face plate cleaned of all grit, dirt and heavy grease. When this clutch plate does not make proper contact with the friction discs there will be rapid and undue wear on these parts as well as no control over the speed of the blower. In a drive of this sort this clutch is one of the main causes of breakdown when not given the proper care and attention. A badly worn or unevenly surfaced clutch plate should be ground even and smooth by an experienced mechanic, if possible, then reinstalled carefully to fit the friction disc on the drive.

ITEM 109: Air-Washers, Dehumidifiers, Etc.

First check to see if the spray nozzles are not blocked by sediment, scale and rust after being in use the past season. Any holes in these nozzles that are clogged should be cleaned out and, if need be, forced open with a fine stiff wire. Any bent or broken feed pipes should be repaired and corrosion spots be touched up with some rust-arrestant. The banks of scrubber or

eliminator plates should be washed down clean and also touched up with rust-preventive paint. The make-up water tank or drip pan should be drained thoroughly of all water and then washed clean of all accumulation of mud, dirt, scale, etc. By doing so, not only will protection be given to the metal parts and drain piping, but also help eliminate odors that are present in this solid matter deposited by the water. The float ball should be removed and stored away for safe keeping or propped up in the tank to relieve the strain on the automatic valve.

Assuming that the washer or dehumidifier is not to be used for the winter, the entire housing scrubber eliminator plates and tank should be painted with some rust-

preventive or water-resistant paint, the valves drained free of all water and cleaned of all foreign matter. Any and all repairs should be done before late spring.

As an added measure, the housing should be covered by a tarpaulin or similar material, also the spray nozzles, to prevent dust, dirt and moisture from penetrating inside. A check should be made to see if the louvers or doors over the fresh air intake operate properly and that they close tight to keep out cold air, rain and snow.

ITEM 110: Water Pumps

The housing around the pump should be taken off and the interior thoroughly drained of all water and cleaned of all
(Continued on page 104)



The Spark That Lights The Flame of Victory

A pinpoint of fighting metal placed in the arc of the spectrograph writes its own signature on a photographic plate. It reveals to the spectrographer each constituent, what impurities are present and in what quantities.

Spectrography helps in controlling inspection . . . keeps tough fighting steels tough, helps in development of new fighting metals. Spectrography is used too in other fields . . . chemicals, foodstuffs, vitamins. It speeds research, control, and analysis.

Because Bausch & Lomb had long experience with such precision optical equipment it was ready when the need arose for quantity production of the precision optical instruments of war. But through war and peace, Bausch & Lomb has continued . . . and will continue . . . to do the job it knows how to do best.

For Bausch & Lomb Instruments essential to Victory—priorities govern delivery schedules.

BAUSCH & LOMB
OPTICAL CO. • ROCHESTER, N. Y.
ESTABLISHED 1853

AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS
FOR MILITARY USE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION

MAINTENANCE INSPECTION RECORD-

[illegible]

INSPECTED BY _____

(Continued from page 101)

sediment. The impeller blades, packing glands, washers and coupling should be checked for any defects and repairs made at once, if possible. Any hard crusts of rust or corrosion spots should be scraped clean and then rust-preventive applied.

The pump motor should be accorded practically the same checkup as suggested in Item 105 for motor care. After this is done the entire pump and motor should be covered with water-proof duck or a tarpaulin if they are not to be used for a season.

ITEM 111: Cooling Coils

Make sure that the fin surfaces, square plate or spiral, are thoroughly cleaned of all caked mud, dirt, scale, etc.; however, extreme care should be taken in their cleaning that no hard piece of metal or sharp chisel or scraper be used to remove this accumulation as the soft copper or brass fins can be easily punctured. A careful checkup should be made to see if any of the fins have been bent.

For cleaning out the fins, a good tool to use is a stiff hair brush, but if a steel wire brush is used, extreme care should be taken that the hard metal rod in the brush is not poked into the metal.

If the coils are to remain idle for a time, all the fluid or water should be drained dry to prevent freezing. To obtain proper drainage of the coils, the pipe connection at the top should be opened to relieve the vacuum pocket created by the inside being air-bound. Flush out these coils by running water through them. Also clean out the drain or drip pan at the coils of all scale, mud, etc., to prevent corrosion and deterioration and to eliminate foul odors.

ITEM 112: Compressors

While the compressor is quite intricate in operation and should be serviced by an experienced air-conditioning mechanic, there are certain general conditions and faults that the theatre management and engineer should be familiar with in order to properly diagnose trouble in an emergency. The following tabulation will tend to list these conditions, specific causes and methods of remedying.

1. *Loss of Refrigerant*: Leaks have developed in general piping system, joints and valves due to expansion from temperature changes, settling of building and equipment, vibrators, etc. Tighten all pipes, joints and valves. Replace parts as required. Remove old packing in valves and install new, pliable packing, flexible but tight fitting.

2. *High pressure switch diaphragm inoperative; diaphragm corroded or defective*: Replace. Check other safety controls, electrical and mechanical, to assure proper pressure in the system.

3. *Driers in refrigerant line not effective*: Remove driers such as Silica Gel, alunna, etc. and dry thoroughly. Then replace in driers.

4. *Refrigerant line strainers clogged with grit, lint, etc.*: Remove strainers, thoroughly wash and clean them, then carefully replace. Exhaust the air that has leaked in the condenser with opening up of system,

using small auxiliary compressor or pump.

5. *Compressor overheats*: Insufficient amount or improper type of oil in the crank case. Fill crank case with adequate amount of oil. Metal seals in compressor defective or melted down due to excessive heat. Replace as required. Check suction and discharge valves for proper operation. Check expansion valves for proper seating and full charge. Check fans if interlocked with compressor. Low pressure contact defective. Replace with new contact.

6. *Mechanical noise in compressor*: Defects or accumulation of foreign matter in head valves, bearings, gears and connecting rod. Infiltration of refrigerant into suction line. Excessive amount of crank case oil. Improper oil. Check and repair.

1. *Windings open, shorted or, if used, speed control resistor open*: Check rotor and field windings for continuity and grounds. Open circuit in wiring between magnetic controller and motor or the service entrance. Check all wiring.

2. *Low or high pressure contact open; overload relay in switch open*: Check ratings of tripping heaters in switch control. Main circuit breaker open or fuse blown. Replace as required.

3. *Motor overheats*: Compressor overloaded. Overload relay defective. Low voltage. Defective bearings or improper lubrication.

4. *Motor noisy*: Bearings worn. Rotor "swiping" stator fields. Rotor vent fan loose. Oil rings (if sleeve bearing) are loose. Coupling misaligned or loose.

5. *Motor oil-soaked and dirty*: Cover seal on bearing box loose or defective. Seal in crankshaft loose or defective. Replace.

6. *Controllers noisy*: Coil armature loose or defective. Magnetic vibration.

7. *Controllers inoperative*: Coil relay or relays open, or controls not closing. Check coils for continuity. Readjust contacts, burnish with a point file or fine sandpaper if pitted, or replace relays as required.

ITEM 113: Condensers

For general care and checkup use methods as suggested in Item 111, for cooling coils. For checking troublesome conditions, finding their specific causes, and determining methods of remedying, the following list should help:

High Condenser Discharge Pressure

1. Discharge water too hot due to "makeup" water shortage or regulator valve is defective. Low water pressure. Blockage of "makeup" water supply. Check control valve and strainers in feed pipes. Adjust and clean as required.

2. Water pressure low at evaporative condensers. Check spray nozzles. Clean basin strainer, pump, float-ball, nozzles.

3. Improper cooling "range" at condensers. Check and clean all fins. Repair and replace as required.

Low Condenser Suction Pressure

1. Loss of refrigerant through leakage in system. Inadequate refrigerant charge. Restricted air flow through fins. Tubing fins are dirty or clogged.

2. Defective fan or improper air flow through duct system. Filters are clogged with dirt. Repair or replace parts as required. In case the entire system is to be idle for a season, clean thoroughly and touch up all rust and corrosion spots with a good grade of metal paint or rust-arrestive and then place waterproofed covers for protection against the weather.

ITEM 114: Thermostatic Controls

These items should be accorded the same general care and attention given any other delicate piece of electrical equipment. A natural deterioration sets in and increases if operated under abnormal conditions, such as penetration of moisture, short-circuits, grounds and overloads.

They should be always kept clean, the contacts on the wiring connections be tightened, and any pitted or "fused" terminals be smoothed off carefully with a fine-pointed file or very fine sandpaper. If not in use for a season, they too should be protected against atmosphere.

ITEM 115: General Duct System

The ducts should be thoroughly cleaned of all accumulation of dust, lint, fuzz, etc., and especially the sections that tap into the auditorium floor grilles, registers and mushroom ventilators. Such cleaning is a protection against fires that might be caused by a lighted cigarette being thrown away carelessly and falling into the duct system.

A check should be made of the entire duct system for any loose points, dampers, splitters and defects in the metal sections. Repairs done immediately will not only prevent further deterioration, but will also mean that a reasonably safe and secure system will be ready for use whenever needed.

Index of ADVERTISERS in BETTER THEATRES

	PAGE
Adler Silhouette Letter Co.....	97
Altec Service Corp.	95
American Pop Corn Co.....	95
American Seating Co.....	85
Artkraft Sign Co., The.....	95
Automatic Devices Co.....	98
Bausch & Lomb Optical Co.....	101
Chicago Expansion Bolt Co.....	99
DeVry Corp.	91
Droll Theatre Supply Co.....	92
Essannay Electric Mfg. Co.....	95
Fensin Seating Co.....	98
Forest Mfg. Corp.	93
Goldberg Bros.	90-99
GoldE Mfg. Co.....	91
LaVezzi Machine Works.....	99
Motiograph	82
National Carbon Co., Inc.....	89
National Theatre Supply, Div. of National-Simplex-Bludworth, Inc.	93-97
Projection Optics Co., Inc.	93
RCA Theatre Service Co.....	90
RCA Theatre Equipment Co., Div. Radio Corp. of America	80
S. O. S. Cinema Supply Corp.....	99
Strong Electric Corp., The.....	81
Union Carbide & Carbon Corp.....	89
Vallen, Inc.	85
Weber Machine Corp.	88
Wenzel Projector Co., The.....	92

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

ADVANCE SYNOPSES

THE RELEASE CHART

The Sullivans

(Twentieth Century-Fox)
Family Portrait

While the title will recall to many the five brothers from Iowa who fought their last battle together in the Pacific, "The Sullivans" is not primarily concerned with war or patriotism or tragedy, although each of these plays a part. It is above all a picture of family life, of clean-cut American boys whose home was richer in spiritual values and a bit poorer in material things than most, and of the fullness of the life they had before death came.

There is more humor by far than pathos. And there is over all, a warm understanding of everyday living in modest homes where sympathy, affection and religious guidance build character.

It is a picture for the whole family, for all but the most sophisticated audience, and will amply repay efforts to exploit it as just that.

For the first third of the film, the Sullivan boys range from six to twelve or so, engaging in five-fold mischief, adopting their first "mongrel-hound" and sailing a highly unseaworthy tub. As they grow to manhood the solidarity is threatened when the youngest braves family jibes and introduces his "steady girl." But she is brought into the family as another daughter, and in time four expectant uncles pace the hospital corridor with the worried father.

The Sunday morning of the Pearl Harbor attack finds the family vying for the comics, taking pictures of the baby and changing the radio according to tastes. Monday finds five Sullivans at the Naval recruiting station, insisting that they serve together.

When the tragic news comes, the family is shaken but staunch, and five Sullivans—mother, father, sister, wife and son—launch the battleship which will keep the boys' name afloat.

Performances are all nicely in key, Thomas Mitchell, as the father, and young Bobby Driscoll being especially memorable. Anne Baxter and Selena Royle are the other marquee names. The five young men are played by newcomers with sincerity and without affectation, and all of the supporting players sustain the simplicity and warmth of the film.

The individual contributions of Lloyd Bacon, who directed; Sam Jaffe, who produced; Mary C. McCall, Jr., who supplied the screenplay, and Edward Doherty and Jules Schermer, who wrote the original story, are difficult to separate. All deserve high praise for wholesome and unpretentious entertainment.

Seen in the home office. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, February, 1944. Running time, 111 min. PCA No. 9650. General audience classification.
Katherine Mary Anne Baxter
Mr. Sullivan Thomas Mitchell
Mrs. Sullivan Selena Royle
Al Edward Ryan
Trudy Marshall, John Campbell, James Cardwell, John Alvin, George Offerman, Jr., Roy Roberts, Ward Bond, Mary McCarty, Bobby Driscoll, Nancy June Robinson, Marvin Davis, Buddy Swan, Billy Cummings.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Jane Eyre

(Twentieth Century-Fox)
Romance DeLuxe

One of the most widely-read novels to be brought to the screen in many seasons, "Jane Eyre" will draw its audiences from women of all ages who delight in a purely romantic story, splendidly set and costumed, and generously cast. That total should be a very impressive number if showmen will exploit widely the title, the tenor of the story and the performances of Joan Fontaine, Orson Welles and Margaret O'Brien.

It is a costume piece, but no time is lost in establishing the manner of the period or the slight social implications of the story. The focus is always on characters and the atmosphere in which they move.

The film opens with the cruelties of Jane's childhood, follows her through years of happiness and tragedy at Thornfield Hall to her eventual marriage with Edward Rochester. It reaches the dramatic climax when Rochester's first marriage, long hinted at, is revealed at the altar of his second.

If the cruelties and tragedies seem rather excessive and the sense of impending doom relentlessly pursued by camera and musical accompaniment, the basic love story is tender and triumphant.

Joan Fontaine plays Jane with becoming modesty and openness, holding the audience's sympathy to the end and creating an aura of radiant virtue which offers a unique contrast to the somber scene. Orson Welles is a Rochester cut from the familiar pattern of the romantic novel, a man of mystery, of dark moods, sharp wit and sudden gentleness. He brings to the role a commanding presence, a rich, flexible voice and a great relish for play-acting. Margaret O'Brien is slightly hampered by a French accent but plays the master's ward with bright charm.

The supporting cast includes such talented performers as Sara Allgood, Agnes Moorehead, John Sutton, Edith Barrett and Henry Daniell. They offer distinctive characterizations without interrupting the forward progress of the story,

an accomplishment for which Robert Stevenson, the director, should receive much credit.

Mr. Stevenson also collaborated, with Aldous Huxley and John Houseman, on a screenplay which is remarkably close to the spirit and substance of Charlotte Brontë's story. Few readers will resent the omission of the later chapters which delayed the final reconciliation.

William Goetz, who was in charge of production, has achieved a well-integrated presentation which should satisfy those who have read the book and entertain equally those who have not.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. C.

Release date, February, 1944. Running time, 96 min. PCA No. 9213. General audience classification.

Jane Eyre Joan Fontaine
Edward Rochester Orson Welles
Margaret O'Brien, Peggy Ann Garner, John Sutton, Sara Allgood, Henry Daniell, Agnes Moorehead, Aubrey Mather, Edith Barrett, Barbara Everest, Hillary Brooks, Ethel Griffies, Mae Marsh, Eily Malyon.

In Our Time

(Warner Bros.)
Poland in 1939

After an impressive list of films from many studios acclaiming the heroism of the conquered nations of Europe, Warner Bros. has taken up the cause of Poland, recalling its brief but stubborn fight without excusing the decadent, feudal regime to which her people were enslaved. The title is taken from Neville Chamberlain's promise of peace after Munich, and the story, essentially a romance, takes place in the few precarious months before it was shattered.

Excellent performances by Ida Lupino, Paul Henreid and a fine supporting cast help to balance the fact that the film is long and largely without action. Even as a love story, the success of the enterprise will depend largely on the special appeal of the background, the popularity of the players and the artistic production it receives from Jerry Wald.

Miss Lupino plays an English girl, traveling in Poland with her employer, who meets the son of an old aristocratic family and falls in love. His people are outraged by her lack of background but accept the situation when the young count insists he will marry her. The girl rebels against the way of life they would impose upon her and tries to modernize the estate and improve the lot of the peasants who make their living on it. But the war clouds, which have been gathering unnoticed—or have been fearfully ignored—burst suddenly on the harvest, the feudal castle and the unprepared peasants.

Vincent Sherman's direction evokes moments of subtle charm and beauty, particularly in the early scenes. Nancy Coleman, as the proud sister; Mary Boland, as the antique dealer; Nazimova, as the elderly countess, and Michael Chekhov as the uncle who sees things as they are but is too weak to act, all help to place the emphasis on characterization rather than

movement. And all characters are delicately etched.

Themes from Chopin are used effectively as accompaniment and are occasionally woven into the screenplay, an original effort by Ellis St. Joseph and Howard Koch. The audience for such an effort, however, may be limited.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, February 19, 1944. Running time, 110 min. PCA No. 9522. General audience classification. Jennifer Whittredge Ida Lupino
Count Stephen Orvid Paul Henreid
Nancy Coleman, Mary Boland, Victor Francen, Nazimova, Michael Chekhov, Marek Windheim, Ivan Triesault, John Bleiffer, Lotte Palfe, Wolfgang Zilser Pyotr.

Bridge of San Luis Rey

(UA-Bogaus)

A Study in People

The fascinating characters of Thornton Wilder's Pulitzer Prize novel about the Peru of two centuries ago have come to the screen again. The puzzle of the lives of the five who died when the bridge fell is studied this time by producer Benedict Bogaus with a new screenplay by Howard Estabrook and Herman Weissman.

It is a performance piece for a group of skilled character actors and actresses and an opportunity for Lynn Bari to show the promised talents in drama and coquetry which led exhibitors to pick her as one of MOTION PICTURE HERALD'S Stars of Tomorrow.

Akim Tamiroff as Pio, the gossipy uncle, ties the story together and guides the efforts of Donald Woods, as Brother Juniper, to fathom why Destiny placed these certain five on the bridge when it fell. Miss Bari as Michaela, the half-breed dancing girl, bewitches all Lima. It is love for her which prompts conflict between Louis Calhern, Spain's Viceroy, and Manuel the hot-blooded sailor. Francis Lederer plays both Manuel and Esteban, the twin brother, who as a mystic scribe hates Michaela as much as Manuel loves her. Nazimova as the scheming Marquesa is a study in pride and humility.

These lives are tied around Michaela rather loosely by the screenplay and there may be times when audiences find the story adrift. But there is suspense and climax in the fall of the bridge and, although Brother Juniper offers scant solution to the enigma of their lives, one feels that the characters were indeed very real persons.

Rowland Lee's direction alternates between moments of suspense and scenes in which the story wanders. Awkward dialogue at several points slows action and spoils the full effect. Dimitri Tiomkin's music lends effective assistance.

This is a picture which will symbolize many things to many audiences. There is a note of deep religious feeling, an earnest study of people and lavishness of production. All should lend themselves to exhibitor salesmanship.

Reviewed at the home office projection room. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, February 11, 1944. Running time, 107 min. PCA No. 9822. General audience classification. Michaela Lynn Bari
Uncle Pio Akim Tamiroff
Manuel and Esteban Francis Lederer
The Marquesa Nazimova
Louis Calhern, Donald Woods, Blanche Yurka, Emma Dunn, Barton Hepburn, Joan Loring, Abner Biberman, Minerva Urecal and Antonio Triana.

Escape to Danger

(RKO Radio)

Suspenseful Drama

In "Escape to Danger," produced at Denham and Pinewood studios in London, RKO Radio has a drama of World War II packed with suspense, unusual photographic detail, which does not detract from the story movement, and realistic performances on the part of Ann Dvorak and Eric Portman under direction that makes

the whole a worthwhile piece of product for those interested in war stories with punch.

While it has no marquee names of particular selling value, this film shows promise of building up customer interest from word-of-mouth advertising about its very tenseness, a deal of which is flavored with what has become known as the Alfred Hitchcock touch.

The story deals with an English schoolteacher, posing as a friend of the Nazis in Denmark, who actually is a leader in the underground. Played by Miss Dvorak, in realistic and competent manner, the girl is sent to England as a Nazi spy. She meets Eric Portman, a counter-espionage agent, and the pair work together to trap the Nazis into sending out a strong fleet which the English aerial and naval forces decimate. As she puts the finishing touch on her dangerous mission, the girl is shot and killed by the Nazi agent she has been working with, and Portman returns to his duty in Lisbon, where they first met.

Credits list Victory Hanbury, Lance Comfort and Mutz Greenbaum as producer-directors for the screenplay by Jack Whittingham. Photography by Guy Green is exceptional throughout. Others prominent in the cast include Karel Stepanek, Ronald Ward, Felix Aylmar, Ronald Adam, David Peel and Marjorie Rhodes.

Previewed at the studio. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, Block 4. Running time, 83 min. PCA No. 9918. General audience classification. Eric Portman, Ann Dvorak, Karel Stepanek, Ronald Ward, Felix Aylmar, David Peel, Ronald Adam, Marjorie Rhodes, May Petrie, Lilly Kann.

Beautiful but Broke

(Columbia)

Joan Davis Entertains

Joan Davis, given a plenitude of the kind of material in which she revels, and ample footage for the revelling, makes this topical little musical a gay and useful item for the spot next to whatever picture's being used at the moment to get the people past the ticket wicket. If the film on top happens to be a seriously dramatic undertaking, so much the better.

Miss Davis plays a modern young woman who sets out from Los Angeles to take a girl orchestra to a night club in Cleveland, but is stranded and surrounded by sentimental complications in town midway between. Jane Frazee sings half a dozen currently popular tunes (including "Shoo Shoo Baby" and "Pistol Packin' Mama") in the course of the picture, which is dominated otherwise, and profitably, by Miss Davis.

Irving Briskin produced the picture, with Charles Barton directing from a script by Monte Brice, based on a story by Arthur Housman, all four acquitting themselves creditably.

Previewed at the Chinese theatre, Hollywood, where a sparse matinee audience chuckled, sometimes snorted, approval. Reviewer's Rating: Good.

Release date, January 25, 1944. Running time, 72 min. PCA. No. 9608. General audience classification.

Lottie Joan Davis
Bill Drake John Hubbard
Jane Frazee, Judy Clark, Bob Haymes, Danny Mum-mert, Byron Foulger, George McKay, Ferris Taylor, Isabel Withers, John Eldridge, Grace Hayle, John Dilon, Willie West and McGinty.

Return of the Vampire

(Columbia)

Blood Chiller

Reminiscent of the "Dracula" stories, with the added horror of a wolf-man slave to a centuries-old vampire, "Return of the Vampire" builds suspense in the right places against a background of fog-bound English graveyards at the time of the London Blitz. It fits into a niche well up among the day's horror pictures.

Directed by Lew Landers for producer Sam White from a screenplay by Griffin Jay, the story reveals the return of the vampire, Bela Lugosi, after having been trapped by Freda

Inescort and Gilbert Emory as he preyed upon Emory's young daughter.

Freed by Nazi bombs which disturb his grave, the vampire returns, re-enslaves Nat Willis, Miss Inescort's laboratory assistant, and hypnotically forces the girl, Nina-Foch, to obey his commands. To seek vengeance upon those who had trapped him, he plots to turn her into a vampire to prey upon her fiancé, Roland Varno, Miss Inescort's son.

Through belief in goodness, taught him by his employer, Willis releases himself from the hypnotic power of the vampire, drags the monster to the sunlight during another London bombing, and saves the girl.

Seen at the Hawaii theatre, Hollywood, where an afternoon audience seemed to enjoy the chills. Reviewer's Rating: Good.—J. C.

Release date, November 11, 1943. Running time, 69 min. PCA No. 9643. General audience classification. Armand Tesla Bela Lugosi
Lady Jane Ainsley Freda Inescort
Nina Foch, Roland Varno, Nat Willis, Miles Mander, Gilbert Emory.

Klondike Kate

(Columbia)

Minor Melodrama

The minor-melodrama fans get a change of venue here, so to speak, by reason of a switch from the wide open spaces of the American West to the wider open areas of the Klondike in the days when the law there (to quote a character in the film) was a "hand to mouth matter." Apart from the difference in locale, the film differs in no important respect from other presentations of lawlessness in which the principal contestants, plus their gangs, settle their disputes in a free-for-all that gets the picture to its fadeout.

The script for this one is by M. Coates Webster, who took it from a story by himself and Houston Branch, and it holds together fairly well while it's bringing a girl from the States to claim a dance-hall property left her by her father. It's been taken over by a gambler who intends to keep it, and it's some while before the girl falls in love with him. They turn out, in a sudden finish following an abrupt outburst of fistcuffs, to be a couple of nice folks determined to marry each other.

The production is by Irving Briskin and the direction by William Castle, both good to the point where narration is abandoned in the interest of action. Three or four songs worked into the proceedings neither enhance nor damage the property.

Previewed in the Egyptian theatre, Hollywood, where a matinee crowd displayed no reaction. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, December 16, 1943. Running time, 62 min. PCA No. 9787. General audience classification. Klondike Kate Anne Savage
Jeff Bradley Tom Neal
Lester Allen, Lewis Wilson, Sheldon Leonard, Constance Worth.

Weekend Pass

(Universal)

Fabricated Fun

Although redeemed in a measure, market-wise, by the availability of names like Martha O'Driscoll and Noah Beery, Jr., for billing purposes, this item in Universal's folio of utility musicals slips and slides up, down and across the screen in a manner to amuse no more than a minority of the average assemblage. It is fabricated of gag sequences laced together with nine musical interludes, but with insufficient strength in either department to rescue the other.

Clyde Bruckman's screenplay, based on a story by associate producer Warren Wilson and directed by Jean Yarbrough, presents Beery as a shipyard worker with a weekend off duty, which he aspires to spend in luxurious alternation between bed and bathtub. Instead, he gets caught up in the affairs of an Admiral's daughter who has run away from home to become a

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

WAC, after filling in with a stint as nightclub singer. From premise to payoff, plausibility fails to get a break, and neither humor nor song fare much better.

Best of the musical interludes is a rendition of "All or Nothing at All" by the Delta Rhythm Boys. Four of the nine numbers are originals by Milton Rosen and Everett Carter, two of these sung without distinction by Miss O'Driscoll, the other five deriving from here and there.

Previewed at the Four Star theatre, Hollywood, to an audience attracted by "Ali Baba and the Forty Thieves," which was much smaller when the previewed picture ended than when it started. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, February 18, 1944. Running time, 65 min. PCA No. 9868. General audience classification.

BarbaraMartha O'Driscoll
JohnnyNoah Beery, Jr.
George Barbier, Andrew Tombes, Irving Bacon, Dennis Moore, Edgar Dearing, Pierre Watkin, Lottie Stein, Eddie Acuff, Jack Rice, Perc Launders.

Men On Her Mind

(PRC Pictures)

Lady Chooses Suitor

Produced with care by Alfred Stern and directed by Wallace W. Fox without strivings for the spectacular, this is a moderately paced account of three romances in the life of a young woman who chooses between as many suitors at the point where her success as a radio vocalist intercepts her determination to remain single. All of the romances, revealed in flashback, are decorous affairs, and melodrama intrudes only once and briefly upon the even narration of placid events set down in Raymond L. Schrock's screenplay.

Mary Beth Hughes, best marquee name in the cast and star of the film, sings three songs in the flow of events, furnishing the high points of interest. They are "Heaven On Earth," by Lee Zahler and Pat O'Dea; "Once Around the Clock," by Zahler and Carol E. Cooper, and "I Predict," by Sam Neuman, Michael Breen and Billy Lynch.

Within its budgetary limitations, the film is smooth merchandise, not a production on which to predicate the promise of a program-run but a suitable accompaniment to a top-liner.

Previewed in projection room. Reviewer's Rating: Mediocre.—W. R. W.

Release date, February 12, 1944. Running time, 67 min. PCA No. 9883. General audience classification.
Lily SurrellMary Beth Hughes
Edward Norris, Ted North, Alan Edwards, Luis Alberni, Kay Linaker, Claire Rochelle, Lyle Latell, Claire McDowell, Eva Hamill, Isabell La Mal, Lane Chandler.

HOW TO BE A SAILOR (RKO)

Disney Cartoon (34,113)

Goofy, that master expounder of difficult questions, takes up the problem of men who go down to the sea in ships. He does not limit his explanations to any age or type of craft, but presents the whole history of sailing in historical perspective. In fact, he starts out as a caveman paddling a log and winds up as an Admiral in the U. S. Navy. In between he has touched upon the Vikings, Columbus, pirates and the wreck of the Hesperus.

Release date, January 28, 1944 7 minutes

POLLY WANTS A DOCTOR (Col.)

Phantasy Cartoon (5,704)

The parrot and the goat have struck up a strange friendship in spite of the apparent lack of common interests. They decide on a luncheon date with the goat supplying the food. He picks up some great delicacies—discarded radio tubes, in fact—and his guest feels compelled by all standards of courtesy to sample them. At the conclusion, Polly is quite determined to be more choosy about her friends.

Release date, January 6, 1944 6½ minutes

THIS IS FORT DIX (Col.)

Film-Vodvil (5954)

Herbie Fields and his Fort Dix reception center orchestra, assembled from the big-time bands by Uncle Sam, play "Go Down Moses," "Take It Easy" and "Just as Though You Were Here." Jack Leonard, David Burns and James Maxwell do solo bits.

Release date, January 7, 1944 9 minutes

PRACTICAL JOKER (M-G-M)

Pete Smith (S-561)

Pete Smith looks into the annoying subject of the practical joker, annoying, that is, for the victim. Several very funny—to the perpetrator—gags are shown and one even backfires on the master-mind, but nothing short of death can be expected to stop him.

Release date, January 8, 1944 10 minutes

DOGIE ROUND-UP (WB)

Sports Parade (9505)

Another Technicolor subject with slight bearing on the field of sports, this follows up the sheep industry with cattle-raising. Wyoming is the setting, and herding, branding and preparing for market the subjects. There are some interesting views of the industry, little known to Easterners and city folk.

Release date, February 26, 1944 9 minutes

A DAY IN DEATH VALLEY (M-G-M)

Fitzpatrick Traveltalk (T-514)

James Fitzpatrick, who has been revisiting the glories of our own West for some time, takes some scenes of highly-photogenic Death Valley in Southern California. Among the places of interest are Badwater, the old borax mines at Furnace Creek, and the famed castle of "Death Valley Scotty."

Release date, January 22, 1944 9 minutes

STRANGE INNERTUBE (M-G-M)

Technicolor Cartoon (W-456)

A mule, while digging up his garden, comes upon fabulous treasure of another era. It is, or appears to be, an inner-tube, and he pounces on it gleefully. But the tube has lost neither its resilience nor its resistance. The tug-of-war is one in which the mule meets his match in stubbornness, and the garden gets a bad deal all around.

Release date, January 22, 1944 7 minutes

TOM TURK AND DAFFY (WB)

Merrie Melodies (9702)

A friend in need is a friend indeed, but Daffy's efforts to hide Tom Turk from the hunter are a bit strenuous. But the time comes when kindness may be paid back in kind. Daffy has aroused the ire of Porky Pig, running from him in desperation. Turk hides him with force just short of murder.

Release date, February 12, 1944 7 minutes

CAMERA DIGEST (Col.)

Panoramics (5,903)

This is a collection of unusual camera shots, outstanding for their oddity or their beauty. In the first class are the animal models made from tree branches, the snake farm and the Seminole Indian village. Among the latter are some views of Silver Springs and of the Florida everglades where the gathering of Spanish moss has become a commercially profitable industry.

Release date, January 14, 1944 10½ minutes

COMMUNITY SING, NO. 5 (Col.)

5655

Highlighted by the screening of "Whistlin' in Wyomin'" for the crowd to sing, this group includes both popular favorites and those of some years back. "Gertie from Bizerte" and "Don't Get Around Much Anymore" are followed by "Wait for Me, Mary" and "When the Red, Red Robin Comes Bob, Bob Bobbin' Along."

10 minutes

TO HEIR IS HUMAN (Col.)

Langdon (5431)

Una Merkel acquires a new profession when she is mistaken for the head of a missing persons' bureau. Her first assignment is to find Harry Langdon so that he may claim his inheritance. Harry's easy enough to find but the state of the estate is none too clear. His new-found relatives have unsuspected motives, chiefly murder by poison, rope or electricity. Harry is lucky to escape intact.

Release date, January 14, 1944 16 minutes

GRANDFATHER'S FOLLIES (WB)

Featurettes (9103)

Here are songs and turns from the last century when Niblo's Garden boasted headline variety entertainment. Among the old favorites are Harrigan and Hart, Maggie Cline, Chauncey Olcott, Eddie Foy and Lillian Russell. Songs that still live on from that day, including "Dear Old Girl," "After the Ball," "A Bicycle Built for Two," "Strolling Through the Park One Day," "The Moonlight's Fair Tonight Along the Wabash" and "Come Josephine in My Flying Machine" bring back the old lantern slides.

Release date, February 5, 1944 19 minutes

THE HERRING MURDER MYSTERY (Col.)

Color Rhapsodies (5503)

Even a fish canner has a conscience as this cartoon will attest. Here one becomes the victim of his own misgivings and stands trial in an undersea court for his crimes. The panel of jurors is hardly distinguishable from "Information Please" experts, or even a barber-shop quartet.

Release date, January 20, 1944 7 minutes

THIS IS WORTH FIGHTING FOR

Recruiting Film for CDVO

This is a concoction of why, how and where the home front is backed by every member of the family. A typical American family is on display. Each member enters one of the services of Civilian Defense. Block leader, city patrol corps, nurses' aid corps, blood donors, messengers, junior recreation aides, and consumer interest such as canning and clothes conservation are represented.

The picture was made with a volunteer cast, all of them non-professionals with the exception of Lowell Thomas who donated his services as narrator. There is an introduction by Grover A. Whalen, chairman of the Civilian Defense Volunteer Office. It is a recruiting film for all the branches of CDVO, was produced by American Pictures Company, sponsored by CDVO Film Service Labs, and directed by Harold Doane.

18 minutes

SHORT SUBJECTS CHART

index to reviews, synopses

COLUMBIA

Prod. No. Title Rel. Date P.D. Page

ALL STAR COMEDIES (Average 17 Min.)

5425	Shot in the Escape.....8-8-43	1535
	(Gilbert & Nazarro)	
5461	I Can Hardly Wait.....8-13-43	1535
	(Stooges)	
5426	Farmer for a Day.....8-20-43	1535
	(Clyde)	
5427	Quack Service .....9-3-43	1534
	(Una Merkel)	
5409	Pitchin' in the Kitchen..9-10-43	1543
	(Herbert)	
5402	Dizzy Pilots .....9-24-43	1576
	(Stooges)	
5421	A Rookie's Cookie.....10-8-43	1598
	(Brendel)	
5428	Garden of Eatin'.....10-22-43	1637
	(Summerville)	
5429	You Dear Boy.....11-4-43	1637
	(Vera Vague)	
5403	Phony Express .....11-18-43	1637
	(Stooges)	
5430	He Was Only Feudin'.....12-3-43	1677
	(Clyde)	
5410	Who's Hugh? .....12-17-43	1697
	(Herbert)	
5404	A Gem of a Jam.....12-30-43	1697
	(Stooges)	
5431	To Help Is Human.....1-14-44	1743
	(Langdon)	
5432	Dr. Feel My Pulse.....1-21-44	....
	(Vague)	
5405	Crash Goes the Hash.....2-5-44	....
	(Stooges)	
5433	Bachelor Daze .....2-17-44	....
	(Summerville)	
5434	His Tale Is Told.....3-4-44	....
	(Clyde)	

COLOR RHAPSODIES (Average 7 Minutes)

1511 A Hunting We Won't Go...8-23-43 1472

1943-44

5501	The Rocky Road to Ruin..10-22-43	1335
5502	Imagination .....11-19-43	1659
5503	The Herring Murder Mystery .....1-20-44	1743

PHANTASIES CARTOONS (Average 9 Min.)

4711 Dizzy Newsreel8-27-43 1472

1943-44

5701	Nursery Crimes .....10-8-43	1598
5702	The Cocky Bantam.....11-12-43	1637
5703	The Playful Pest.....12-3-43	1677
5704	Polly Wants a Doctor....1-6-44	1743
5705	Magie Strength .....2-4-44	....
5706	Lionel Lion .....3-3-44	....

FOX & CROW (8 Minutes)

5751	Room and Bored.....9-30-43	1576
5752	Way Down Yonder in the Corn .....11-25-43	1659
5753	The Dream Kids.....2-25-44	....

FILM VODVIL (10 Minutes)

5951 No. 1 Movie Powell....8-10-43 1597

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to August, 1943, see pages 1510, 1511 and 1512.

Prod. No. Title Rel. Date P.D. Page

5952	No. 2 Gootie Williams....10-8-43	1598
5953	No. 3 Featuring Zeb Carver .....11-19-43	1637
5954	No. 4 This Is Ft. Dix....1-7-44	1743

COMMUNITY SING (Series 7) (9 Minutes)

5651	No. 1 On a Wing and a Prayer .....7-29-43	1472
5652	No. 2 Delta Rhythm Boys..8-27-43	1535
5653	No. 3 Patriotic Songs....9-24-43	1543
5654	No. 4 Baby Smiles at Me..10-22-43	1637
5655	No. 5 Whistlin' in Wyomin' .....11-25-43	1743
5656	No. 6 Pistol Packin' Mama .....12-10-43	1697
5657	No. 7 Christmas Carols..12-24-43	1697
5658	No. 8 Alouette .....1-28-44	1718

PANORAMICS (Average 9 Minutes)

5901	Birds on the Wing.....8-26-43	1535
5902	Babies by Bannister.....10-1-43	1576
5903	Camera Digest .....1-14-44	1743

SCREEN SNAPSHOTS (Series 22) (10 Minutes)

5851	No. 1 .....8-15-43	1534
5852	No. 2 .....9-17-43	1543
5853	No. 3 .....10-15-43	1597
5854	No. 4 .....11-19-43	1637
5855	No. 5 .....12-17-43	1659
5856	No. 6 .....1-14-44	....
5857	No. 7 .....2-18-44	....

WORLD OF SPORTS (10 Minutes)

5801	Kings of Basketball.....8-27-43	1535
5802	Cue Wizards .....9-30-43	1576
5803	Champ of Champions.....10-29-43	1637
5804	Ten Pin Aces.....11-28-43	1659
5805	Winged Targets .....12-24-43	1718
5806	Follow Through .....2-18-44	....
5807	Golden Gloves .....3-17-44	....

LI'L ABNER

5601 Amoozin' but Confoozin'..1-28-44

M-G-M

TWO REEL SPECIALS (Average 20 Minutes)

A-403 Shoe Shine Boy.....12-25-43 1718

FITZPATRICK TRAVELTALKS (Color) (9 Minutes)

T-421	Glimpses of Mexico.....8-21-43	1535
T-422	Over the Andes.....9-25-43	1598

1943-44

T-511 Thru the Colorado
Rockies10-23-43 1637

Prod. No. Title Rel. Date P.D. Page

MADCAP MODELS (Color) (Average 7 Minutes)

U2-6	The Truck That Flew.....8-6-43	1430
	1943-44	
U3-1	Jasper Goes Fishing.....10-8-43	1543
U3-2	Goodnight Rusty .....12-3-43	1659
U3-3	Package for Jasper.....1-21-44	1735

POPEYE THE SAILOR (Average 7 Minutes)

E2-11	Wood Peckin' .....8-6-43	1535
E2-12	Cartoons Ain't Human...9-3-43	1543

1943-44

E3-1	Her Honor the Mare....11-26-43	1658
E3-2	Mary Go Round.....12-31-43	1726

POPULAR SCIENCE (Color) (10 Minutes)

J2-6 No. 88-13-43 1506

1943-44

J3-1	No. 1 .....10-15-43	1637
J3-2	No. 2 .....12-10-43	1677

SPEAKING OF ANIMALS (Average 9 Minutes)

Y2-5	Speaking of Animals in the Garden .....8-20-43	1543
Y2-6	Speaking of Animals in the Desert .....9-24-43	1617

1943-44

Y3-1	Tails of the Border.....12-17-43	1677
Y3-2	In Winter Quarters.....1-28-44	....

SPORTLIGHTS

(Average 10 Minutes)

R2-10 All Sails Set.....9-10-43 1506

1943-44

R3-1	Mermals on Parade.....10-22-43	1637
R3-2	Ozark Sportsmen .....11-19-43	1637
R3-3	G. I. Fun.....12-24-43	1677
R3-4	Swimcapades .....1-14-44	1726

MUSICAL PARADE (20 Minutes)

FF3-1	Mardi Gras .....10-1-43	1506
FF3-2	Caribbean Romance....12-17-43	1659
FF3-3	Lucky Cowboy .....2-11-44	1735

LITTLE LULU

D3-1	Eggs Don't Bounce.....1-28-44	1726
D3-2	Hullaba-lulu .....2-25-44	....

NOVELTOON

P3-1	No Mutton for Nuttin'..11-26-43	1677
P3-2	Hen Pecked Rooster....2-18-44	....

RKO

WALT DISNEY CARTOONS (Color) (7 Minutes)

34,107 Reason and Emotion....8-27-43 1535

PETE SMITH SPECIALTIES (Average 9 Minutes)

S-470	Scrap Happy .....9-4-43	1535
S-471	Fixin' Tricks .....9-18-43	1597
S-472	Football Thrills of 1942..9-25-43	1598
S-473	Tips on Trips .....11-13-43	1659
S-474	Water Wisdom .....11-27-43	1697

1943-44

S-551 Practical Joker1-8-44 1743

PASSING PARADE (Average 10 Minutes)

K-488	Storm .....10-23-43	1598
K-489	To My Unborn Son.....10-30-43	1637
K-490	This Is Tomorrow.....11-27-43	1659

MINIATURES (10 Minutes)

M-581	My Tomato .....12-4-43	1697
M-582	Kid in Upper Four....12-25-43	1718
M-583	No News Is Good News..12-18-43	1697

OUR GANG COMEDIES (Average 10 Minutes)

C-497	Little Miss Pinkerton...8-18-43	1598
C-498	Three Smart Guys.....10-23-43	1637

TECHNICOLOR CARTOONS (Average 8 Minutes)

W-451	One Ham's Family.....8-14-43	1535
W-452	War Dogs .....10-9-43	1598
W-453	Stork's Holiday .....10-23-43	1598
W-454	What's Buzzin' Buzzard .....11-27-43	1659
W-455	Baby Puss .....12-25-43	1697
W-456	Strange Innertube .....1-22-44	1743

SPECIAL RELEASE

X-460 These Are the Men....9-1-43 1490

PARAMOUNT

UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)

L2-6 No. 89-17-43 1576

1943-44

L3-1	No. 1 .....11-12-43	1659
L3-2	No. 2 .....1-7-44	1726

HEADLINERS (Average 10 Minutes)

A2-10	Sing, Helen, Sing.....8-6-43	1512
A2-11	Three Bears in a Boat..8-20-43	1535
A2-12	Yours Truly .....9-3-43	1576
A2-13	Down with Everything...9-24-43	1617

Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page	Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo.....	10-15-43	1597	TERRYTOONS (Technicolor)				8354	Wings in Record Time.....	12-27-43	1697	8721	Fin-n-Catty	10-23-43	1535
34,109	The Old Army Game.....	11-5-43	1637	(7 Minutes)				8355	Amazing Metropolis	1-17-44	1726	8722	Falling Hare	10-30-43	1607
34,110	Home Defense	11-26-43	1658	4501	Mighty Mouse Rides Again 8-6-43	1535		8356	Magazine Model	1-24-44	1735	8723	Inki and the Minah Bird.....	11-13-43	1637
34,111	Chicken Little	12-17-43	1718	4502	Camouflage	8-27-43	1534	8357	Animal Tricks	2-21-44	....	8724	An Itch in Time.....	12-4-43	1658
34,112	The Pelican and the Snipe	1-7-44	1726	4503	Somewhere in Egypt.....	9-17-43	1543	MUSICALS				8725	Little Red Riding Rabbitt	1-1-44	1659
34,113	How to Be a Sailor.....	1-28-44	1743	4504	Down with Cats.....	10-7-43	1543	(Average 15 Min.)				8726	What's Cookin', Doc?	1-8-44	1659
SPORTSCOPE				4505	Aladdin's Lamp	10-22-43	1576	1943-44				1943-44			
(Average 9 Minutes)				4506	Lion and the Mouse.....	11-12-43	1637	7132	South Sea Rhythms.....	8-25-43	1472	9701	Meatless Fly-Day	1-29-44	1735
34,313	Barneyard Golf	8-13-43	1576	4507	Yokel Duck Makes Good.....	11-26-43	1659	1943-44				9702	Tom Clark & Daffy.....	2-12-44	1743
1943-44				4508	The Hopeful Donkey.....	12-17-43	1658	1943-44				SANTE FE TRAIL WESTERNS			
44,301	Field Trial Champions.....	9-10-43	1598	4510	The Helicopter	1-21-44	1697	8121	Hit Tune Serenade.....	9-29-43	1543	(Average 20 Minutes)			
44,302	Joe Kirkwood	10-8-43	1596	4509	The Butcher of Seville.....	1-7-44	1658	8122	Sweet Jam	10-27-43	1598	9107	Oklahoma Outlaws	9-4-43	1543
44,303	Stars and Strikes.....	11-5-43	1659	4511	Wreck of the Hesperus.....	2-11-44	1658	8123	Choo-Choo Swing	11-24-43	1658	9108	Wagon Wheels West.....	10-30-43	1596
44,304	Mountain Anglers	12-3-43	1677	4512	A Day in June.....	3-3-44	1735	8124	Radio Melodies	12-29-43	1658	9109	Gun to Gun	1-8-44	1726
44,305	Cod-Ed Sports	12-31-43	1726	MARCH OF TIME				8125	New Orleans Blues.....	1-26-44	1718	VITAPHONE VARIETIES			
HEADLINER REVIVALS				(Average 18 Minutes)				8126	Sweet Swing	2-23-44	....	(Average 9 Minutes)			
(Average 19 Minutes)				V9-13	And Then Japan.....	8-13-43	1472	VITAPHONE				9401	Our Alaskan Frontier.....	11-13-43	1637
43,201	Harris in the Spring.....	9-10-43	1543	1943-44				TECHNICOLOR SPECIALS				9402	Bees A'Buzzin'	9-18-43	1598
43,202	Rhythm on the Rampage	10-8-43	1576	V10-1	Airways to Peace.....	9-10-43	1543	(Average 19 Minutes)				9403	Hunting the Devil Cat.....	12-18-43	1718
43,203	Romancing Along	11-5-43	1658	V10-2	Portugal—Europe's Crossroads	10-8-43	1566	8005	Mountain Fighters	6-7-43	1460	OFFICIAL U. S. VICTORY FILMS			
43,204	Music Will Tell.....	12-3-43	1677	V10-3	Youth in Crisis.....	11-5-43	1606	1943-44				(Distributed by Various Major Exchanges)			
EDGAR KENNEDY				V10-4	Naval Log of Victory.....	12-3-43	1658	9001	Women at War.....	10-2-43	1543	Wings Up	1315		
(Average 17 Min.)				V10-5	Upbeat in Music.....	12-31-43	1697	9002	Behind the Big Top.....	11-27-43	1658	Mission Accomplished	1329		
43,401	Not on My Account.....	9-17-43	1598	V10-6	Sweden's Middle Road.....	1-28-44	1726	9003	Task Force	12-11-43	1677	Message from Malta.....	1387		
43,402	Unlucky Dog	11-12-43	1637	DRIBBLE PUSS PARADE				FEATURETTES				War Town	1387		
43,403	Prunes and Politics.....	1-7-44	1726	(9 Minutes)				(20 Minutes)				Black Marketing	1395		
LEON ERROL				4901	Fuss and Feathers.....	10-29-43	1617	9101	Voice That Thrilled the World	10-16-43	1598	Glamour Girls of 1943.....	1557		
(Average 17 Minutes)				UNITED ARTISTS				9102	Over the Wall	12-25-43	1718	Last Will and Testament of Tom Smith	1576		
43,701	Seeing Nellie Home.....	9-3-43	1598	WORLD IN ACTION				9103	Grandfather's Follies	2-5-44	1743	Day of Battle.....	1617		
43,702	Cutie on Duty.....	10-29-43	1637	(21 Minutes)				SPORTS PARADE				Suggestion Box	1617		
43,703	Wedtime Stories	12-24-43	1598	....	War for Men's Minds.....	9-13-43	1512	(Average 10 Minutes)				Chief Neily Reports to the Nation.....	1659		
VICTORY SPECIALS				....	The Labor Front.....	11-19-43	1658	1943-44				Brothers in Blood.....	1659		
34,204	Oil Is Blood.....	9-23-43	1617	(12 Minutes)				8413	Dude Ranch Buckaroos.....	8-14-43	1543	Family Fued	1659		
FLICKER FLASH BACKS				....	Raid Report	11-12-43	1718	1943-44				Food and Magic.....	1659		
(Average 9 Minutes)				UNIVERSAL				9501	Tropical Sportland	10-9-43	1597	Destination: Island X.....	1697		
44,201	No. 1	9-3-43	1535	COLOR CARTUNE				9502	Desert Playground	11-13-43	1598	No Exceptions	1728		
44,202	No. 2	10-1-43	1576	(Average 7 Min.)				9503	Into the Clouds.....	1-1-44	1718	This Is Worth Fighting For.....	1743		
44,203	No. 3	10-29-43	1606	8137	Meatless Tuesday	12-20-43	1658	9504	Baa Baa Blacksheep.....	1-22-44	1735	BRITISH MINISTRY OF INFORMATION			
44,204	No. 4	11-26-43	1659	SWING SYMPHONIES				9505	Dogie Roundup	2-26-44	1743	Silent Village	1415		
44,205	No. 5	12-24-43	1677	(Average 7 Min.)				MELODY MASTER BANDS				In the Drink.....	1496		
44,206	No. 6	1-21-44	1718	7235	Pass the Biscuits Mirandy.....	8-23-43	1512	(10 Minutes)				These Are the Men.....	1496		
THIS IS AMERICA				1943-44				9601	Hit Parade of the Gay Nineties	9-18-43	1598	The Last Hazard.....	1496		
(Average 19 Min.)				PERSON—ODDITIES				9602	Sweetheart Serenade	10-23-43	1598	Common Cause	1534		
33,111	Arctic Passage	8-28-43	1522	(Average 9 Min.)				9603	Cavalcade of the Dance.....	11-20-43	1598	Women of Britain.....	1534		
33,112	Age of Flight.....	10-1-43	1576	7383	Cactus Artist	8-23-43	1472	9604	Freddie Fisher and his Band	12-18-43	1598	I Was a Fireman.....	1677		
33,113	Children of Mars.....	10-21-43	1606	1943-44				9605	Ted Weems and His Merchant Marine Band.....	1-29-44	1735	Before the Raid.....	1697		
43,101	Sailors All	11-19-43	1654	8371	Wizard of Autos	9-20-43	1557	LOONEY TUNES CARTOONS				Danger Area	1718		
43,102	Letter to a Hero.....	12-17-43	1677	8372	Farmer Gene Sarazen.....	10-25-43	1597	(Average 7 Minutes)				MISCELLANEOUS			
43,103	New Prisons—New Men 1-14-44	1718		8373	Fannie Hurst and Her Pets	11-22-43	1637	8610	Scrap Happy Daffy.....	8-21-43	1535	War in the Mediterranean (English Films)	1415		
20TH CENTURY-FOX				8374	World's Youngest Aviator.....	12-20-43	....	8611	Porky Pig's Feet.....	7-17-43	1460	Trade Horizons (Scheffel).....	1677		
MOVIETONE ADVENTURES (Color)				8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735	8612	Daffy the Commando.....	11-20-43	1658	Avengers Over Europe.. (Telenews)	1697		
(Average 9 Minutes)				8376	The Barefoot Judge.....	2-28-44	....	8613	Puss 'N' Booty.....	12-11-43	1658	SERIALS			
4251	Flying Gunners	9-24-43	1543	VARIETY VIEWS				BLUE RIBBON MERRIE MELODIES				COLUMBIA			
4252	Snowland Sentinels	11-19-43	1543	(9 Minutes)				(Average 7 Minutes)				1943-44			
4253	Leathernecks on Parade.....	1-14-44	1718	7363	Yukon Outpost	8-30-43	1512	9301	A Feud There Was.....	9-11-43	1543	5120	The Batman	7-16-43	1415
(Black and White)				1943-44				9302	Early Worm Gets the Bird.....	10-2-43	1576	(15 episodes)			
4201	Sails Aloft	3-31-44	1659	8371	Wizard of Autos	9-20-43	1557	9303	My Little Buckaroo.....	11-6-43	1637	5160	The Phantom	12-24-43	1697
4202	Silver Wings	2-18-44	1735	8372	Farmer Gene Sarazen.....	10-25-43	1597	9304	Fighting 69½	12-4-43	1677	(15 episodes)			
MAGIC CARPET (Color)				8373	Fannie Hurst and Her Pets	11-22-43	1637	9305	Cross Country Detours.....	1-15-44	1726	REPUBLIC			
(9 Minutes)				8374	World's Youngest Aviator.....	12-20-43	....	9306	Hiawatha's Rabbit Hunt.....	2-12-44	....	1943-44			
4151	Mormon Trails	8-20-43	1534	8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735	MERRIE MELODIES CARTOONS (Color)				381	The Masked Marvel.....	11-6-43	1576
4152	Coast of Strategy.....	10-15-43	1543	8376	The Barefoot Judge.....	2-28-44	....	(Average 7 Minutes)				(12 episodes)			
4156	Kingdom of Treasure.....	12-3-43	1658	1943-44				9301	A Feud There Was.....	9-11-43	1543	382	Captain America	1-29-44	1718
4154	A Volcano Is Born.....	12-24-43	1718	8351	Who's Next	9-27-43	1535	9302	Early Worm Gets the Bird.....	10-2-43	1576	(15 episodes)			
4155	Realm of Royalty.....	2-4-44	1718	8352	I-A Dogs	10-18-43	1557	9303	My Little Buckaroo.....	11-6-43	1637	UNIVERSAL			
4153	Steamboat on the River.....	3-10-44	1659	8353	Mister Chimp Raises Cain	11-29-43	1658	9304	Fighting 69½	12-4-43	1677	1943-44			
SPORTS REVIEWS				1943-44				9305	Cross Country Detours.....	1-15-44	1726	8681-93	Don Winslow of the Coast Guard	7-6-43	1227
(Average 9 Min.)				8351	Who's Next	9-27-43	1535	9306	Hiawatha's Rabbit Hunt.....	2-12-44	....	(13 episodes)			
4301	Dog Sense	9-3-43	1543	8352	I-A Dogs	10-18-43	1557	8719	Hiss and Make Up.....	9-11-43	1460	8781-93	Adventures of the Flying Cadets	9-7-43	1557
4302	Sport Stars in War.....	10-29-43	1576	8353	Mister Chimp Raises Cain	11-29-43	1658	8720	Corny Concerto	9-25-43	1535	(18 episodes)			

ADVANCE SYNOPSSES

and information

ACTION IN ARABIA

(RKO Radio)

PRODUCER: Maurice Geraghty. DIRECTOR: Leonide Moguy. PLAYERS: George Sanders, Virginia Bruce, Lenore Aubert, Gene Lockhart, Robert Armstrong, H. B. Warner, Joseph Vitale, Alan Napier, John Hamilton, Rafael Storm.

WAR DRAMA. Love blooms in the menace packed regions of Iran where espionage is rife and anyone's life may be forfeit at any moment. It's a "Casablanca" type story and the devious plottings of the secret agents of Germany and other nations complicate the situation, with the hero and heroine finally extricating themselves from the tangle and winning out for their homeland.

ARIZONA WHIRLWIND

(Monogram)

PRODUCER-DIRECTOR: Robert Tansey. PLAYERS: Ken Maynard, Hoot Gibson, Bob Steele, Ian Keith, Myrna Dell, Don Stewart, Charles King.

WESTERN. The Trail Blazers beat off Indians attacking the Sonora stage coach only to have it attacked again by a band of outlaws. Aware that there is something of importance hidden about the stage, they search but to no avail. They take jobs as telegraph linemen, get the goods on a local banker, who is head of band of counterfeiters, and rescue a youngster imprisoned in a vault. The banker and his henchmen are apprehended.

CINDERELLA JONES

(Warners)

PRODUCER: Alex Gottlieb. DIRECTOR: Busby Berkeley. PLAYERS: Joan Leslie, Robert Alda, William Prince, Julie Bishop, Edward Everett Horton, S. Z. Sakall, Tom Tully, Charles Dingle, Ruth Donnelly, Elisha Cook, Jr., Hobart Cavanagh, Grant Mitchell, Chester Clute.

COMEDY WITH MUSIC. Joan Leslie sings with an orchestra and also works in an aircraft plant. She takes part in a radio program and is discovered to be the missing heiress to a large fortune. This will provides, however, that she must be married by a certain time or lose the inheritance. It is touch and go, with Joan to decide whether Robert Alda and William Prince, rivals for her hand, love her for herself or for the fortune she will inherit. She finally decides upon Alda just in time to meet the will's deadline.

BENEATH WESTERN SKIES

(Republic)

PRODUCER: Lou Grey. DIRECTOR: Spencer Bennett. PLAYERS: Bob Livingston, Smiley Burnette, Tom London, Effie Laird, Charles Miller, LeRoy Mason.

WESTERN DRAMA. This is another in the John Paul Revere series in which Bob Livingston took over the lead role. In this one, Revere and his old schoolmates return to town when their elderly former schoolteacher sends for them to save Stokesville from outlaws. Revere is elected sheriff, but suffers a stroke of amnesia and for a time is a stooge of the bandits. He recovers in time to save the town and jail the outlaws.

CROSS YOUR FINGERS

(Universal)

PRODUCER: Will Cowan. DIRECTOR: Edward F. Cline. PLAYERS: Grace McDonald, Leon Errol, Walter Catlett, Jimmy Cash, Ted Weems and orchestra, Freddie Slack and orchestra, Harry Owens and Royal Hawaiians.

MUSICAL. Happy Dan Briggs, a carnival showman, tells his son to clear out because he wants him out of the business. The boy finds a job as a bus boy. His singing talent is discovered at the night club where he is working, and he replaces the band's vocalist. Soaring upward, he's starred opposite a Hollywood star only to fail of success. The hatcheck girl, who got him his night club break, sells the studio a story about Happy Dan and the carnival days, and the youngster is brought back when his father refuses the role unless his son is featured with him.

OUR HEARTS WERE YOUNG AND GAY

(Paramount)

PRODUCER: Sheridan Gibney. DIRECTOR: Lewis Allen. PLAYERS: Diana Lynn, Gail Russell, James Brown, Bill Edwards, Charles Ruggles, Dorothy Gish, Beulah Bondi, Helen Freeman, Alma Kruger.

COMEDY. Two young girls, unchaperoned, start on a tour of Europe in the early 1920s. They experience amusing incidents on ship board and, due to their innocence, more amusing things occur when they get to Europe, with light love interest woven through the trip and meetings abroad.

MASK OF DIMITRIOS

(Warners)

PRODUCER: Henry Blanke. DIRECTOR: Jean Negulesco. PLAYERS: Zachary Scott, Sydney Greenstreet, Peter Lorre, Helmut Dantine, Monte Blue, Victor Francen, George Tobias, Florence Bates, Kurt Katch, Roman Bohnen, John Abbott, David Hoffman.

MYSTERY. This is a mystery told in flashback following the finding of a corpse which is identified as that of Dimitrios, one of the most loathsome characters of the day. A famous detective story writer becomes interested in tracing Dimitrios' life in an effort to discover his murderer. He finds that one of the men, among the many whom Dimitrios had traduced, is in search of Dimitrios' fabulous hidden wealth.

FRONTIER OUTLAWS

(PRC Pictures)

PRODUCER: Sigmund Neufeld. DIRECTOR: Sam Newfield. PLAYERS: Buster Crabbe, Al St. John, Frances Gladwin.

WESTERN. Wolf Valley is in the midst of a land-grab plot engineered by a pair of unscrupulous local men. They frame Bill Carson on a murder charge, drive off cattle, rob a bank, and burn ranches while he is in jail. Liberated, Carson goes after the outlaws disguised as a Mexican cattle buyer. He gets the evidence on the ringleaders, but they are tipped off and set a trap for him. Carson outwits and out-shoots the pair and their henchmen.

TWO-MAN SUBMARINE

(Columbia)

ASSOCIATE PRODUCER: Jack Fier. DIRECTOR: Lew Landers. PLAYERS: Tom Neal, Ann Savage, J. Carol Naish, Lloyd Bridges, Robert Williams.

DRAMA. Tom Neal, Ann Savage and J. Carroll Naish are conducting medical research on a South Pacific island in an effort to find more sources for the miracle drug, penicillin. Japs send a two-man sub to capture them, they fight it off with machine guns. A Nazi submersible arrives to further complicate things, but in the end the trio triumph and Tom and Ann profess their love.

HER LAST MILE

(PRC Pictures)

PRODUCER: Jack Schwarz. DIRECTOR: Steve Sekely. PLAYERS: Lionel Atwill, Jean Parker, Douglas Fowley, Marcia Mae Jones, John Maxwell, Robert Middlemas, Pat Gleason, Richard Curtis.

MYSTERY. Dr. Bradford, a young scientist, and Charles Finch, a criminologist, become acquainted in a fashionable grill where they save beautiful Mary Kirk when her dress catches on fire. The younger man falls in love with her but she is shocked to learn he's taken a job as an executioner to further his research experiments. Mary is being blackmailed over something in her father's past, and her younger sister is carrying on a clandestine affair with an embezzler. Mary's blackmailer is killed in her apartment. She is convicted and sentenced to die. Her younger sister admits an auto key found at the scene of the crime belongs to her lover. Mary faces execution at Bradford's hands but he locks himself in the panel-room, refusing to pull the switch. Finch and Mary's sister win a reprieve on the strength of the embezzler's confession.

MOONLIGHT AND CACTUS

(Universal)

ASSOCIATE PRODUCER: Frank Gross. DIRECTOR: Edward F. Cline. PLAYERS: Andrews Sisters, Elyse Knox, Leo Carrillo, Tom Seidel, Shemp Howard, Tom Kennedy, Murray Alper, Frank Lackteen, Eddie Quillan, Mitch Ayres and orchestra.

MUSICAL COMEDY. A Merchant Marine officer returns to his ranch on leave only to find that, due to the war, the cattle business is in the hands of cowgirls. He finds the feminine cowhands are being victimized by a gang of cattle rustlers, but it's easily solved when they learn that a neighboring rancher has herded up the cattle to protect them. The Andrews Sisters help to keep the proceedings musical with the aid of Mitchell Ayres and his band.

SENSATIONS OF 1944

(UA - Andrew L. Stone)

EXECUTIVE PRODUCER: James Nasser. PRODUCER-DIRECTOR: Andrew L. Stone. PLAYERS: Eleanor Powell, Dennis O'Keefe, W. C. Fields, Sophie Tucker, Mimi Forsythe, C. Aubrey Smith, George Barbier, David Lichine, Lyle Talbot, Cab Calloway and Woody Herman

and their bands, numerous circus and vaudeville acts.

COMEDY-MUSICAL. Eleanor Powell, musical comedy star, stages a publicity stunt in which a woman in a box takes a shot at the dancer in the midst of her best number. Her press agent thinks she's great and turns his business over to her while he goes on a vacation. She carries on with harum-scarum publicity stunts over the protests of Dennis O'Keefe, son of the publicity man. O'Keefe foils an attempt to blackmail her while she blithely opens a Circus Night Club. In the end she comes to her senses, the publicity man returns, O'Keefe kisses Miss Powell goodbye and leaves for the Army.

THE MAN IN HALF MOON STREET (Paramount)

PRODUCER: Walter MacEwen. **DIRECTOR:** Ralph Murphy. **PLAYERS:** Nils Asther, Helen Walker, Paul Cavanaugh, Morton Lowry.

MURDER DRAMA. The man in Half Moon Street is a scientist, whom everyone knows as a young man of exceeding charm, but who secretly has discovered a dangerous operation that provides immortality. He has committed a series of murders to carry on the experiments on himself. Each time he needs the operation to carry on as a young man his victim dies. He's engaged to a young girl and his doctor friend, who aids in his experiments, is stricken with paralysis. Realizing he cannot defy God, the scientist burns the papers on the operation as the girl begins to suspect her sweetheart when she sees signs of old age appearing. The police are seeking a young man and do not suspect that the old man who dies on the street is the murderer they seek.

STRANGE CONFESSION (U.A. - Angelus Productions)

PRODUCER: Seymour Nebenzal. **DIRECTOR:** Douglas Sirk. **PLAYERS:** George Sanders, Linda Darnell, Edward Everett Horton, Hugo Haas, Robert Greig, Lori Lahner, John Philliber, Sig Ruman.

MYSTERY-DRAMA. The story is told in retrospect with flashbacks in the office of a Russian newspaper operated by a woman. As she reads a manuscript left by a once prosperous Count, the tale of the murder of a woodcutter's daughter by her husband, in love with the newspaperwoman, unfolds. Discovering she has the manuscript, the murderer comes to retrieve it and is shot by police when he rifles a mailbox after discovering the woman also loved him. As police confront her over his body, she tears up an old dance card upon which her slain lover had written "I Love You" at the supper celebrating his wedding to the woman he murdered.

THE NAVY WAY (Paramount)

PRODUCER: Pine Thomas. **DIRECTOR:** William Berke. **PLAYERS:** Robert Lowery, Jean Parker, Richard Powers, Bill Henry, Sharon Douglas, Robert Armstrong, Roscoe Karns, Horace MacMahon, Mary Treen, Ann Marsters.

NAVY LIFE DRAMA. Two boots in the navy, one wealthy, the other an ex-prize fighter, vie for the love of a pharmacist's mate, Jean Parker. The ex-pugilist is fresh and kisses her in a hospital but she likes him because of sympathy aroused over what he tells of his childhood. He saves a mate when the latter falls overboard in a rowing race. The wealthy sailor refuses a fat commission and enlists. He meets the girl and falls in love with her. When the pugilist finds out she intends to marry him he goes out and gets drunk, planning to desert. He's finally brought around to the "Navy Way," and the boys march off to war as the girl awaits return of her loved one.

THE COWBOY AND THE SENORITA (Republic)

ASSOCIATE PRODUCER: Harry Grey. **DIRECTOR:** Joe Kane. **PLAYERS:** Roy Rogers, Quinn (Big Boy) Williams, Dale Evans, Mary Lee, John Hubbard, Hal Taliaferro, Dorothy Christy, Fuzzy Knight, Louis Montez, Sons of the Pioneers.

WESTERN WITH MUSIC. Roy Rogers and Big Boy are falsely accused of a kidnapping but escape and find the girl, Chip, who ran away because her cousin is being duped into selling a mine left by Chip's father. Roy finds men hired by Allen, who is seeking the mine, at work in the diggings. He and Big Boy recover Chip's bracelet from Allen and, following its inscription, find the real vein of rich ore in the mine. They prove Allen is a scoundrel and Chip's cousin takes them back to their jobs on her ranch.

WEIRD WOMAN (Universal)

PRODUCER: Oliver Drake. **DIRECTOR:** Reginald LeBorg. **PLAYERS:** Lon Chaney, Anne Gwynne, Evelyn Ankers, Lois Collier, Ralph Morgan, Phil Brown, Elisabeth Risdon, Samuel S. Hinds, Elizabeth Russell.

MYSTERY DRAMA. Lon Chaney, a sociologist, meets and weds Anne Gwynne, raised on tribal customs and superstitions by her native nurse. Returning to the college where he teaches, he finds his happiness clouded by jealousy of Evelyn Ankers, a sister of the dean of men. A series of mysterious events result in death for Ralph Morgan, a professor, and Phil Brown, a student, who has been led to believe his sweetheart, Lois Collier, is romancing with Chaney. Caught in her own trap, the jealous woman admits her guilt, freeing Chaney of suspicion, but dies attempting to escape.

PARTNERS OF THE TRAIL (Monogram)

PRODUCER: Scott R. Dunlap. **DIRECTOR:** Lambert Hillyer. **PLAYERS:** Johnny Mack Brown, Raymond Hatton, Christine McIntyre, Craig Woods, Robert Frazer, Harry F. Price, Jack Ingram, Lynton Brent, Marshall Reed, Ben Corbett, Steve Clark, Lloyd Ingraham.

WESTERN DRAMA. Kate Hilton is enroute home after learning of her father's murder when she meets U. S. Marshal Nevada. The stagecoach is held up and robbed, but he brings it in. Nevada's pal, Sandy, is posing as a cook at the town's only cafe. They discover the girl's sweetheart, Joel Edwards, has a stepfather who is really back of the holdups and murders. They trap him and, when he tries to shoot Nevada, Joel draws first and kills his stepfather. The ranchers are told of gold on their property, which the gang leader was trying to get, and the band is rounded up.

HENRY ALDRICH'S LITTLE SECRET (Paramount)

PRODUCER: Michel Kraike. **DIRECTOR:** Hugh Bennett. **PLAYERS:** Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel, Olive Blakeney.

HENRY IN LEGAL TANGLE. Henry Aldrich sets up a baby-minding business with himself as President and Dizzy as Secretary-Treasurer. On one night when all his fair assistants are busy, Henry has to mind the babies himself. That job takes him into the home of a woman whose husband has been jailed on a felony charge. It is later revealed she wanted the baby minded so that she could visit Henry's lawyer father. Henry is convinced of the husband's innocence. His father is not, and a family tangle is precipitated. It ends with Henry defending the woman in court and her husband cleared.

JANIE (Warners)

PRODUCER: Alex Gottlieb. **DIRECTOR:** Michael Curtiz. **PLAYERS:** Joyce Reynolds, Robert Hutton, Ann Harding, Edward Arnold, Robert Benchley, Hattie McDaniel, Ruth Tobey, Dick Erdman, Ann Gillis, Colleen Townsend.

COMEDY. This is a comedy of American family life with a locale that could be any small town in the United States. Emphasis is placed upon the youngsters of the family in wartime America. The Army establishes a base for maneuvers near the town, arousing the fears of parents. However, through devious schemes, Janie (Joyce Reynolds), and her girl chums manage to work out plans for wholesome entertainment of the soldiers. She becomes interested in a young soldier but she also has an adolescent interest in a high school boy, who leaves to join the Navy. When the Army moves out, Marines move in, and the girls plan all over again similar forms of entertainment for the boys.

THE AMAZING MR. FORREST (PRC Pictures)

PRODUCER: Walter C. Mycroft. **DIRECTOR:** Thornton Freeland. **PLAYERS:** JACK BUCHANAN, Edward Everett Horton, Otto Kruger, Googie Withers, Jack LaRue, Syd Walker, David Burns, Walter Rilla, Charles Carson, Leslie Perrine, Ronald Shiner.

COMEDY MELODRAMA. This production is English-made, but features in the cast several actors well known in this country. Mr. Forrest is a retired investigator for an insurance company who returns to lend a hand when the firm's safe has been robbed. Aided by his wife, butler and assistant, he uncovers enough clues to identify the burglars and joins their ranks to secure evidence for a conviction. Edward Everett Horton is, of course, the butler, while Otto Kruger and Jack LaRue play their usual villainous roles.

HER BACHELOR HUSBAND (Monogram)

PRODUCER: Barney Sarecky. **DIRECTOR:** William Beaudine. **PLAYERS:** Johnny Downs, Wanda McKay, Etta McDaniel, Robert Kent, Stan Jolley.

COMEDY. A meek accountant in a big accounting concern is embroiled in an office shakeup. He comes home to find a girl in his apartment and a gangster killed on his doorstep. Experts find his system of accounting, turned down by former office heads, far superior to the one in use and he's made manager. He returns home to find the girl gone. From newspaper pictures he thinks she's a gangster's sweetheart but finally finds her. She's the owner's daughter who has been hiding from persons seeking control of the firm. He wins her love.

THUNDERING HOOFS (Harry Sherman-UA)

PRODUCER: Harry Sherman. **DIRECTOR:** George R. Archinbaud. **PLAYERS:** William Boyd, Andy Clyde, Jimmie Rogers, Eleanor Stewart, Don Costello, Forrest Taylor, Francis McDonald.

HOPALONG CASSIDY WESTERN. Hopalong and crew take a herd of cattle to the Circle ranch to sell them. They are attacked by outlaws, the herd driven off and Hopalong is jailed as the outlaw leader. The sheriff's daughter believes in him and helps him to escape. After brushes with the outlaws, which always end in Hopalong's defeat, he finally manages to trap them in a one-way canyon. There he beats the outlaw chief up in a man-to-man fight and discovers evidence to clear himself and also recover the cash the outlaws got for the stolen cattle.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1744-1745.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1727.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Action in Arabia	RKO	....	George Sanders-Virginia Bruce	Block 4	....	....	....	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	61m	Oct. 2, '43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Feb. 24, '44	....	....	....	1747	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7, '44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	54m	July 24, '43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1719
Beautiful But Broke	Col.	....	Joan Davis-Jane Frazee	Jan. 25, '44	72m	Feb. 5, '44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29, '44	1734	....	....
Beneath Western Skies	Rep.	....	Bob Livingston-Smiley Burnette	Not Set	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
• Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11, '44	107m	Feb. 5, '44	1742	1636	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	115m	Jan. 22, '44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
• Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	54m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
• Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	55m	Nov. 13, '43	1626	1599	....
Casanova in Burlesque	Rep.	....	Joe E. Brown-June Havoc	Not Set	72m	Jan. 29, '44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	....	....	....	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4, '43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Jinx Falkenberg	Not Set	....	....	....	1416	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	55m	Jan. 8, '44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	68m	Jan. 22, '44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	1719
Cross Your Fingers	Univ.	....	Grace McDonald-Leon Errol	Mar. 10, '44	....	....	....	1746	....
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Sothern	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	....	Simone Simon-Kent Smith	Not Set	....	....	....	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	....	....
Days of Glory	RKO	....	Tamara Tumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3, '43	59m	Dec. 18, '43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	96m	Dec. 18, '43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	1719
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	....	....	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8, '43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	....	....	....	....
Escape to Danger (British)	RKO	....	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5, '44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6, '43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21, '43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	....
Fighting Seabeas, The	Rep.	....	John Wayne-Susan Hayward	Not Set	100m	Jan. 22, '44	1725	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1719
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	68m	Oct. 9, '43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1719
Four Jills in a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Not Set	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4, '44	77m	Nov. 2, '35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4, '44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1, '43	55m	July 10, '43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	1719
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10, '44	....	....	....	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	1719
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	61m	Sept. 25, '43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14, '43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6, '43	1614	1416	1719
Great Mr. Handel, The (color)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., 9, '43	89m	Sept. 18, '43	1542	....	....
Greenwich Village	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1719
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3, '44	59m	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Feb., '44	120m	Dec. 25, '43	1686	1431	....
Gypsy Wildcat	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	1719
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	71m	Oct. 9, '43	1574	1545	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Mar., '44	94m	Jan. 1, '44	1693	1555	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6, '43	1614	1566	....
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Her Last Mile	PRC	414	Lionel Atwill-Jean Parker	Mar. 15, '44	....	....	....	1746	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	....	....
• Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Sept. 10, '43	64m	July 31, '43	1456	1391	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21, '44	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Mar. 9, '44	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20, '43	73m	July 31, '43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11, '43	1665	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13, '43	1625	1555	....
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15, '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13, '43	72m	Aug. 28, '43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14, '43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	....	Jean Gabin-Allyn Joslyn	Feb. 11, '44	....	....	....	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19, '44	110m	Feb. 5, '44	1741	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24, '43	93m	Nov. 27, '43	1645	1554	1719
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Feb., '44	96m	Feb. 5, '44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	64m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22, '44	95m	Jan. 29, '44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16, '43	62m	Feb. 5, '44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28, '44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17, '44	....	....	....	1616	....
(formerly When Ladies Fly)	....	....	....	....	....	....	....	....	....
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	....	....	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	March 7, '44	88m	Jan. 29, '44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21, '43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1719
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7, '43	1559	1277	1655
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28, '44	96m	Jan. 15, '44	1713	1616	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	....
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	91m	Nov. 6, '43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Apr., '44	124m	Nov. 20, '43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12, '44	67m	Feb. 5, '44	1743	1715	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28, '44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Mojave Firebrand	Rep.	....	Bill Elliott-Gabby Hayes	Feb. 12, '44	55m	Jan. 29, '44	1734	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muqgs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	49m	July 31, '43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	....	....	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23, '43	63m	Oct. 23, '43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5, '43	60m	Oct. 16, '43	1586	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	(REVIEWED)			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
NABONGA (formerly Jungle Terror)	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25, '44	....	.....	....	1634	....
Navy Way, The	Para.	....	Robert Lowery-Jean Parker	Not Set	....	.....	....	1747	....
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12, '43	61m	Oct. 30, '43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19, '43	60m	Nov. 6, '43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17, '44	....	.....	....	1676	....
None Shall Escape	Col.	....	Marsha Hunt-Alexander Knox	Feb. 3, '44	85m	Jan. 15, '44	1713	1695	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13, '43	94m	Oct. 23, '43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16, '43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13, '43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11, '43	80m	Mar. 18, '39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27, '43	110m	Nov. 6, '43	1613	1192	1719
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15, '43	60m	Jan. 15, '38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31, '43	68m	Dec. 4, '43	1653	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15, '43	55m	Oct. 2, '43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10, '44	....	.....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20, '43	55m	Oct. 23, '43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15, '43	85m	Oct. 9, '43	1573	1545	....
Passage to Marseille	WB	....	Humphrey Bogart-Michele Morgan	Not Set	....	.....	....	1616	....
Passport to Adventure	RKO	....	Elsa Lanchester-Gordon Oliver	Not Set	64m	Jan. 29, '44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28, '44	87m	Jan. 29, '44	1733	1675	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15, '43	64m	Dec. 11, '43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2, '43	55m	.....	....	....	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Mar. 14, '44	....	.....	....	1747	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5, '44	56m	Dec. 4, '43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23, '43	94m	Sept. 25, '43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	.....	....	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18, '44	65m	Jan. 8, '44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31, '44	53m	Jan. 15, '44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20, '43	56m	Dec. 25, '43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26, '43	95m	Sept. 9, '39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Feb., '44	93m	Jan. 29, '44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26, '43	60m	Oct. 16, '43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11, '43	69m	Feb. 5, '44	1742	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17, '43	61m	Aug. 7, '43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3, '43	70m	Jan. 15, '44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6, '43	1613	1431	1719
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11, '43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15, '44	61m	.....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14, '43	97m	Oct. 2, '43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29, '43	70m	Aug. 7, '43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24, '44	....	.....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31, '43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29, '44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15, '43	55m	Oct. 30, '43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar., '44	....	.....	....	1616	....
Sensations of 1944	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5, '44	....	.....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21, '43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17, '43	68m	Sept. 11, '43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10, '43	60m	Dec. 11, '43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Not Set	....	.....	....	1457	....
Shipbuilders, The (Br.) Br. Nat'l-Anglo	....	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29, '44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	.....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4, '43	55m	Nov. 27, '43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7, '44	62m	Jan. 1, '44	1694	1654	....
• Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17, '43	63m	Jan. 1, '44	1695	1599	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21, '43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5, '43	80m	Nov. 13, '43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25, '43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Apr., '44	107m	Jan. 1, '44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20, '43	131m	Sept. 11, '43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24, '44	....	.....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2, '43	59m	Apr. 11, '36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3, '43	64m	Dec. 4, '43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8, '44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	.....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21, '44	....	.....	....	1747	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10, '43	72m	Sept. 4, '43	1522	.....	.....
Submarine Base	PRC	405	John Littel-Alan Baxter	July 20, '43	65m	July 10, '43	1414	1305	.....
Sullivans, The	20th-Fox	.....	Anne Baxter-Thomas Mitchell	Feb., '44	111m	Feb. 5, '44	1741	1636	.....
Sultan's Daughter, The	Mono.	.....	Ann Corio-Charles Butterworth	Jan. 24, '44	64m	Dec. 18, '43	1674	1555	.....
• Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29, '43	78m	Jan. 1, '44	1694	.....	.....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1, '43	76m	Sept. 25, '43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	.....	Una Merkel-Donald Novis	Mar. 7, '44	.....	.....	.....	1586	.....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13, '43	1626	1241	.....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20, '44	70m	Jan. 22, '44	1726	1636	.....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8, '43	1546	1191	1617
Swingtime Johnny	Univ.	.....	Andrews Sister-Harriet Hilliard	Feb. 4, '44	60m	Jan. 1, '44	1695	1676	.....
TAMPICO									
Tarzan's Desert Mystery	20th-Fox	.....	Lynn Bari-Edward G. Robinson	Not Set	.....	.....	.....	1636	.....
Tender Comrade	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11, '43	1666	1362	.....
Texas Kid, The	RKO	.....	Ginger Rogers-Robert Ryan	Not Set	101m	Jan. 1, '44	1693	1635	.....
Texas Masquerade	Mono.	.....	Johnny Mack Brown	Nov. 26, '43	57m	Nov. 27, '43	1645	1545	.....
Thank Your Lucky Stars	UA	.....	William Boyd	Not Set	59m	Jan. 29, '44	1733	.....	.....
That Nazty Nuisance	WB	303	Warner Stars Revue	Sept. 25, '43	127m	Aug. 21, '43	1559	1058	1719
There's Something About a Soldier	UA	.....	Bobby Watson-Joe Devlin	Aug. 6, '43	42m	June 12, '43	1546	1019	.....
They Met in the Dark (British)	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30, '43	81m	Dec. 18, '43	1674	1545	.....
• This Is the Army (color)	Hellman-Gen'l	.....	James Mason-Joyce Howard	Not Set	104m	Sept. 4, '43	1522	.....	.....
This Is the Life	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15, '44	114m	July 31, '43	1453	1276	1575
(formerly Angela)	Univ.	.....	Susanna Foster-Donald O'Connor	Not Set	.....	.....	.....	1416	.....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18, '43	1541	1079	1719
Three Cheers for the Boys	Univ.	.....	Stage and Screen Entertainers	Not Set	.....	.....	.....	1635	.....
Three Russian Girls	UA	.....	Anna Sten-Kent Smith	Jan. 14, '44	80m	Jan. 1, '44	1694	1457	.....
Thundering Hoofs	UA	.....	William Boyd	Not Set	.....	.....	.....	1747	.....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10, '43	59m	Sept. 25, '43	1554	1531	.....
Till We Meet Again	Para.	.....	Ray Milland-Maureen O'Hara	Not Set	.....	.....	.....	1676	.....
Timber Queen	4313	.....	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8, '44	1706	1696	.....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17, '43	82m	Sept. 18, '43	1541	1456	.....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14, '43	1579	1457	.....
• Trail of Terror	PRC	356	Dave O'Brien-Jim Newill	Sept. 14, '43	63m	.....	.....	.....	.....
Triumph Over Pain	Para.	.....	Joel McCrea-Betty Field	Not Set	.....	.....	.....	912	.....
(formerly Great Without Glory)	.....	.....	.....	.....	.....	.....	.....	.....	.....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14, '43	1578	1079	1719
• Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1, '43	58m	.....	.....	.....	.....
Two-Man Submarine	Col.	.....	Tom Neal-Ann Savage	Mar. 16, '44	.....	.....	.....	1746	.....
Two Sisters and a Sailor	MGM	.....	Jimmy Durante-Van Johnson	Not Set	.....	.....	.....	1696	.....
UNCENSORED (British)									
Uncertain Glory	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21, '44	83m	Aug. 1, '42	1714	.....	.....
• Underdog, The	WB	.....	Errol Flynn-Paul Lukas	Not Set	.....	.....	.....	1636	.....
Under Two Flags (Reissue)	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10, '43	67m	Oct. 9, '43	1574	1509	.....
Uninvited, The	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26, '43	99m	May 9, '36	1574	.....	.....
Unknown Guest	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8, '44	1705	1416	.....
Up in Arms (color)	Mono.	.....	Victor Jory-Pamela Blake	Oct. 22, '43	64m	Aug. 28, '43	1559	.....	.....
Up in Mabel's Room	RKO-Goldwyn	.....	Danny Kaye-Dinah Shore	Not Set	.....	.....	.....	1457	.....
Up in Mabel's Room	UA	.....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7, '44	.....	.....	.....	1695	.....
VICTORY Through									
Air Power (color)	UA-Disney	.....	Disney Aviation Feature	Aug. 13, '43	65m	July 10, '43	1532	1375	1617
Vigilantes Ride, The	Col.	.....	Russell Hayden-Shirley Patterson	Feb. 3, '44	.....	.....	.....	1081	.....
(formerly Deadline Guns)	.....	.....	.....	.....	.....	.....	.....	.....	.....
Voice in the Wind	UA	.....	Francis Lederer-Sigrid Gurie	Mar. 10, '44	.....	.....	.....	1654	.....
Voodoo Man, The	Mono.	.....	Bela Lugosi-John Carradine	Feb. 21, '44	.....	.....	.....	1676	.....
WATCH on the Rhine									
Weekend Pass	WB	301	Bette Davis-Paul Lukas	Sept. 4, '43	113m	July 31, '43	1579	986	1719
Weird Woman	Univ.	.....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18, '44	63m	Feb. 5, '44	1742	1676	.....
Westward Bound	Univ.	.....	Lon Chaney-Anne Gwynne	Apr. 14, '44	.....	.....	.....	1747	.....
• What a Man	Mono.	.....	Ken Maynard-Hoot Gibson	Jan. 17, '44	59m	Jan. 15, '44	1714	1599	.....
What a Woman!	Mono.	.....	Johnny Downs-Wanda McKay	Jan. 31, '44	73m	Dec. 11, '43	1666	.....	.....
Where Are Your Children?	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28, '43	93m	Dec. 11, '43	1665	1635	1719
Whispering Footsteps	Mono.	.....	Jackie Cooper-Patricia Morison	Jan. 17, '44	72m	Nov. 27, '43	1645	1606	.....
Whistling in Brooklyn	Rep.	309	John Hubbard-Rita Quigley	Dec. 30, '43	55m	.....	.....	1636	.....
White Cliffs, The	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2, '43	1565	1431	1719
Wilson (color)	MGM	.....	Irene Dunne-Roddy McDowall	Not Set	.....	.....	.....	1586	.....
Wintertime	20th-Fox	.....	Alexander Knox-Charles Coburn	Not Set	.....	.....	.....	1676	.....
Woman of the Town, The	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17, '43	82m	Sept. 11, '43	1529	1431	1655
Women in Bondage	UA	.....	Albert Dekker-Claire Trevor	Dec. 31, '43	88m	Dec. 18, '43	1673	1531	.....
Women in War (Reissue)	Mono.	.....	Gail Patrick-Nancy Kelly	Jan. 10, '44	72m	Nov. 20, '43	1634	1554	.....
Wyoming Hurricane	Rep.	.....	Elsie Janis-Wendy Barrie	Jan. 25, '44	69m	May 25, '40	1726	.....	.....
YANKS Ahoy	Col.	.....	Russell Hayden-Bob Wills	Not Set	.....	.....	.....	1079	.....
Yellow Canary (British)	UA-Roach	.....	Joe Sawyer-William Tracy	July 1, '43	58m	Mar. 13, '43	1532	1019	.....
Young Ideas	Wilcox-RKO	.....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20, '43	1634	.....	.....
You're a Lucky Fellow, Mr. Smith	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31, '43	1578	1240	.....
	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22, '43	64m	Oct. 9, '43	1573	1531	.....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1727.

This is No. 2 of a series



World famous Taj Mahal at Agra, India

IN INDIA...

new sights constantly greet the armed forces of the United States and their comrades of the United Nations serving the fight for Freedom.

New sights... but not *all* are new! In whatever important city of distant India our fighting men seek motion picture entertainment, there they can find a familiar

sight — Simplex projection. This high standard of perfection in screen presentation is identical with that which they enjoy at home, whether they hail from Maine or California, Minnesota or Louisiana!

For leading Exhibitors the world over have found Simplex projection the most important factor in good showmanship.

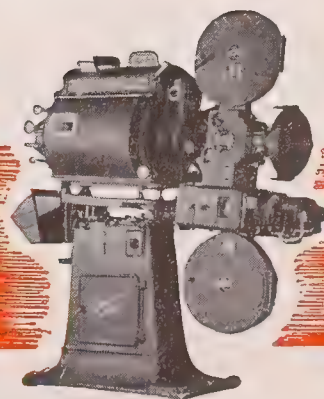
Simplex — IN WAR AND PEACE — THE INTERNATIONAL PROJECTOR



COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.



ARE YOU



**Watching the
Extraordinary
Progress of
Columbia's**

**NONE SHALL
ESCAPE**



FOURTH WAR LOAN
A BOND FOR EVERY \$

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Up in Arms

Lady in the Dark

The Impostor

The Vigilantes Ride

The Devil Riders

Spring schedules show trend toward fewer releases and bigger backlogs **Q Q Q** *Exhibitors give Clark their objections to the Decree* **Q Q Q** *Hollywood Alliance plans war on "isms"* **Q Q Q** *Momand files new anti-trust suit against Griffith* **Q Q Q** *Eight studios plan 14 pictures for Latin America under CIIA sponsorship* **Q Q Q** *Rank operates children's film clubs for social welfare and education*



Be My Valentine

MADAME CURIE

Triumphant Greer Garson, Walter Pidgeon welcomed at nationwide box-offices after 7 big Radio City Music Hall weeks!

A GUY NAMED JOE

Spencer Tracy, Irene Dunne set new 7-week Capitol N. Y. records. Watch this romance sweep America!

THOUSANDS CHEER (Technicolor)

Starrific at the box-office and a joy to hold and hold! One of the industry's Biggest in years!

SONG OF RUSSIA

A Yank in Moscow. Dashing Robert Taylor woos Susan Peters and it's a wow! Nashville World Premiere sensational!

LOST ANGEL

New star, 'tiny' Margaret O'Brien headed for fame and fortune. Word-of-mouth hit that's the Joy of the Year!

SWING FEVER

World Premiere at State on Broadway launches Kay Kyser's merry show to laugh-loving fans!

RATIONING

Uproarious! Wally Beery and Marjorie Main will convulse the nation. Sure-fire fun for the rationed public!

THE HEAVENLY BODY

Slick William Powell and sleek Hedy Lamarr in a riotous romantic lark. Watch Capitol, N. Y. audiences shriek with laughter!

THE CROSS OF LORRAINE

Powerful! Big scale action film keeps audiences breathless with thrills. Walter Pidgeon, Aumont, Sir Cedric in great cast!

SEE HERE, PRIVATE HARGROVE

Watch Big World Premiere at Charlotte, N. C. The laughs of a nation from best-seller. Robert Walker scores!

CRY HAVOC

Margaret Sullavan, Joan Blondell, Ann Sothorn and all-female cast in the grand hit that packed Astor, N. Y. 7 weeks!

BROADWAY RHYTHM (Technicolor)

The company that made "Thousands Cheer" makes Millions Shout Hooray! Terrific Technicolor Musical Topper!



M.G.M. - Sweetheart!

"Keep Up The Attack! 4th WAR LOAN!"

IN BUFFALO
IN ERIE

SO BIG AT
SHEA'S
BUFFALO
IT HAD TO
MOVE TO
HIPPODROME

BEATING
'CASABLANCA' AT
WARNER
THEATRE

"IN OUR TIME"
IS IN

Very SOLID!

- Next Opening

Strand, N.Y. Today

IDA LUPINO
in
"IN OUR TIME"

Directed by
VINCENT SHERMAN • Produced by
JERRY WALD

PAUL HENREID

with
NANCY COLEMAN • MARY BOLAND
VICTOR FRANCEN • NAZIMOVA

Original Screen Play by Ellis St. Joseph and
Howard Koch • Music by Franz Waxman

WARNER PICTURE
WARNER BUSINESS!

The Same Company

NEXT WEEK
WILL LAUNCH
IN NEW YORK AT THE
HOLLYWOOD THEATRE
WITH A MIGHTY
BIG
NOISE

HUMPHREY BOGART



PASSAGE TO MARSEILLE

By the authors of 'Mutiny on the Bounty'
With this remarkable supporting cast:

CLAUDE RAINS · MICHELE MORGAN · PHILIP DORN · SYDNEY
GREENSTREET · HELMUT DANTINE · PETER LORRE · GEO. TOBIAS
A HAL B. WALLIS PRODUCTION · DIRECTED BY MICHAEL CURTIZ

Screen Play by Casey Robinson & Jack Moffitt • From a story by Chas. Nordhoff & James Norman Hall • Music by Max Steiner

20th

Century-Fox

announces the

TIMELIEST

picture of

the year!



Watch for further announcements!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 7



February 12, 1944

SUSPENSE

A SPECIAL sort of awareness about the state of mind of a lot of our young men is to be commended to the consideration of senior executives today, in this, and all other industries. The time has come when the national cause is calling on the class that is handily called "the young fathers", the heads of families under thirty-eight years of age.

There is hardly an organization of moment in which important desks are not occupied by younger workers and executives who inescapably must now be counting days or weeks on their fingers while they meet the labours and problems of the hour. If now and then you find them looking out the window in a state of abstraction, do not be surprised. They may be thinking about a long journey.

* * *

Sunday evening there was a tapping at the kitchen door. It was Eugenio, the gardener's son, who lives up the hill. He was born in Venetia. He has a slim little wife and a bambino. He used to slouch. This time he was erect in khaki. He had never called before. His eyes swept fireside, bookcases, lazy chairs. "After barracks, a house looks funny," he said. There were difficult silences.

"I told them I was pretty good on the motorcycle. So I'm going to be in reconaissance. That's way up front."

He had a long square look at the fire. "Don't forget to have new rings in the mower this spring," he said at the door.

△ △ △

FASHION MAP

AMONG the post-war intricacies will appear the issues of the world of fashion. This will be one of the larger, but unproclaimed, problems of Hollywood and the American motion picture. There is debate aplenty about whether London or New York is to be the world's financial capital. There might be more debate, and interesting to more of the customers, about whether Paris, New York or Hollywood is to be the world's fashion center. Right now it is Hollywood. New York's fashions now are substantially refugee from Paris. Meanwhile, Hollywood, by force of the dominance of the medium of the screen, calls the turn, the curve, the silhouette.

To most showmen, the costuming of pictures becomes apparent only when it pertains to historical periods. There is little awareness that the real costume problems are of pictures of today. Historical costumes are frozen, but tomorrow's are fluid. There is endless effort and tediously elaborate skill in the dress of the players in productions now, which have to be in style months ahead in anticipation of release dates—maybe a year or two ahead, in view of the considerable number of productions now going into inventory for 1945-46.

In the typical exploitation of pictures, fashion in dress is as nonchalantly taken for granted, with as much indifference as is portrayed with reference to the musical scores and recordings. Probably this is so chiefly because both exhibitors and

press agents have their minds on something else. The most emphatic attention to costume in motion picture exploitation is when there is a minimum of costume to consider.

Experience of the garment trade, however, has shown that the women of the audience are never so impressed by the drama that they do not note, and concern themselves about, the details of the heroine's gown.

LIKE the musical score, the costuming of a picture gets only a line among the credit titles, but an amazing number of the feminine customers do know such names as Adrian, Irene, Travis Banton, Edith Head and Henry Stevenson. To millions they are better known than Schiaparelli, Molyneux and Mainbocher.

"Hollywood has put and is putting something permanently and definitely of its own, definitely American, into fashion," observes Kathleen Hammond, whose concern is Hollywood Patterns for the Conde Nast organization. "Wherever the fashion capital may go, that Hollywood influence will go with it." Across her desk there flows the tide of whim and fancy of women across the land. "They are responsive," she observes, "to what they see on the screen in manners and dress. In fashion Hollywood is achieving an independence and quality all its own, and without seeking any independence at all. It is just America deciding things in the American way. That gives Hollywood a special sort of responsibility, too."

All this, it would seem, might be another element of consideration for our Department of State which is currently becoming so constructively interested in the motion picture as a factor in international relations in the peace-to-come.

△ △ △

REMEMBERING 40 YEARS

AS an incidental of the discovery of the long forgotten paper copyright prints of the early motion picture in the vaults of the Library of Congress, comes the finding of Mr. Arthur S. White, probably the lone actor survivor of the dawn era of the photoplay, now in his eighties, living in a Long Island village.

Mr. White, a member of the Edison staff, was drafted to be the actor in the title role of "The Life of An American Fireman", made by the late Mr. Edwin S. Porter in 1902. The exploits of a team of firemen under the direction of George C. Hale, chief of the Kansas City, Mo., fire department at the Crystal Palace exposition in London in 1900 had made firemanship also showmanship with world attention. This also made Mr. Hale a showman, with his "Hale's Tours", which figured in the early showmanship.

"The Life of An American Fireman" in 1902 in turn led to Mr. Porter's making of "The Great Train Robbery" of 1903, set down in history as the first of the "story pictures".

Since this spring, when April comes again, will bring the fiftieth anniversary of the films' advent into public entertainment, it might be appropriate for the Academy of Motion Picture Arts and Sciences to bestow a citation, medal or token upon Mr. White, the actor of 1902, first star in a title role.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Red Delinquents

RUSSIA, too, has its wartime juvenile delinquency problems, according to an Associated Press report in the *Washington Star*. A decree clamping down on film attendance by Soviet kiddies was issued by the Department of Education in Moscow last week in an attempt to solve the problem.

Russian youngsters under 16 years of age were forbidden to attend theatres during school without special permission from the authorities. Even then teachers or qualified adult leaders must accompany the children to theatres in groups.

Scholastic records, attendance, conduct and home work will be taken into consideration before the Soviet Government permits its youngsters to see a film.

Up Shake

IT BECAME clear Monday who was top man at OWI. Elmer Davis, director, appeared at the office in New York and personally handed out an announcement of the resignation of three key men in the overseas division. Robert Sherwood, director of overseas work, and reported challenger for the leadership of the agency, announced he was taking a trip to London.

The departing executives were James P. Warburg, director for propaganda policy; Joseph Barnes, deputy in charge of Atlantic operations, and Edd Johnson, chief of the editorial board.

Edward W. Barrett was made executive director of the overseas branch, "under Mr. Sherwood," and Thurman L. Barnard assistant executive director. The high command shifts, it was declared by an OWI spokesman, would not affect operations of the film branch. Robert Riskin still reports to Mr. Sherwood.

Mr. Moley Writes

WITH expressions of notable vigour, Raymond Moley, once of the White House "brain trust" and more recently identified with the journalism of *Newsweek*, news-magazine, gave to the *New York Times* of last Sunday an exclusive announcement of what is called "A History of the Hays Office." The volume, of 100,000 words, was indicated to be still in preparation, but its pattern was completely outlined. The main topic appears to be "self-regulation."

Mr. Moley was quoted, concerning the rise of the screen "in an atmosphere of ruthless conflict, chicane, daring, genius and brutality . . ." holding it exposed to public attack "because it touched all the nerve centers of public concern—artistic, moral, religious, racial, economic and political."

"Mr. Moley declared it was a miracle," said the *Times* writer, "that the movies did not become the Government's business."

Mr. Moley once wrote a brochure for the Hays office to explain what Dr. Mortimer

COMPANIES to deliver 238 features through April Page 13

MOMAND again files anti-trust suit against Griffith Page 14

EXHIBITORS tell Clark what's wrong with Consent Decree Page 15

ON THE MARCH — Red Kann discusses controversy over "Lifeboat" Page 16

HOLLYWOOD Alliance is formed to wage war on "isms" Page 18

PAUL Soskin explains J. Arthur Rank's world market plans Page 19

STUDIOS have 14 films in work now on Latin America Page 22

RANK developing national children's film clubs in England Page 27

ARTHUR White, screen's oldest actor, remembers when Page 28

INDUSTRY sells five million Bonds at half-way point Page 33

SERVICE DEPARTMENTS

Hollywood Scene Page 35

In the Newsreels Page 57

Managers' Round Table Page 59

Picture Grosses Page 58

Shorts on Broadway Page 53

What the Picture Did for Me Page 50

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1753

Short Subjects Page 1754

Release Chart by Companies Page 1755

The Release Chart Page 1756

Adler had said when he wrote "Art and Prudence," as an inspired and ponderous work in intended answer to Henry James Forman's "Our Movie Made Children," which was written somewhat under the auspices or encouragement of the late Dr. William Harrison Short to explain the prior eight volumes of report on the Payne Fund-Motion Picture Research Council's report on how some children in an orphanage tossed in their sleep, presumably after seeing some pictures.

Of the history now in hand, says the *Times*, "he says flatly that the inspiration . . . was strictly his own. 'I am putting down the facts, the public can make up its own mind'."

Counter-Whispering

BECAUSE the public in Chicago had got in the habit of whispering that theatres were the origin of the recent mild influenza epidemic, motion picture managers and their staffs went into action. They let the whispers rise above a falsetto in street cars, elevateds and busses, explaining they had escaped the flu because they worked in theatres "where the air is washed and purified . . . more healthy than private homes and stuffy apartments, where there is no ventilation or air conditioning." According to box office figures, the counter-whispering proved successful. It was accompanied by general publicity releases to the effect that during the epidemic of World War I theatres were without such superior air-conditioning equipment, and that it is now a healthy-wise habit to go to the motion picture theatre regularly in any season.

Mairzy Doats

EVERY year Tin Pan Alley chefs come up with a song which doesn't make sense but makes plenty of dollars for its composers and publishers. Last year it was "Pistol Packin' Mama"; the year before, "Praise the Lord and Pass the Ammunition." Mairzy Doats" is the title of the double-talk tune which recently has been added to the score of American ballads, although nobody can explain why.

Since its introduction five weeks ago, it has had a printing of some 400,000, with another 100,000 copies now under way. Total sales during its meteoric rise, from Christmas to February 4, are over 431,000, with daily totals running at about 40,000. There are now in the making about nine recordings by popular duos, trios, quartets and orchestras. The song leaped to the top of the list of sheet music hits for the country during the current week.

Every big-name band in radio has played it and it has been featured on the Bing Crosby show, Burns and Allen, Fred Allen and other popular programs. Screen stars Herbert Marshall, Andy Devine and Irene Dunne, who come before the microphones regularly, but who do not ordinarily air their vocal chords, capitulated to "Mairzy Doats." So have Cecil B. De Mille, Fannie Brice and Monty Wooley.

From the record, the song was an inspiration of composer Milton Drake, who wrote it with Al Hoffman and Jerry Livingston. The composer blames his four-year-old daughter Neila, who apparently can't think aloud with her composer-father around.

So far Hollywood has not announced a film title.

Ad Rationing

THE NECESSITY of having to ration film advertising in the face of newsprint shortage has spread to New York with the two morning newspapers, the *Times* and *Herald Tribune*, and the evening paper, the *World-Telegram*, introducing advertising space restrictions to all theatrical advertisers.

The *Herald Tribune* now is allowing film advertisers 90 per cent of the space they used in February and March of last year, 1942's peak period. This arrangement is for the larger advertisers on contract. Smaller advertisers without contracts are being held to a maximum of 10 lines of advertising which, it is figured, comes to an approximate 10 per cent reduction. The legitimate theatres are being limited to 12 lines.

The *Times* is holding its theatrical advertisers to 300 lines, 200 lines in the directory, except on Thursdays, when programs are changed for the week, with a maximum of 300 lines accepted.

All space in the *World-Telegram* now is being rationed. Reductions were calculated in proportion to the space used by each advertiser last year and according to current usage. The cuts in amusements, department stores, classified and other lineage were effective January 20. New advertising will be accepted, but limited in size to the median amount available to competing advertisers. There is no change in rates.

For War Prisoners

IN an exchange arrangement between America and Germany, the first shipment of 26 American films should be thrown on screens in German prison camps for American prisoners of war some time this month. The arrangements allow for German-made pictures to be shown Nazi prisoners in this country. They will be distributed by the World's Committee of the Y.M.C.A., a neutral organization with international headquarters in Geneva, Switzerland. Tracy Strong, executive director of the War Prisoners Aid of the Y.M.C.A., concluded arrangements for the shipment of the films last month with the War Activities Committee, the Army Overseas Film Service and the Office of Censorship.

Tax Delay

THE new tax bill was before President Roosevelt this week with two chances out of three that the higher admission rate would not go into effect March 1.

Only in the event the President signs the bill, which he has been represented as unwilling to do, would the tax go into effect next month. In the event he vetoes the measure, which now is less likely than it was two weeks ago, before the Senate modified provisions with respect to renegotiation

of war contracts, the final fate of the bill rests upon the ability of Congress to muster the two-thirds vote in each house necessary to pass it over his veto.

The more generally expected course of the President would be to let the bill become law without his signature, as a protest against the refusal of Congress to raise the \$10,500,000,000 he requested. That would be accomplished by letting the bill lie on his desk ten days without action, but that period would not end in time to permit the new excise taxes to take effect "on the first day of the first month which begins more than ten days after the date of the enactment of this act," as provided in the legislation.

As finally passed by Congress, the bill provided for a tax of one cent on each five cents or major fraction thereof paid for admissions.

Plasma

BLOOD recently flowed in Cincinnati, but not in the streets or even in the lobby of Keith's theatre, but into the blood banks of the Red Cross in connection with the nation's first Plasma Premiere. The film on exhibition was "Three Russian Girls," released by United Artists, and a pint of blood was the price of admission, making it tough for those a little anemic but a boon to the war effort. As a columnist on the Cincinnati *Enquirer* explained to his readers prior to the premiere: "The ushers will not pass through the audience with buckets, however. Nor will admittance be by scab. You have to get your ticket from the Red Cross, and we reckon that is so that they won't run any risk of getting short-changed on an orchestra seat for just three-quarters of a pint."

The premiere got considerable editorial and news attention in the local newspapers. The *Enquirer* and the *Times-Star* ran daily stories, with the *Enquirer* adding a full column editorial, and the *Post* featuring daily front page boxes referring to the event. The Mayor of the city, James G. Stewart, announced his endorsement of the premiere, and called upon the citizenry to give it support. The citizenry did.

Camera Lag

PICTURES of the landing of U. S. forces in the Marshall Islands on February 1 appeared Wednesday, eight days later, in newspapers. No word as to when motion pictures would be cleared to newsreels had been received up to Wednesday afternoon. Press and radio gave the invasion the most extensive coverage of any Pacific operation to date. Comparable camera coverage also was ordered by Admiral Chester Nimitz. Newsreels were hopeful that they, too, would get some exceptional pictures, and soon.

For Advertising

THE magazines of the nation billed major motion picture distributors for \$2,434,416 worth of advertising in 1943, according to an audit made by Publishers' Information Bureau and published in *Advertising Age*. The figure compares with a 1942 expenditure of \$1,785,488 in magazine advertising by the industry, \$1,377,631 in 1941, and \$1,358,868 in 1940.

In total expenditures Metro-Goldwyn-Mayer led the field with \$725,237, with Paramount, at \$457,331, second on the list. The largest proportionate rise was Republic's, from \$28,263 in 1942 to \$112,768 in 1943.

Other company totals for 1943 are: Columbia, \$157,678; RKO, \$202,391; Twentieth-Fox, \$279,399; United Artists, \$221,075 and Warners, \$278,537.

Totals for 1942 were: Columbia, \$117,526; MGM, \$560,035; Paramount, \$366,824; RKO, \$97,562; Twentieth-Fox, \$243,419; United Artists, \$124,208, and Warners, \$247,651.

In 1941 Columbia spent \$62,185; MGM, \$452,501; Paramount, \$379,649; Republic, \$12,625; RKO, \$163,937; Twentieth-Fox, \$125,750; United Artists, \$69,395, and Warners, \$111,589. For 1940, Columbia, \$57,861; MGM, \$574,916; Paramount, \$222,631; RKO, \$77,497; Twentieth-Fox, \$143,045; United Artists, \$163,113, and Warners, \$119,005.

All Say Aye

"WHOLEHEARTED" welcome was given Wednesday in London to the suggestion by J. Arthur Rank, British film magnate, that all sectors of that country's film industry establish a grand council to resist Government control and convince the public of the industry's ideals and sense of responsibility. The welcome, according to a London cable, came from the Cinematograph Exhibitors Association, whose general council met that day and appointed committees to arrange further details in early discussion with Mr. Rank.

Mr. Rank's proposal was made last week, after meetings with heads of the CEA and the Kinematograph Renters' Society. It came a few days after the British Films Council had appointed a committee of four non-industry men to suggest measures "to counteract the dangers of a film monopoly."

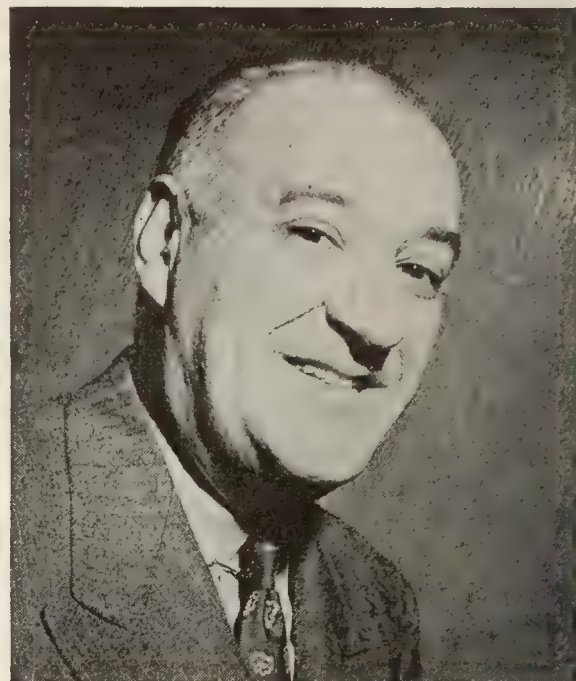
The CEA general council Wednesday also approved the Government's plan to train disabled soldiers as projectionists and it rebuked trades unions which sponsor the Cinema Managers Association for using "filthy language." Predictions made last November, when the managers struggled loudly for recognition, that they would not be recognized, appeared to have been fulfilled.

THIS WEEK

the Camera reports:



THE 10,000TH GIFT 16mm film from the industry to servicemen in combat was presented last week in New York to the Army Service Forces. Also presented were ten additional films, inaugurating the second gift of 10,000. Above, at the ceremonies, are Y. Frank Freeman, Paramount; George J. Schaefer, chairman of the War Activities Committee; W. C. Michel, Twentieth Century-Fox; Barney Balaban, Paramount; J. Robert Rubin, MGM; Colonel Kirke B. Lawton, chief of the Army Pictorial Service; and Francis Harmon, executive vice-chairman of the WAC.



By Staff Photographer

IRVING M. LESSER has succeeded the late Jack Partington as associate general manager of the Roxy Theatre, New York. Mr. Lesser entered exhibition in 1925, later joining the Skouras circuit, and resigning in 1933 to operate the Fox, in Brooklyn, from which he came to the Roxy.



International News Photos

MEXICO'S one time "Sarah Bernhardt," Senora Maria Conesa, is in Hollywood to study American production.



International News Photos

ALICIA HUTCHINSON, right, Mexican film censorship official, is visiting Hollywood to "absorb more knowledge of movie making," following which she will return to Mexico City to produce a picture treating, she says, of current problems of Mexico. As yet, Miss Hutchinson has announced no specific plans for the production of the film she intends making.



By Staff Photographer

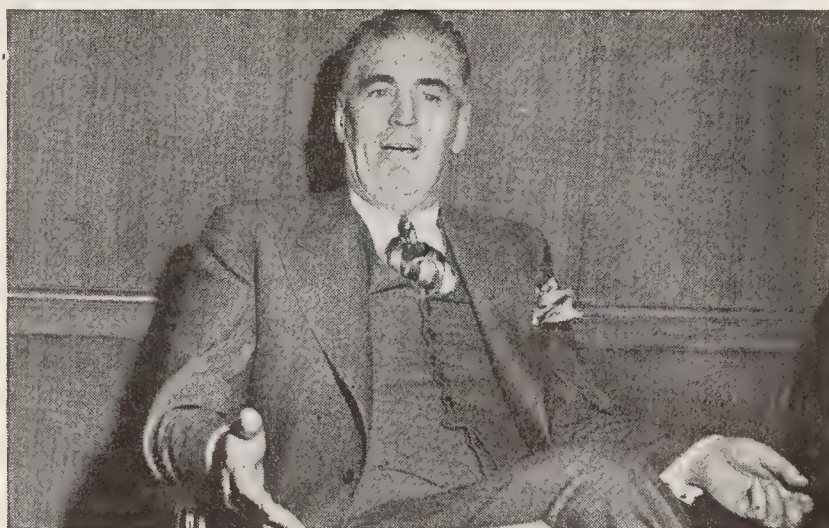
HERBERT CROOKER has been appointed MGM Eastern publicity manager, succeeding Lou Smith, resigned. Mr. Crooker was with Warners 12 years and held the same position there.



"PASSAGE TO MARSEILLES," from which a still is shown here, stars Humphrey Bogart, and will be released by Warner March 11. It is that company's latest entry in the long list of titles coinciding with current events.



ON "THE HAIRY APE" set at the Goldwyn studio: Jules Levey, producer; Susan Hayward and William Bendix, stars, and Paul Lazarus, publicity and advertising director of United Artists.



By Staff Photographer

FIFTY-FIVE FEATURES, the same as expected this year, will come from Universal next year, William A. Scully, vice-president in charge of sales, announced Monday, in New York, upon his return from the studio. Mr. Scully said he regarded "Technicolor" as a "star" and that the company intended to have eight in that medium next year.



By Staff Photographer

VISITOR. Charles Roberts, Columbia Central American supervisor, as he appeared on a recent visit to the New York home office.



By Staff Photographer

MARY PICKFORD, as she delivered an appeal for the infantile paralysis fund, at the convention of the New York State Federation of Women's Clubs in New York last week.



UP IN ARMS. The picture of that title, previewed this week for the trade by RKO at the Normandie, New York, brought, among many, James Mulvey, vice-president of Samuel Goldwyn Productions; Sam Goodman, Century circuit; Robert Mochrie, RKO sales manager.



EXHIBITORS' WIVES and daughters were among those who attended Paramount's trade showing of "Lady in the Dark" at the Normandie. Above are Babette, daughter of Harry Brandt; Mrs. Brandt; Mrs. Max Cohen, and Mrs. Harold Rinzler.



AUSTRALIAN LUNCHEON. At Sydney, the 47 Club, comprising film advertising writers, was host recently to USO entertainers Gary Cooper, Phyllis Brooks and Una Merkel. Above are Bernie Freeman, MGM; H. MacIntyre, Universal; Ralph Doyle, RKO; Major Karn, U.S.A.; Miss Merkel; Ernest Turnbull, 20th-Fox; Mr. Cooper; Hermann Flynn, Paramount; Miss Brooks; Norman Rydge, Greater Union; Andrew Ascari, and James Sixsmith, Paramount.



By Staff Photographer

ON ICE. Oscar Morgan, Paramount's short subjects sales manager, is seen above with his skating partner, Betty Chase, at the New York Skating Club. Mr. Morgan is a member, and two weeks ago was official recorder at the Eastern skating championship meet of the American Society of Figure Skating Association, at Lake Placid.



CONGRATULATIONS are given Ben Caplon, newly appointed Columbia branch manager in Washington, D. C., by Sam Galanty, left, mideastern district manager.

COMPANIES WILL DELIVER 238 FILMS THROUGH APRIL

Total of 141 Features Now on Backlogs, Largest Ever Held in Reserve

At the end of eight months of the 1943-44 season, or through April of this year, 11 distributing companies will have delivered 238 pictures, or 17 more than half of the schedules promised. A minimum of 442 films indicated for the year at the start of the season, was the lowest number set for any one season.

In addition to the 238 features, there are 95 completed and 46 now in production, totaling 141 productions on the backlog, the largest number ever held in reserve for new season releasing. Not included in this total, however, are several productions which are scheduled to go before the cameras within the next few weeks. In all likelihood, these, too, will be put on the backlog for 1944-45, although several companies, including Monogram, PRC Pictures and Republic, have earmarked a few for this season's release.

Deliveries by Companies Fewer Each Month

With a little more than 50 per cent of 1943-44 schedules in release through April, deliveries, by company, this season are fewer each month, compared to 1942-43. The trend for this release system began toward the end of last season.

Warner Bros., for example, are now releasing about two pictures a month, compared to three last year; Twentieth Century-Fox about three, compared to approximately five last season; Paramount three, as against about five in 1942-43. MGM, which set its blocks-of-12 release pattern last year, continues to distribute three a month. RKO Radio, with about five films released monthly last season, shows a slight decrease to about four per month.

Recent announcements and indicated plans from the major companies, however, point to a slight change in planned releases for this season. Monogram, for example, has increased by four its 1943-44 schedule. Twentieth Century-Fox, which last year expected to release between 36 and 40 this year, already has accounted for 37, 21 released through February, plus 12 completed and four in work. At least three more are to come before the end of the season.

Paramount Leads in Total Ready for Release

Paramount leads the field in total number of films completed and ready for release, with a backlog of 22, excluding five now in production. The company's 17 films already delivered or scheduled for release through March, give Paramount a strong program for the first half of 1944-45.

Warner Bros. has completed 10 pictures and six are now in work, which totals 16, one more than the 15 distributed thus far or set for release through April. Warners' current policy of releasing at least two films a month in all likelihood will be followed

Inventory of Production

Company	Features released or set for release through April	Features Completed	In Work	Total	1943-44 Product Announced	Product Released for 1942-43
Columbia.....	23	12	7	42	44	50
MGM.....	24	10	5	39	35	36
Monogram.....	18	..	1	19	44	40
Paramount.....	17	22	5	44	30	33
PRC Pictures.....	20	..	2	22	40	42
Republic.....	25	9	4	38	68	56
RKO Radio.....	21	8	2	31	40	47
20th Century-Fox.....	21	12	4	37	36-40	44
United Artists.....	17	3	5	25	25-30	27
Universal.....	37	9	5	51	55	58
Warner Bros.	15	10	6	31	24-31	24
	238	95	46	379	442-458	457

next season, if market conditions permit and it is indicated the company's backlog of 16 will carry it through a good portion of next season.

MGM thus far has accounted for 39 films, three more than the company expects to release in 1944-45. The figure includes 24 in release or planned for release through April, 10 completed and five in production. A large portion of the 15 comprising MGM's backlog will be earmarked for the new season.

Universal, with 55 pictures delivered or in the backlog, has only four to go to complete its promised schedule of 55 for the season. Columbia has two more pictures to designate to make the 44 announced, and RKO has nine. United Artists with 17 released, three completed and five in production, has a total of 25 pictures to meet its indicated schedule of 25-30 for the season.

Only Two Companies Have Set New Schedules

Although the majority of the distributors generally have made tentative production and release plans for next season, only two companies have made official announcements concerning the 1944-45 product.

Columbia this week revealed that it contemplates increasing its feature release total for 1944-45 from four to six films, exclusive of Westerns, over this year's schedule of 44. A. Montague, general sales manager, explained that the reason for the increase was the exhibitors' need for more films. The company does not plan to release any reissues, he said, and added that it did not contemplate any immediate change in selling policies. Mr. Montague discounted the possibility that the company might turn to decree selling methods for 1944-45.

William A. Scully, vice-president and general sales manager for Universal, announced this week the company planned to release 55 features next season, the same number

as this year, with the 1944-45 program to start in June. Seven Westerns, 81 short subjects and four serials also are planned. The feature program will include two specials, the same number as released this season, and from three to eight Technicolor productions.

Paramount announced Tuesday four pictures in its fourth block of the 1943-44 season. The films are: "Going My Way," "The Hour Before the Dawn," "You Can't Ration Love," and "The Navy Way!"

"Battle For the Beaches" Ready For Release

The Industrial Incentive Division of the U. S. Navy has announced that its latest film, "Battle for the Beaches," based upon actual combat scenes and heralding other scenes to come along the embattled roads to Berlin and Tokyo, will be ready for release to war plants the middle of this month.

The picture will be available in both 16 and 35mm and will run approximately 25 minutes. It is a screen recording of the high cost of men and material involved in storming the enemies' beaches.

With Quentin Reynolds, war correspondent, narrating, the picture traces the many amphibious operations that have turned the course of the war in favor of the United Nations: Bougainville, Lae, Guadalcanal, Salerno and Tarawa. Featured is footage captured from the Germans showing the Nazi version of the Dieppe "Dress Rehearsal," with Mr. Reynolds witnessing the British side of the event.

Group in Ohio Purchases Four MacDonald Houses

A partnership headed by Leo Yassenoff, Columbus, Ohio, theatre builder and operator, has acquired the four theatres operated by Mrs. Marie H. MacDonald, who had supervised operation of these theatres since the death of her husband, Clarence A. MacDonald. The four theatres are: Westmont, Southland, Arlington and Boulevard. The consideration was not announced.

Momand Again Sues Griffith Circuit

Oklahoma Exhibitors Join in Monopoly Charges Against Majors Also

Anti-trust charges were filed against the Griffith Circuit and major distributors for the third time at Oklahoma City February 3 when A. B. Momand, M. L. Riggs and J. D. Wineland, independent circuit operators, in a suit filed in Federal District Court, charged Griffith and the distributors had conspired to create a monopoly.

Triple damages totaling \$606,127 were sought by the operators.

Defendants named in the action are L. C. and H. C. Griffith, the Griffith Amusement Company, Griffith Southwestern Theatres, Inc., Paramount Pictures, Inc., Paramount Pictures Distributing Company, Paramount Film Distributing Corp., Loew's, Inc., RKO Radio Pictures, Inc., Warner Brothers Pictures, Inc., Vitaphone, Inc., Vitagraph, Inc., 20th Century-Fox Film Corp., Universal Pictures Corp., Universal Film Exchanges, Inc., United Artists Corp., Republic Pictures Corp. and Columbia Pictures Corp.

Claim Moves to Force High Rentals and Prices

Griffith and the distributors conspired to monopolize pictures in three Oklahoma towns on first and second run, forced unfairly high admission prices, and excessive rental fees, dictated operating policy and suppressed competition, the complainants allege.

Mr. Momand filed his action in the name of Oklahoma Theatres, Inc., operating the Odeon in Shawnee, Okla., in competition with the Griffith circuit's Bison, Avon and Criterion. Mr. Momand asks actual damages of \$82,017.14 for net profit losses allegedly suffered from May 15, 1937 to December 31, 1943 plus good will damages of \$36,841.56.

Under the Sherman anti-trust statutes the total may be tripled in asking damages.

Mr. Riggs operates the State theatre in Vinita, Okla., in competition with Griffith's Aztec and Lyric. He seeks \$2,995.51 net profit damages and \$8,987.73 good will damages for injuries which he said were sustained between July 20, 1943 and December 31, 1943.

U. S. Subpoenas Officials Of Major Companies

Mr. Wineland, suing for his Mystic theatre in Picher, Okla., requested \$31,200 profit damages and \$40,000 for loss of good will. These amounts also are tripled under the Sherman law. He operates in competition with Griffith's Bison and Roxy theatres.

The Government Wednesday subpoenaed the secretaries of eight major companies for pre-trial examination at New York in the Department of Justice trust action against the Griffith circuit. Albert Boggess, Special Assistant U. S. Attorney General, will examine officers and company records February 28. Called were: Leopold Freidman,

MGM; Austin Keough, Paramount; Felix Jenkins, Twentieth Century-Fox; A. W. Perkins, Warner Bros.; J. Miller Walker, RKO; Charles Schwartz, Columbia; Anthony Petti, Universal, and Loyd Wright, United Artists.

A decision is expected from Judge Bower Broadbuss in Oklahoma City within a few weeks on an earlier anti-trust action filed against the Griffith Theatres by Mr. Momand. This case has been under advisement for almost a year. Pre-trial examinations are now being completed for trial during the spring of the Department of Justice's anti-trust action against the Griffith interests.

"The defendant exhibitors have continuously combined with and conspired with each other and with defendant distributors to unreasonably restrain interstate trade and commerce in motion pictures . . . and to monopolize and attempt to monopolize first and second run exhibition of feature pictures and the operation of first and second run theatres" in the three towns where the complainants operate, the suit charged.

Mr. Momand indicated that similar actions might be expected from other independent theatre men in the Oklahoma area.

The suit seeks, in addition to damages, a court order enjoining the defendants from the alleged monopolistic practices and prohibiting them from jointly negotiating film contracts.

Demand Terms on Same Grade and Same Run

It also asks that features be licensed in the three competitive towns on "a local competitive basis whereby the plaintiff's theatres operating in the respective towns will have an equal opportunity to license pictures for that area."

Terms "on the same grade on the same run, at the same license charges contained by the defendant exhibitors from the defendant distributors" are demanded. Dissolution of the defendant exhibitor companies and rearrangement of their theatres under separate corporations, supervised by a court appointed trustee is also sought, along with a prohibition against further theatre acquisitions by Griffith.

Seek to Vacate Order In Atlanta Action

Robert Sams, attorney for the eight defendant distributors in the \$218,000 anti-trust suit filed at Atlanta by Frank Weis in behalf of his Savannah theatres, Savannah, Ga., sought to vacate an order permitting plaintiff to take pre-trial depositions from 23 industry executives. George Ryan, attorney for Mr. Weis, had planned to begin the depositions February 14. Executives who would be examined include: Adolph Zukor, Nicholas Schenck, Ned Depinet, Neil Agnew, W. F. Rodgers, Tom Connors, Gradwell Sears, Carl Leserman, William Scully, Norman Collier, J. T. Mills, A. W. Smith, Jr., William Sussman, Robert Dann and Willard McKay.

OCR Is Seeking Communities in Need of Houses

A nationwide search for communities in which additional recreation facilities are required as a result of war congestion has been initiated by George McMurphey, chief of the amusement and recreation section of the Office of Civilian Requirements. The first announcement that permission for at least 100 new theatres would be granted was made December 18.

The survey is being made through the 13 field offices of the OCR, the first of which reported this week that additional motion picture theatres might be needed at a number of points in Kansas and Nebraska.

Specifically named as possibly requiring theatres were Kansas City, Parsons, Eudora, De Soto, Scribner, Hastings, McCook and Wichita, Kansas; Bellevue and Alliance, Nebraska, and Pine Bluff, Arkansas. An application for a new theatre already has been approved for Wichita and one is pending for Parsons.

Mr. McMurphey explained that the field report showed merely where the need for new facilities was "indicated" and did not always make it clear whether the inadequacy was in theatres or other forms of amusement or recreation, and said the actual need for a new theatre would have to be supported in any applications filed for authority to build. None had been filed at mid-week.

A new form of application for authority to construct new theatres, to be used beginning February 15, is being distributed to field offices of the OCR, it was announced Wednesday by Mr. McMurphey. The new form is a simplification of the present application on which it no longer will be necessary to furnish a list of materials to be used in construction. Copies will be available at the field offices within the next few days.

File Particulars in Newark Trust Suit

Rosyl Amusement Company filed a bill of particulars in New York Federal Court this week in reply to a motion by Skouras Theatres Corporation for further explanation of Rosyl's charges that Skouras and distributors conspired to restrain the trade of the Cameo theatre, Newark.

Rosyl declared that it was compelled to sign standard contracts while competing theatres were granted special "deal sheets." Rosyl further charged that it was forced to pay higher rentals and percentages and to rent more shorts and newsreels than competing houses.

On special top bracket pictures the complainant asserted it was forced to charge higher admission prices although the pictures were not played until long after their release to competing theatres.

Rosyl also charged that war effort films and special Government releases, including "Report from the Aleutians," were denied unless it met special conditions set by distributors.

Fox West Coast Trust Case Starts in Los Angeles

The anti-trust complaint of the Bard-Adams theatre against Fox West Coast and the Crenshaw theatre in Los Angeles was to begin on February 11 before Judge Benjamin Harrison in U. S. District Court.

Crenshaw's reply denied violation of the trust laws and countercharged conspiracy to violate the same laws. It sought an injunction against Adams and dismissal of the suit. Fox West Coast is seeking a further bill of particulars, charging that the Adams complaint is vague.

EXHIBITORS TELL TOM CLARK WHAT'S WRONG WITH DECREE

Independent Spokesmen Confer at Capital; Allied Files Extensive Brief

Exhibitor leaders from all sections of the country crowded into the spacious walnut offices of Tom C. Clark, Assistant Attorney General, at the Department of Justice Building in Washington this week to tell him what they thought was wrong with distributor proposals for a new Consent Decree.

Tuesday several independent exhibitor spokesmen, among them Harry Brandt, head of the Independent Theatre Owners Association of New York, visited Mr. Clark.

A committee Wednesday called at the Department of Justice to present the views of Allied States Association and three independent regional groups. They had met last week at Chicago to look over the copies of the new decree sent by Mr. Clark for their inspection.

Allied Committee Filed Extensive Brief

The Allied committee, it was reported, filed an extensive brief detailing paragraph by paragraph the points on which they felt distributors fell short. These criticisms were augmented by some pointed suggestions as to what exhibitors believed the Government should do to get more concessions, it was indicated.

Distributor spokesmen for the moment said nothing. Attorneys and executives of the five consenting companies took the position that they had made the most liberal offers possible following the series of conferences which Mr. Clark launched last August.

Mr. Clark, Robert Wright, chief of the film unit in the Department's anti-trust division, and other Government spokesmen also were silent. They would make no public comment on either the suitability of the distributor proposals or the validity of exhibitor criticisms.

It is understood that Mr. Clark himself not satisfied with many of the provisions offered by the companies, is compiling data on which to base arguments in support of demands for modifications which will eliminate some, at least, of the exhibitors' major sore spots. There are some indications in Washington also that he sent the distributor proposals to exhibitors for comment with that objective in mind.

There were indications, moreover, that the barrage of exhibitor comment and suggestion on a new decree would inevitably lead into a new, and perhaps lengthy series of meetings with the company lawyers and presidents.

Although Allied and some unaffiliated groups were ready with a quick comment on the decree proposals, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, would not act hastily. His organization, the largest exhibitor group in the country, might require

EXHIBITOR ATTACKS DECREE SECRECY

"Let us never be gagged again on the Consent Decree," Van A. Nomikos, Chicago circuit head and vice-president of Illinois Allied, said Wednesday in a blast against "the mask of secrecy that covered the new Consent Decree discussions."

"The agreement not to divulge or discuss any of the contents publicly is a serious encroachment upon our American freedom of speech," Mr. Nomikos said. "We should not be muzzled and we shall not be in the future."

"The contents of any Consent Decree should be released openly for clarified interpretation so that we as laymen can understand it and answer it in our own language. The by-play in Washington on the decree proposals is costing the taxpayers a lot of money and as yet the public is not benefiting," he asserted.

several weeks to look into the decree proposals, he indicated.

Directors of the MPTO now are studying the decree copies released by Mr. Clark, Mr. Kuykendall reported from his home in Columbus, Miss. They will mail him their comments.

"They will not be rushed into decisions," Mr. Kuykendall said.

Allied's decree message was carried to Mr. Clark by Abram F. Myers, general counsel, and H. A. Cole, a director.

Participating with them were Robert Poole, representing the Pacific Coast Conference of Independent Theatre Owners; William F. Crockett, head of the Motion Picture Theatre Owners of Virginia, and Jesse Stern, president of the Unaffiliated Exhibitors, Inc., of New York City.

Broader application of the cancellation proposals advanced by distributors; a demand for regional arbitration appeal machinery; more precise definition of the changes which distributors made in the arbitration of some and specific run; and still stricter limitation of circuit expansion and pooling deals or franchises are understood to have been advocated by the exhibitor spokesmen.

Mr. Brandt and his ITOA, representing key subsequent run theatres in New York, told Mr. Clark that they were by no means happy over the decree proposals.

The joint committee was said to have taken the position that nothing must be included in the decree which would bar or defer the prosecution of divorcement action should it be deemed necessary. They also declared that the arbitration changes were entirely too inadequate.

Monday Mr. Brandt said that his group

still felt that a decree settlement was still a stop-gap solution of trade problems. He urged that the Department of Justice either bring its anti-trust complaints to trial and win a final court definition of trade rules or permit the industry to work out its own self-regulatory code of trade practices.

With Mr. Brandt were Max A. Cohen, Mel Albert and Leon Rosenblatt, representing the Allied Theatre Owners of New York. It was reported that the group, in a 20 minute session with Mr. Clark, vigorously assailed the arbitration proposals of distributors, charging that the new passages were inadequate and poorly defined.

Says UMPI Plan Gave Exhibitors Concessions

"The Government is no great help," Mr. Brandt said. "It is better to let exhibitors work out their own deal with distributors. They did it before in the United Motion Picture Industry plan."

Mr. Brandt maintained that in the UMPI plan, which was rejected by the Government, exhibitors won as many concessions from distributors as are contained in the proposals for a revised decree.

"I am interested in buying for my money as much motion picture as any one else in the country can buy for the same amount," Mr. Brandt observed. He said that his unit favored continuation of the Government suits for divorcement of affiliated circuits, expressing the belief that if this were achieved it would be easier for all theatre groups to bargain on a competitive basis.

Send Crescent Records To Supreme Court

Judge Elmer Davies of Federal District Court at Nashville last week approved transfer of part of the exhibits in the Crescent anti-trust suit to the Supreme Court at Washington in their original form. This action permitted filing of the appeal documents in time for the February 7 deadline.

Charles E. Copley, Clerk of the Supreme Court, acknowledged receipt of the case and it is expected to go on the calendar for early trial.

Judge Davies' decision convicting the Crescent Amusement Company and ordering it, and its officers, to dissolve present alliances was handed down almost a year ago, on March 3, 1943. Appeal was filed in October.

Wisconsin Partners Attack Clearances

A clearance demand filed at the Minneapolis tribunal by Paul Mans and Donald O'Reilly, operators of the Falls theatre at River Falls, Wis. was the only arbitration activity reported this week to the American Arbitration Association, administrator of decree arbitration.

The partners named MGM, Warners, RKO, Paramount and 20th Century-Fox as defendants. They charged that the 12-day clearance granted to the Heywood-Praslie circuit's Hudson Theatre in Hudson, Wis., was unreasonable.

They asked the arbitrator to eliminate or reduce clearance to a minimum. It was the seventh Minneapolis case and the first filed there since August 1942.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE blaze over "Lifeboat" and the kind of film it is politically continues to rage. It's a live, hot topic, and we want to get in on it.

Bosley Crowther, critic of the New York Times, touched off the issue. He thinks Alfred Hitchcock, the director, has sold out the democracies and elevated the master race to unprecedented heights. To him, the film represents a case of "appalling folly." Its theme assumes an architecturally curious and anti-democratic pattern, in his view. His conclusion is, here is a "most dangerous" motion picture "especially so because the film is so cleverly constructed, so well acted and so dramatically intriguing all the way that audiences will follow it intently in wonder and anxiety."

Dorothy Thompson, the enthusiastic columnist, thus far has written two pieces on the same subject. "From the point of direction and entertainment," she acknowledges the picture to be "brilliant." Nevertheless, she is much concerned. In fact, she is concerned twice over and draws a set of conclusions, the most pertinent of which perhaps is this:

"The net effect on an innocent observer must be that, if this is the democratic world, it deserves to perish and certainly will."

At this point and as she frequently does, Miss Thompson endeavors to sweep out of her path all contrary opinion and to impale the outcome of all the future on the shiny scabbard of her own typewriter. It's all too pat.

Arguments Have Two Sides

"LIFEBOAT" will create a difference of opinion, undeniably. If it has a hero within the definition of the heroic proportions usually accredited with creating one, he is Walter Slezak, the U-boat captain.

It is quite true that he is the only well-integrated, properly prepared and competently functioning individual of all that small group imprisoned on the helpless lifeboat in which the action takes place. He endures through concentrated food tablets, stolen water and a secreted compass. He also happens to have the advantage of navigation experience because he is a submarine commander.

The development of his characterization and the part which the emergent role plays in this gripping drama make him stand out, and above the others. In the correct symbolic interpretation that he represents the Nazis because he is one and the master race because he is a member of it, the others become the disorganized representatives of the disorganized democracies. Up to a point only, however.

In the democratic way, these others decide in majority rule not to toss the Nazi overboard, but to treat him as a prisoner-of-war. To proceed in any other manner would have been to proceed under the rule of might. Thereby, the right would have succumbed to the very kind of thinking and ideology which makes the Nazi abhorrent.

Furthermore, Slezak is painted in final terms for what he is: cheat, liar and, eventually, murderer. When the others discover this, their fury bursts its bounds and they do away with the violator of their confidence. If it is symbolism that counts, the argument then could be this:

The democracies, admittedly slow to shake off their lethargies, are an irresistible mountain of wrath and strength when aroused. The course of world history is demonstrating this very point.

It can be maintained without effort, too, that those who see more than tense and biting entertainment in "Lifeboat" will be re-aroused to the dangers of the Nazi system; that this attraction can serve to re-focus the need to obliterate the National Socialists and their methods, which is quite apart from exterminating the German people; that we, as a democracy, must remain constantly aware of the softenings in blandishment and deception and that we must remain perpetually riveted to the avowed policy of wiping Fascism, its disciples and its satellites permanently off the face of the earth.

Joseph M. Schenck says the picture will not be touched. We should prefer to see that decision altered to the extent of remov-

ing one scene. It is the one which comes after Slezak is eliminated and the second Nazi rises from the sea. Here and with rescue at the hands of an Allied warship in sight, the others are made to return to their former indecisions and bickerings. This throws the theme back to its beginnings and diffuses the effect. The deletion could be managed with no sacrifice of drama or impact. In fact, its editing would add strength by eliminating weakness.

If this is in any wise a discussion approximating the hifalutin', showmen would be well advised to appreciate that the heat of this extending controversy is providing them with box office stimulants in unexpected and sizeable measure. The Crowther-Thompson bout ought to be making more people primed to see the picture.

As usual, they will want to decide for themselves. That's democratic, too.

The Man from Columbus

LOOSE-LIPPED Pete Wood, secretary of the Independent Theatre Owners of Ohio, reaches far and sinks low in joining hands with Westbrook Pegler, the columnist who called this "a dirty industry" and some of its leaders "dirty men of shady background."

It is not a dirty industry, writes Wood in a letter published in the New York World-Telegram. That's wrong, but not so those "dirty men of shady background." With him, this becomes an acceptable accusation, his only objection taking shape in a defense of "many, many hundreds of clean living, honest and decent American citizens—motion picture theatre owners" who, in Wood's fouled eyes, have been smeared automatically by the Pegler brush.

There is not much to be said about a turncoat who volunteers to slander his own industry in public print. The direct responsibility for this becomes an issue which the Independent Theatre Owners of Ohio cannot ignore.

This is the organization which hired Wood, pays his salary and can fire him. He is responsible to his employer, and his employer for him.

Both are responsible to the whole industry. Theirs is an obligation which cannot be escaped or dodged.

Terrific Is the Idea

THE local rumor foundry, always a thriving industry in Hollywood, credits the rumbling that Gene Fowler and Rowland Brown hope to buy the film rights of "Terrific Is the Word for Bird," or the life story of Russell J. Birdwell. William A. Wellman would direct.

A word on "Bird": He is the press agent (1) who handled that epic "The Outlaw" for Howard Hughes and planted those overflowing pictures of Jane Russell hither and yon and (2) who arranged for an actress to do a strip-tease on the public thoroughfare fronting the Universal studio as a press stunt presumably designed to capture producer attention and (3) who currently is trying to persuade a public which refuses to fall for it that Carol of Rumania is democracy's starry-eyed disciple.

Another word, and delicious, too: Hedda Hopper, reporting the possibility of this biography on celluloid, wrote:

"If they do this, it will be lowdown on the lowdown."

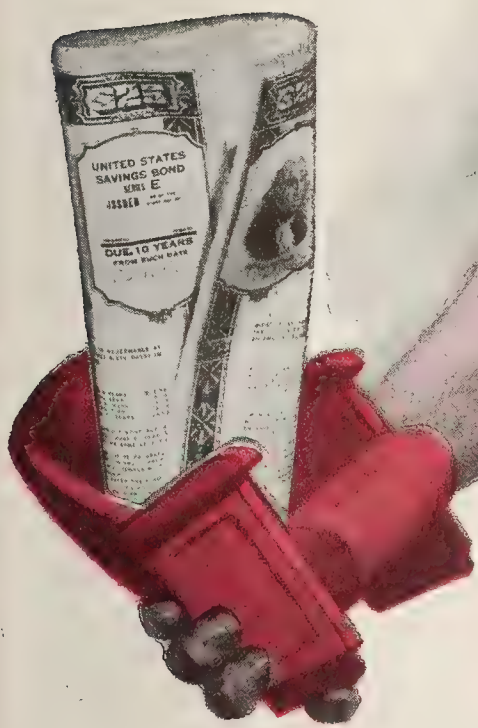
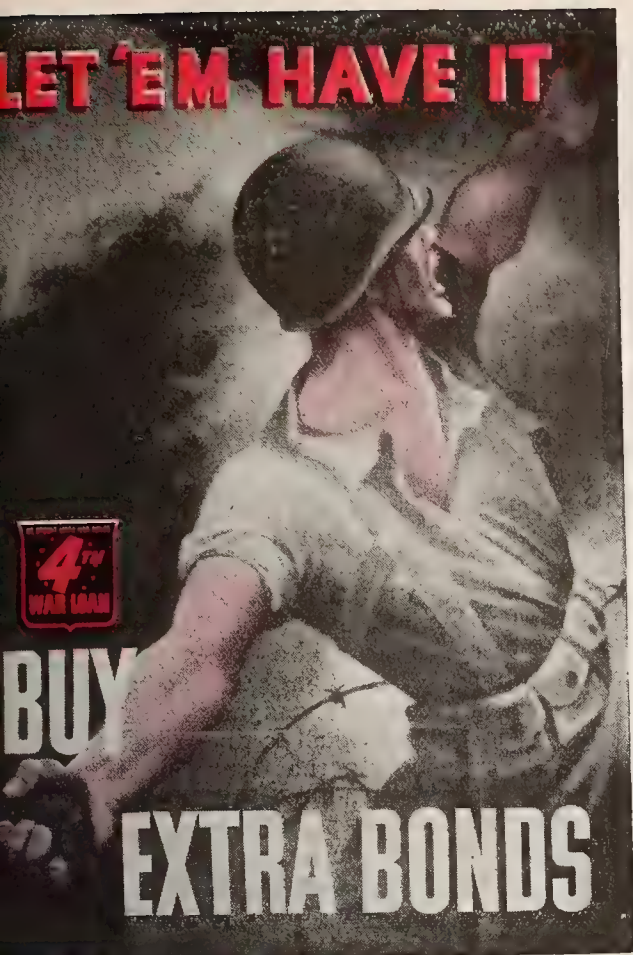
■ ■ ■

■ *Humor in England in its fifth year of war shows up in many ways. One of them manifests itself in Campbell Dixon's reviews in the London "Daily Telegraph."*

Paper shortages, of course, have cut briskly into the size of British newspapers. In turn, this invades Dixon's province and makes it required of him to say as much, or more, in less wordage. Samples of how he maneuvers:

"'Hi Diddle Diddle' brings back Pola Negri, looking fresher than the script."

"As for 'What's Buzzin', Cousin,' why bother, brother? It's true there's Ann Miller, but what if you missed her, sister?"



LET 'EM
HAVE IT!

A Bond For Every Seat!

How's *your* campaign going? Is it worthy of those who are dying in Italy, of those who give their lives for Marshall Island victories? *Your* extra effort will win a home-front victory to cheer our fighting troops — FIGHT!

Hollywood Alliance to Wage War on Isms

Wood and McGuinness Lead Movement to Combat All Subversive Elements

by WILLIAM R. WEAVER
Hollywood Editor

Organization of the Motion Picture Alliance for the Preservation of American Ideals was announced last Friday night at the Beverly-Wilshire Hotel in Hollywood at a meeting attended by 200 members enrolled in advance as a result of four preliminary meetings held privately during the preceding six weeks by prime movers in the organization.

In a statement of principles, distributed at the meeting and released to the press, the organization said, "We find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this (American) way of life. . . . We pledge ourselves to fight, with every means at our organized command, any effort of any group or individual to divert the loyalty of the screen from the free America that gave it birth."

Wood and McGuinness Are Leaders of Group

Producer-director Sam Wood and MGM executive James K. McGuinness, leaders in the formation of the organization, were elected president and chairman of the executive committee, respectively.

Walt Disney was elected first vice-president; Cedric Gibbons, second vice-president; Norman Taurog, third vice-president; Louis D. Lighton, secretary; Clarence Brown, treasurer, and George Bruce, executive secretary.

The executive committee under Mr. McGuinness, which will be expanded to include additional members up to the number of 25, now consists of Victor Fleming, Arnold Gillespie, Frank Gruber, Bert Kalmar, Rupert Hughes, Fred Niblo, Jr., Cliff Reid, Casey Robinson, Howard Emmett Rogers, Harry Ruskin, Morris Ryskind, King Vidor, Robert Vogel, George Waggner and Borden Chase.

Says Some Workers Spread Un-American Doctrine

Although the immediate future will be devoted to further mapping of plans for procedure, according to an organization spokesman, it is learned that certain lines of action and policy have been determined upon. There is no intention, a qualified informant said, to attempt to deprive any worker of employment by reason of his known leanings toward Communism, Fascism or other un-American beliefs, although it is among the purposes of the group to notify the employer of any such worker regarding the worker's tendencies.

Similarly, the unit does not take the position, nor hold the view, that any producer is, or has been, propagating un-American

beliefs by the use of the screen. It does maintain that some of their workers have sought to disseminate un-American doctrine via Hollywood-produced pictures by processes of stealth, as by writing innocuous-looking but overtly subversive dialogue and scenes into pictures.

Interrogated Saturday morning with respect to the exact meaning of his address delivered at Friday night's meeting, Mr. Wood said, "Pictures should be made for entertainment and education in the American way, not to sell Communism or Fascism. There's no great difference between them. The time has come for the people to have an organization to counteract pressure put on them by these highly organized groups."

Aim to Assure Country of Hollywood Americanism

In his address accepting the presidency, Mr. Wood said, "We are here tonight as an organization, not because we want to be here but because we are compelled to be here. This organization is for everyone in the industry, regardless of position. Its purpose is to provide a rallying point for the great majority of men and women in motion pictures who think as we do, but who heretofore have been lost sight of in the din of a planned hue and cry raised by a small but highly organized, cleverly led and extremely articulate minority.

"These highly indoctrinated shock units of the totalitarian wrecking crews have shrewdly led the people of the United States to believe that Hollywood is a hotbed of sedition and subversion, and our industry is a battleground over which Communism is locked in death grips with Fascism. We intend to correct that erroneous impression immediately, and to assure the people of the United States that the truth of the situation is that Hollywood is a reservoir of Americanism, and that those forces which have presumed to speak in the name of our industry and under the geographical identity of Hollywood have been acting under false pretenses, and that we repudiate them entirely; and that we, through the fact of our being assembled here tonight, can give this country, and the world, if necessary, assurance that the American motion picture industry is and will continue to be held by Americans, for the American people, in the interests of America and dedicated to the preservation and continuance of the American scene and the American way of life.

Pledged to Fight Effort to Divert Screen Loyalty

"There is a place in this organization for every American member of the motion picture industry. There are no political, religious or racial barriers to membership. The one qualification necessary to membership is very simple: Are you an American?"

The statement of principles said, in part, "In our special field of motion pictures, we resent the growing impression that this industry is made up of, and dominated by, Communists, radicals and crackpots. We believe that we represent the vast majority

of the people who serve this great medium of expression. But unfortunately it has been an unorganized majority. This has been almost inevitable. The very love of freedom, of the rights of the individual, make this great majority reluctant to organize. But now we must, or we shall meanly lose the last, best hope on earth.

"As members of the motion picture industry, we must face and accept an especial responsibility. Motion pictures are inescapably one of the world's great forces for influencing public thought and opinion, both at home and abroad. In this fact lies solemn obligation. We refuse to permit the effort of Communist, Fascist and other totalitarian-minded groups to pervert this powerful medium into an instrument for the dissemination of un-American ideas and beliefs. We pledge ourselves to fight, with every means at our organized command, any effort of any group or any individual to divert the loyalty of the screen from the free America that gave it birth. And to dedicate our own work, in the fullest possible measure, to the presentation of the American scene, its standards and its freedoms, its belief and its ideals, as we know them and believe in them."

Revise Film Handling in Toronto Exchanges

A completely revised code of Ontario regulations for the handling and distribution of films is scheduled to go into effect in March, according to information from Toronto, following the adoption of amended rules resulting from the film exchange fire there.

Film companies will not be compelled to move outside of Toronto, but buildings must be not more than two stories high, with elevators and stairways totally enclosed. Covered containers with a capacity of 200 pounds are required for scrap films and not over 500 pounds may be kept overnight inside the film vault. New specifications limit the film vault to 750 cubic feet and roof vents must not face windows or doors less than 50 feet away and fire escapes less than 25 feet away.

No other business can be carried on in the Film Exchange Building and two exits are required for each revising room.

20th-Fox and Paramount Arrange Radio Time

In a series of four consecutive broadcasts on the Kate Smith Hour from Hollywood, dramatic highlights of an equal number of forthcoming Paramount releases will be heard by CBS listeners starting February 25. Last Saturday Twentieth Century-Fox, in a tie-in with CBS, had their current release, "The Lodger," credited on the Laird Cregar program, "Inner Sanctum," and on Sunday Martha Raye appeared on the Blue Network's "Radio Hall of Fame," with the forthcoming film, "Four Jills in a Jeep" getting mention.

The first of the Paramount pictures to be dramatized in part will be "The Hitler Gang," and on March 3 Fred MacMurray will star in high spots from the comedy, "Standing Room Only."

The third of the series will be "The Uninvited" March 10, with Alan Ladd as guest star. The concluding program will be on March 17 with Veronica Lake performing in a portion of "The Hour Before the Dawn."

B. & K. Unveils Honor Roll

In connection with a dance sponsored by Bala-ban & Katz Theatres, Chicago, more than 3,500 employees participated in the dedication of a "Roll of Honor," which was a separate feature on the dance night, Friday at the Hotel Stevens. The committee was headed by Jacob Katz, Charles Cottle and J. R. Savage.

Soskin Explains Rank's Plan for World Markets

J. Arthur Rank, England's largest producer-distributor-exhibitor, is so determined to aid the British industry that he will "go to any extent" to establish a formula for that aid and would even be willing to act as banker to one of the American independent producing companies, Paul Soskin, producer of the Rank-controlled Independent Producers, Ltd., told the trade press in New York last week.

Mr. Soskin is here to obtain an American director and writer for his next film, "Signed With Their Honor," to shoot exteriors for the film and to obtain the cooperation of American technicians and talent for other pictures in which Mr. Rank will have an interest.

Further exposition of Mr. Rank's post-war world market plans and his proposals for gaining a larger market in America for British films was made by Mr. Soskin, who said that the international market had become a pressing necessity for British producers because the increased negative costs apparent in all British pictures could not be recouped in England's 5,000 theatres.

Says Rank Encourages British Producers

According to cables from London last week, Mr. Rank proposed a grand council of all sections of the film industry to organize effective resistance to any attempt to increase Government control of the industry and to convince the British nation of the industry's ideals and sense of responsibility.

This recommended all-industry unit to avert Government rule followed closely the appointment, earlier in the week, by the British Films Council of a committee of four men to suggest measures "to counteract the dangers of a film monopoly."

Describing Mr. Rank as a man "with great vision" who has encouraged British producers "to make good pictures so that we can get the international market," Mr. Soskin further explained that the "friendly competition" which the British producer-distributor desires to promote should be matched by cooperation from American talent and technicians. That cooperation, he added, was necessary to achieve in British films the balance between British and American tempos, accent, spirit, and star names which would make pictures acceptable on both sides of the Atlantic and other sections of the English speaking world.

Among the stars Independent Producers is interested in signing are Vivien Leigh, now under contract to David O. Selznick; Ingrid Bergman and Dorothy Maguire, another Selznick player.

Estimates British Output This Year at 49 Films

Directors of Independent Producers include Gabriel Pascal, Michael Powell, Emeric Pressburger and Mr. Soskin. Mr. Soskin said each would make two or three pictures a year "costing between \$1,000,000 and \$2,000,000," and would receive 25 per cent of the profits after negative costs, and a share of world distribution profits.

Approximately 49 films would be made in England this year, Mr. Soskin said, citing lack of studio space as one of the factors preventing a larger output. Films which Independent Producers have announced are, in addition to the Soskin production, "Caesar and Cleopatra," the Gabriel Pascal film starring Vivien Leigh; "Canterbury Tales," by Mr. Pascal and Mr. Powell, and "Fame Is the Spur," by Mr. Soskin.

Barrington Gain, financial adviser to Mr.



PAUL SOSKIN

Staff Photo

Rank, who returned this week from a brief visit to Hollywood, indicated that a distribution deal for the Rank British films was nearer completion. Mr. Rank said he would complete distribution arrangements, although there were difficulties to overcome, especially physical factors arising from the war, manpower and other shortages.

Dr. Alexander Galperson, a director of Two-Cities Films, Ltd., a major producing company which has financial arrangements with Mr. Rank, also returned from the coast this week.

In London, meanwhile, E. T. Carr, formerly managing director for United Artists in England who resigned recently to take a post with Mr. Rank, this week opened headquarters in the offices of General Film Distributors, the Rank-controlled company.

Lipton Luncheon Guest Before Army Induction

On the eve of his induction into the Army, David A. Lipton, Columbia's director of advertising, publicity and exploitation, was guest of honor Monday at a luncheon attended by more than 40 members of the department at the Hickory House, New York. Mr. Lipton was presented a watch and a scroll.

Among those who attended were: N. B. Spingold, Frank P. Rosenberg, Lawrence A. Lipskin, Hortense Schorr, Harry McWilliams, Sylvia Kossack, Jack Meyers, Herbert Smith, David O'Malley, Edward Schwartz, Sidney Alexander, Sigmund Maitles, Robert A. Ferguson, Miriam Teichner, Paul Walker, Helen Harrison, George Ettinger.

J. Raymond Murray, Hal Seroy, Jack Shawn, Henry Spiegel, Al Rylander, Sam Geison, Joe Wold, Nick Amen, Nick Borgia, Wilbur Harrison, Charles Webb, Jack Kerness, Ernst Lichtenstein, Irving Gilman, Henry Strauss, Clarence A. Schneider, Seth Flax, Samuel Kootz, Celia Schnabel, Charlotte Walerstein, Eileen Regan, Esther Feldman, Madge Drake, Rita Antkes, Bernice Kaufman, Ann Colletta, Ralph Martin and Perry Mandel.

To Make Film Equipment Under War Contract

Secretary of Commerce Jesse Jones announced in Washington last week that the Defense Plant Corporation had executed a contract with the Motion Picture Engineering Corporation, Chicago, to provide film equipment at a plant in Cook County, Ill., at a cost of approximately \$25,000. The Chicago company will operate the facilities, title to which will remain in the Defense Plant Corporation, a Government war agency. Because this is a war contract, details of its character and purpose were withheld.

Paramount Sets Sales Plans for Two Pictures

Sales and merchandising plans for "The Story of Dr. Wassell," Cecil B. DeMille's Technicolor production, and "Lady in the Dark," Technicolor film starring Ginger Rogers, were discussed at Paramount's three-day sales meeting held in New York over the weekend at the Hotel Pierre. Selling and exploitation plans for the company's remaining 1943-44 releases also were outlined.

Neil Agnew, general sales manager, who presided, told the district managers and district advertising representatives that "The Story of Dr. Wassell" probably will be given its world premiere in Washington, D. C., early in May. This will be followed by an opening in Little Rock, Ark., home of Commander Corydon M. Wassell, upon whose adventures in Java during the Japanese invasion the film is based.

After the Little Rock opening, pre-release engagements of the picture will be arranged in a selected number of important key cities, it is planned. The film will be released separately under a policy of regular admission prices.

Mr. Agnew also told the sales force that "Lady in the Dark" had an excellent opportunity of being Paramount's "biggest grosser of all time," backed by the company's \$500,000 advertising and publicity campaign. Exhibitors will not be asked to raise admission scales, he said. Pre-release engagements of "Lady in the Dark" have been set in 15 cities, including the world premiere in Hollywood which was held Wednesday night at the Paramount theatre, and the New York opening at the Paramount, scheduled for February 22.

Selling plans for "Frenchman's Creek," Technicolor film based on the Daphne DuMaurier novel, and "For Whom the Bell Tolls," another of the company's Technicolor productions, also were discussed during the sessions which, with "Lady in the Dark" and "Story of Dr. Wassell," total four specials to be released by the company this season.

Barney Balaban, president of Paramount, and Y. Frank Freeman, vice-president and studio head, addressed the delegates. Mr. Freeman was expected to return to Hollywood during the week. Robert Gilham, advertising and publicity director, left for the coast last Friday and planned to make stopovers en route.

Pre-release engagements for "Lady" already set include: Metropolitan, Boston, March 9; Beach, Sheridan and Paramount theatres, Miami, March 17, day-and-date; Carolina, Charlotte, N. C., April 9; United Artists, Detroit, March 1, 8 or 15; Orpheum, Phoenix, March 3; Rialto, Tucson, March 3; the new Radio City theatre, Minneapolis, March 2; Fox, San Francisco, March 2; Capitol, Cincinnati, March 17; Newman, Kansas City, April 6; Majestic, Dallas, March 16 or 17; also engagements in St. Louis and Baltimore.

The film's Hollywood gala premiere on Wednesday was highlighted by the appearance of a color guard of women Marines and the induction of new members on the stage of the Paramount by Ginger Rogers, who stars in the picture. Army, Navy and Marine Corps officers, in addition to Hollywood's screen personalities and civic leaders also were present.

"Uninvited" Opens in Capital

Paramount's "The Uninvited" had its premiere at Loew's Capitol theatre in Washington, D. C., on Thursday. The Broadway opening is scheduled for February 19 at the Globe theatre. Ray Miland, Ruth Hussey and Donald Crisp are the co-stars. Stage actress Cornelia Otis Skinner and newcomer Gail Russell are featured.

Franz
Werfel's

The Song of Bernadette

A 20th CENTURY-FOX PICTURE

the 15-year

at the

has broken

record

Pivoli!

(NEW YORK)

14 Films Now in Work On Latin America

Eight Studios Plan Product Done with Cooperation of CIAA Officials

Hollywood Bureau

At midnight in the third year of the Motion Picture Society for the Americas, liaison body implementing cooperation between the production branch of the industry and the Coordinator of Inter-American Affairs, Hollywood studios have in preparation 14 features pertaining to Latin America or to subjects which bring them within the zone of CIAA interest.

The Society is a voluntary organization composed of the heads of the major studios and most independent producers. Its president, elected last June, is Joseph I. Breen, administrator of the Production Code. Its function is to suggest to and listen to suggestions from the CIAA with respect to film subjects which the latter regards as of relevancy to the status of inter-American relations.

The CIAA provides advice, basic information, sometimes a measure of guarantee against financial loss, in connection with pictures that fall within its sphere of operation.

20th-Fox Has Three Films Now on Schedule

The 14 features in preparation represent eight studios.

Twentieth Century-Fox has three of them on its agenda; RKO Radio and Paramount have two each, as does PRC Pictures, which is in the market for a third; Metro-Goldwyn-Mayer, Warner Brothers, Republic and Walt Disney have one each.

"Chico Chica," which Damon Runyon will produce with Carmen Miranda starred, probably will be the first of the Twentieth Century-Fox triad to go before the cameras. It's a musical to be done in Technicolor.

"Mexico City," the second on the 20th-Fox schedule, is likewise a Technicolor project and a musical, to be produced by William LeBaron.

"Laredo," third from Twentieth-Fox, is a border town story, which Irving Starr will produce in Technicolor.

"Spanish Main," on which RKO Radio has disclosed little, is planned as one of the biggest pictures in the company's history. Although a period picture concerned with the pirates who preyed upon merchantmen in the days before international brigandage became a matter of submarines and world warring, the film will have the benefit of CIAA counsel for purposes of keeping the issues clear on such matters as whose nation did what about them.

"Panamericana," the second RKO Radio enterprise in this bracket, is as yet little more than a production idea. It is thought of as a musical on the grand scale.

"Rurales," Cecil B. DeMille production in Technicolor for Paramount, will tell the

story of the Mexican constabulary's part in the 1912 insurrection. This is the next picture on the DeMille schedule.

"Curacao," Paramount's second with Latin American aspects, is described as a romantic drama set among the islands off the northern coast of South America. John Farrow is to direct it in Technicolor.

"Natal," for PRC Pictures, is an original by Harrison Carter, for production by Martin Mooney. It's to tell the story of the world's largest airport, footage furnished by the CIAA guaranteeing authenticity.

"Passport to Paradise," PRC's second, is a romantic drama set in the Chilean mountains, and the studio is in quest of another Latin American story for use as a vehicle for Armida, starred recently in its **"The Girl from Monterey."**

"Yolanda and the Thief," on which Irving Brecher is doing a script for Metro-Goldwyn-Mayer, is a fantasy with a South American background, which Arthur Freed is to produce as a musical. Fred Astaire has been mentioned informally as a choice for one of the starring roles.

"To Have and Have Not," for Warners, based on Ernest Hemingway's drama of Cuba, is in preparation for direction by Howard Hawks, who probably will function likewise as producer.

"Brazil," on which Republic has assigned Al Rogell to produce, is a lavish musical now in final stages of preparation, which is to be filmed in Technicolor.

"Three Caballeros" is on the Disney schedule. Walt Disney's **"Saludos Amigos"** has been called the most effective of all Latin American subjects thus far. His **"Surprise Package"** is in the editing stage.

In addition to these 14 features, the industry may be seeing at any time, or never, the feature which Orson Welles photographed under RKO Radio auspices with CIAA cooperation in South America year before last. Still in possession of the studio, and subject to consistently recurrent reports that editing has been undertaken without benefit of Mr. Welles' presence, the footage is generally described as spectacular but unrelated. Filmed under CIAA guarantee of compensation for any loss sustained in distribution and exhibition, up to \$300,000, the property may be expected to emerge from the editing department sooner or later, although nobody professes at this time to know when.

New England Variety Club Elects 1944 Officers

At a meeting of the board of trustees of the Variety Club of New England in Boston last week the following officers for 1944 were elected: Albert M. Kane, chief barker; Theodore Fleisher, first assistant chief barker; Arthur Lockwood, second assistant chief barker; Abraham Yarchin, treasurer, and Max Levenson, secretary. Joseph Cifre, in charge of free films for "shut-ins" sponsored by the Club, reported on the project for the last 10 months.

"Lady in Dark" Notable for Use Of Mood Music

Among other innovations of theme and setting Paramount's **"Lady in the Dark"** (reviewed in the Product Digest Section) recognizes the marriage of music and the motion picture. It marks progress from the impassioned wooing of film by organ and orchestra to a natural blending of the sound track into the theme and action.

The shift from reality to dreams, which the audience must make at several points to follow the story, is signalized by the approach of orchestral music, which fades out when the action returns to the present. There is no accompaniment to the "now" of the film. But the dream sequences and flashbacks have a constant flow of melody, breaking into song during the circus scene when Ginger Rogers sings the **"Saga of Jennie"** from the stage show and Ray Milland puts over some melodic patter as the ringmaster.

For the circus scene, too, there is real circus music with steam calliope and band. And for the high school dance there is an orchestra which reproduces with brassy perfection the jazz band of the **"Charleston"** era.

The greater part of the music, however, is Robert Emmett Dolan's arrangement of Kurt Weill's score for the stage play to suggest the atmosphere of troubled reverie in which the scenes are played. This heightens the effect of shimmering masses of color on the screen, overlaid with a softening haze. The theremin, the organ and a muted chorus of voices are cleverly combined in Robert Russell Bennett's orchestrations.

Aside from the two songs and the Johnny Burke-Jimmy van Heusen composition for a ballet danced by Miss Rogers and Don Loper, there is a recurrent theme finally identified as **"My Ship Has Sails."** The song is one that the story's heroine had carried through life, hummed when she was worried, but did not fully remember. When she does, it brings back a scene of early childhood, of her first disillusionment with the complete goodness of the world. Recognition of the song and the circumstances in which she first sang it complete the woman's understanding of herself.

Throughout the film the opulence of the music is in keeping with the spectacular production Richard Blumenthal has given the story, while the integration of sight and sound clarifies the action and reinforces the emotional appeal.

Memphis Court Asks Strict Supervision of Youth

Judge Camille Kelley of the Memphis Juvenile Court, has ordered policemen to patrol all theatres and other places where youth congregate. Judge Kelley said, "There should be a probation office everywhere there is a public health nurse." A clinic for the consideration of the juvenile problem was held by the Shelby County Parent Teachers Association. Dr. Sue Powers, superintendent of Shelby County schools, advocated measures to keep all children under 15 years in school and to issue no work permits to juveniles below this age limit.

Consolidated Denies Reports

An announcement from Consolidated Film Industries, Inc., this week said: "Rumors that the management of Consolidated Film Industries, Inc., now has under consideration a plan of recapitalization which contemplates the payment or discharge of the dividend arrearages on preferred stock have come to the management's attention. There is no foundation for such rumors."

HEAVEN CAN WAIT

from 20th CENTURY-FOX! . . . and

CLAUDIA

from 20th CENTURY-FOX! . . . and

WINTERTIME

from 20th CENTURY-FOX! . . . and

SWEET ROSIE O'GRADY

from 20th CENTURY-FOX! . . . and

GUADALCANAL DIARY

from 20th CENTURY-FOX! . . . and

HAPPY LAND

from 20th CENTURY-FOX! . . . and

THE GANG'S ALL HERE

from 20th CENTURY-FOX! . . . and

Hey, wait for me!



The Sullivans
Irish as the Blarney Stone, American as the Red, White and Blue!

The Sullivans
to know them, to meet them, is to

The



Directed by

LLOYD BACON

Produced by

SAM JAFFE

Associate Producer

ROBERT T. KANE

en every one!

Sullivans

they cried and laughed and lived and fought together!

The Sullivans

they don't make 'em any better, any bigger, any finer!

20th CENTURY-FOX presents

The
Sullivans

ANNE BAXTER • THOMAS MITCHELL

EDWARD RYAN • TRUDY MARSHALL • JOHN CAMPBELL

JAMES CARDWELL • JOHN ALVIN • SELENA ROYLE

GEORGE OFFERMAN, Jr. • ROY ROBERTS • WARD BOND

Screen Play by Mary C. McCall, Jr.

Story by Edward Doherty and Jules Schermer



THE *Sullivans*

is one of a family of hits from

20th

CENTURY-FOX

which includes



THE LODGER



LIFEBOAT



JANE EYRE



BUFFALO BILL



THE PURPLE HEART



THE SONG OF BERNADETTE

and others as great!

PRINTED IN U. S. A.

RANK DEVELOPS NATIONAL CHILDREN'S FILM CLUBS

Sees Screen Most Effective Medium for Fostering of Good Citizenship

by PETER BURNUP
in London

Ostensibly preoccupied exclusively with perfecting his plans for an impending assault on world film markets, currently the centerpiece of a fantastic ferment of internationally circulated rumor, J. Arthur Rank takes time out to consider something nearer his heart—so his closest friends assert—than any plans for world film domination. Something, moreover, which he regards as the motion picture's potentially most significant contribution to world order.

Juvenile delinquency, ever-present problem in social administration, inevitably becomes more widespread in wartime; in this war, with thousands of working class school children compelled to evacuate from their homes and away from the care of their parents, more than ever so. Inevitably, too, the motion picture, always a target of condemnation by less-informed magistrates and social workers, is blamed more than ever for sporadic outbreaks of childish lawlessness. Mr. Rank, himself a local magistrate, serving without pay, in accordance with English custom, is aware of that circumstance.

Sees Screen Vital in Development Of Good Citizenship

But Mr. Rank's present concern goes further than the problem of delinquency. He has a deep, abiding anxiety in the whole question of child welfare; in the moulding, as he expresses it, of an instinct for good citizenship and good neighborliness. He maintains, moreover—neatly spiking the guns, thereby, of the bigots—that the motion picture is this world's most effective medium for the evocation of that instinct.

Hence, the National Cinema Boys and Girls Club which he created and whose organization is one of his major concerns.

The distant observer may discern, as he thinks, cynicism in this attitude of Mr. Rank—"Machiavelli of the Movies," "Man of Millions," citing two only of the epithets currently applied to him. Paradoxical though it seem, however, that is not the case.

Work of Clubs Earns High Praise of Many Groups

Mr. Rank was reared a strict Methodist; still is a devotee adherent of that religious connection. The Children's Clubs which already function in 150 of his 700 Odeon and Gaumont-British theatres—they have a membership between them of approximately 200,000—are but the tangible, expression of a vast volume of social work which he inspires unobtrusively in many directions.

The work of the Clubs, moreover, has earned high praise from people of every kind; education authorities, police chiefs,

CHILDREN CINEMA CLUBS HIGHLY REGARDED

Cinema clubs for boys and girls, functioning now in many theatres of the Odeon and Gaumont British circuits, are widely regarded in Britain as the industry's finest contribution to national welfare.

The clubs' founder, J. Arthur Rank, in a message to Motion Picture Herald, says:

"I am well aware of the crusade waged by Martin Quigley through the Motion Picture Herald for a due sense of responsibility in motion pictures.

"A high responsibility indeed rests on our industry in the moulding of the minds, the personality, of the coming generation. I believe we hold in our hands a weapon for good—one which will help forge the children, particularly in these parlous days of war, into the good citizens, the good neighbours, of tomorrow.

"We have an unrivalled medium, in the visual resources of the screen, for the leading of their outburgeoning minds into paths of decency. We have them, sitting in our theatres, at their most impressionable age. The onus of that great responsibility lies upon us."

clergy (not excepting even members of the Bench of Bishops). And, in so doing, added inestimably to the civic stature of the industry.

The Clubs take the place, in their respective theatres, of the ordinary Saturday children's matinee. But their promotion and functioning was not left in haphazard fashion to the resident manager. The lines upon which they were formed, on which they run, have been laid down in a carefully compiled managerial "guide," prepared by Rank's theatre controllers in consultation with the nation's foremost social authorities.

Managers, furthermore, had an intensive personal coaching from their immediate supervisors. They were not, they were strictly enjoined, to regard this as just another job of showmanlike exploitation. Showmanship was to be used in developing the children's interest; but it was to be showmanship in the service not of the theatre but of the community.

Orthodox film programs form the basis of the Club "meetings"; Westerns and serials predominating. A cartoon film opens the program proper, followed by a cultural short, obtained generally from the Ministry of Information. In this regard Mr. Rank is far from satisfied. He has set his ace producers to work on a series of "parable" pictures; insisting that they shall be of the

highest technical quality, possess the finest entertainment value.

"The moral must be pointed," says Mr. Rank, "but the children must be entertained. Their lesson in good neighborliness must be absorbed subconsciously."

Prices of admission to the "meetings" range from 3d. (six cents) to 6d. (12 cents). But the theatre takes none of the receipts. The takings go into a common pool, spread throughout the Clubs, and which provides for competition prizes (given in the form of War Savings Certificates), help to needy "members," scholarships for children with specialized but undeveloped talent. Already—the first Club was initiated in April of last year—one little girl has been assisted to a Music Academy scholarship by means of the "Pool."

Clubs Must Be Approved By Social Workers

Very strictly, Britain's cinema chief has ordained that no Club may be started without the approval of the local social workers. Managers must convince head office that they have the cooperation of such persons as the director of education, police chief, leading clerics, before the Club is permitted to function.

So that autonomy may be achieved and a sense of responsibility bred in the children, the affairs and finances of each Club are run by a committee of control on which sit the theatre manager, some independent adult of local eminence, three, or perhaps five, boys and girls elected by their fellow members. At committee meetings, the votes of the children have value equal with those of the adults. The juvenile committee members come up for election every third month.

Mr. Rank and his advisers have devised a simple ritual for Club "meetings." Proceedings begin with a rousing period of community singing.

Talks on Varied Topics Feature Programs

After the cartoon is a "talk," never more than five minutes, delivered preferably by someone in uniform; soldier on leave, maybe, or police officer talking about traffic dangers in the blackout. The children are invited to submit essays on the "talk," prizes of Savings Certificates to the value of 7s/6d (about \$1.50) being awarded for the best effort.

Devices, too, like birthday greetings to each of the members or messages to the sick are adopted. Mr. Rank plans that clubs shall function eventually in all his cinemas; envisages an army of young citizens under his personal banner one million strong.

Immediate results, in improved childhood welfare and behavior, are difficult to assess. It is the fact, nevertheless, that close students of delinquency and other problems of youth are impressed with the endeavor; have publicly expressed their praise.

Also, it may be, Mr. Rank is helping mould not only good citizens but an audience nucleus for the future.

White, screen's Oldest Actor, remembers When

by FLOYD STONE

"I NEVER was an actor."

That is Arthur S. White's summation of his brief career in the first "story" motion pictures—a career which at present makes him the only surviving "star" of those early Edison film days.

Mr. White, who will be 84 years old March 29, lives with his wife and sister in Elmhurst, Long Island, and has been retired from his real vocation—that of theatre manager—since 1922.

Of the days when he was Thomas A. Edison's studio manager, Mr. White says that he was foremost a business man; and that, because the Edison Company was watchful of payroll costs, and wary of unreliable actors—and they were unreliable for films, he testifies—he substituted for them, now and then.

Describes Role as His "Crowning Piece of Acting"

Not only did Mr. White step from studio management into bit parts, and then into leads, such as he had in "The Life of an American Fireman," but his wife also acted in the pictures, and so did his son Thomas, now 45. Thomas was in "Jack and the Beanstalk," and "The Juvenile Fire Department."

Mr. White says of "The Life of an American Fireman" that it was his "crowning piece of acting," and he describes the selection of the theme.

"When I was a boy, 18 or so, I was a 'call member' of the Chelsea, Mass., fire department. My home was nearby, and sometimes I would not come home, but sleep instead in the firehouse. Later, after 1901, when I was appointed Edison studio manager, and an associate of Edwin S. Porter, I had filmed a special 'run' of my old department.

"They put on a great show, and I was very much pleased. Then when we decided to make the 250-foot picture, using that run, Porter said to me, 'You're a fireman; I want you to be the lead.'"

Recalls That He Wore Fireman's Uniform

Mr. White wore a fireman's uniform, and directed four or five men in their fire fighting operations, as he recalls. He has no other memories of the plot because, as he puts it, he hasn't "thought much about it for 40 years."

However, he regards the picture as the first one to tell a story. The second, in his estimation, was "Jack and the Beanstalk."

At the most, Mr. White was in 15 pictures, he says, adding he cannot remember the others.

Mr. White worked first for the Edison Film Company in the "Black Maria," the company's sun-catching revolving studio in West Orange, N. J. Actors went from New York to appear in the 100 and 150-foot films—but sometimes they did not appear.

"Sometimes," Mr. White adds, "they

failed to arrive, or when they did arrive, they were drunk. It was a long journey.

"We then decided to move to 41 East 21st Street, New York, where we had a studio, offices, a projection room and a sales room.

"Neither I, nor my wife, nor others of the business department were ever paid for our acting. And the actors never received more than \$40 per picture. We had others who later received real money."

Pictures Called "Chasers" Were Used to Close Show

Mr. White left the Edison Company in 1904, joining Percy Williams, who had, he remembers, the New York franchise for B. F. Keith vaudeville. Mr. White had been supervising the showing of Edison pictures in seven theatres. The pictures, he remembers, were used to close the shows; they were called "chasers."

Mr. Williams, who intended to produce pictures, and planned a studio at Bergen Beach, offered Mr. White twice the salary paid him by the Edison Company, and the position of studio manager.

The studio never was erected. Mr. Williams was balked by the Edison Company injunction.

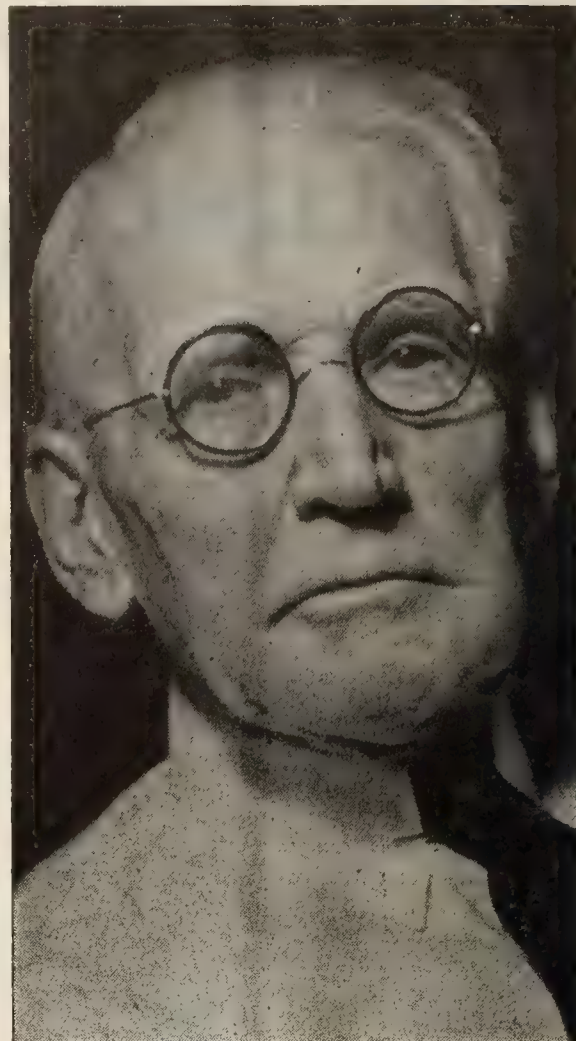
So Mr. White, in his second year in the vaudeville business, was appointed manager of the Alhambra theatre. When Percy Williams died, and B. F. Keith took over his operations, Mr. White stayed, and managed many theatres, finally joining John J. Maloney as assistant in operating that show-place of vaudeville, the Palace theatre, New York.

There he stayed until 1922, when he retired.

[The especially significant fact of Mr. White's appearance in "The Life of an American Fireman" is that that picture directly led Edwin S. Porter, Edison director, to the making of "The Great Train Robbery," which was the picture—in one reel—which made substantial discovery of the art of narration for the camera and by direct developments led to today's feature pictures.

It is to be remembered that Mr. Porter became a partner in Adolph Zukor's Famous Players company, marking the first full-blown flight of American features. Mr. Porter retired in 1914 with a Rolls Royce and a comfortable competency. While Mr. White says he was "never an actor" it is true that he often acted as an actor, with success.

Mr. White, so long in retirement, was "discovered" the other day, incident to the researches of Howard L. Walls, of the staff of the Library of Congress in Washington. It was Mr. Walls, who, as the HERALD has recorded, brought to light the Library's long forgotten trove of ancient paper prints of motion pictures, filed for copyright as photographs in the dawn years of the art. Mr. Walls continues in zealous pursuit of archivist recognition for the screen. T. R.]



Staff Photo

ARTHUR S. White, survivor of the first title role in the motion picture. He was the fire chief in "The Life of an American Fireman", produced by the late Edwin S. Porter. Mr. White was studio manager and, when casting emergencies arose, he sometimes met them in person, in addition to his executive responsibilities. The fireman picture was a part of the process by which the motion picture camera emerged from its function of recording episodes of action into a capacity to put sequential pieces of action together to tell a story, a photoplay. Below, frames from the film.



M-G-MARVELOUS

SPENCER TRACY

Gene Dunne

M-G-M HIT
for the NATION

to 7-week
national
CAPITOL NA
WORLD
PREMIERE
ENGAGEMENT



Victor
Fleming's
Production

A Guy Named Joe

The story of a regular guy-and a gal to match

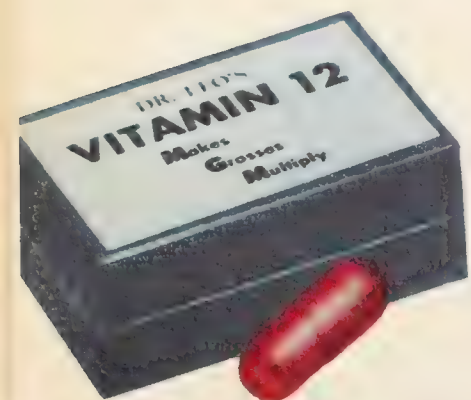
with Van Johnson • Ward Bond • James Gleason
Lionel Barrymore • Barry Nelson • Esther Williams

Screen Play by Dalton Trumbo • Adaptation by Frederick Hazlitt Brennan
Directed by Victor Fleming • Produced by Everett Riskin



WELL CUSHIONED!

"A GUY NAMED JOE" IS
JUST ONE OF M-G-M'S
NEW GROUP "VITAMIN 12"
PEP! PROFITS! PLEASURE!



INDUSTRY SELLS 5 MILLION BONDS AT HALFWAY POINT

Rallying for Concentrated Effort to Make Good Its Bond-a-Seat Slogan

As the industry entered the fourth and final week of the Fourth War Loan drive all its agencies and members rallied for the eleventh hour attack in a concentrated effort to make a factual report of its slogan: A Bond for Every Seat.

The 54 stars of Hollywood of the Bond-bardiers and Bond Battalions Monday ended their two and a half weeks of selling, covering 213 cities with populations totaling some 50,000,000.

In New York City "Free Movie Day" was held Monday, with the Radio City Music Hall the only theatre reporting at press time. A special system for the one-day drive had Bond buyers moving in a continuous stream past a long row of tables where applications were filled out. While patrons viewed the program a battery of typists, working in the theatre's studio apartment, made out the Bonds which were awaiting their buyers when they left the theatre. The final figure showed a total of \$50,475 in sales for the day.

Gamble Praises Industry's Bond-Selling Effort

With great numbers of returns as yet unreported, it was announced Monday at a luncheon given Charles Skouras, who is heading the industry's efforts, that the industry, at the halfway mark, had sold between five and five and a half million bonds. Ted R. Gamble, national director of the War Finance Committee, praised the industry and its goal of 11,500,000 Bonds to be sold by next Tuesday.

The sale of "E" Bonds, to individuals, is well ahead of previous drives. W. F. Crockett, industry chairman in Virginia, has announced that the sale of "E" Bonds in that state has almost doubled any previous effort. Thomas Berta of Wyoming reported that in four cities, Rock Spring, Cody, Green River and Casper, 7,000 "E" Bonds were sold. C. B. Akers of Oklahoma announced that Federal Reserve reports at the halfway mark showed the state's two largest cities, Oklahoma City and Tulsa, sold 37 per cent and 41 per cent of quotas. In Florida, J. L. Cartwright reported 68,000 "E" Bonds sold, with Bond premieres in Miami and Jacksonville sold out.

202 Bond Premieres Set In Minnesota Drive

John J. Friedl of Minnesota, in a telegram to War Activities Committee headquarters, reported that compared to 46 premieres in the previous War Loan drive, the state, at the halfway point, had set 202. South Dakota will be the scene of 52 premieres and 23 Bond auctions, according to Fred Larkin, state chairman. In Nebraska, according to William Miskell, 53 premieres, or approximately twice the number shown in the

Trade Broadcasts Bond Plea Play as Theatres Tune in

Last Wednesday night at 9:30 the air-waves gave a portrayal of what life would be like in an American city were the enemies of the United Nations, the Japanese and the Germans, to win the war. The program originated in Hollywood with stars of the studios in the roles of the characters written into the radio play by Arch Obler, and was broadcast over the Blue Network's 170 stations. It was arranged by the U. S. Treasury Department as a tribute to the film industry's contribution to the Fourth War Loan. Paul Muni was narrator. Thomas Mitchell was in the role of the father, Faye Holden the mother, Martha Scott the daughter, Lucille Watson the grandmother, and Robert Young the son. Several theatres throughout the country arranged to pickup and rebroadcast the program for their audiences, using house sound systems. It was a 25-minute program, the air time donated by Coca-Cola.

Third War Loan, had been set at the halfway point, with "Free Movie Day" held last Monday throughout the state.

The "Flying Bondsmen," Mr. Skouras' representatives, now covering the nation by plane, are continuing their missions, adding key meetings in additional areas to their itineraries.

In New York City seven feminine members of Warner sales department are making nightly visits to night clubs on a Bond selling wheel. The group includes Ruth Goldberg, Hazel Blumenthal, Isabelle Kelly, Ethel Moss, Ruth Kerstein, Renee Goldstein and Evelyn Duvall.

At Universal's home office, a "Bond-a-Month Club" has been formed, in connection with the drive. John J. O'Connor and Samuel Machnovitch, who are in charge of Bond sales in the company, reported that purchases by employees in the home office, the studio and exchanges reached a new high.

637 California Houses Sold 78,000 Bonds

In Southern California 637 theatres totaled sales of 78,000 individual Bonds, according to David Bershon, exhibitor chairman for that area. The report did not include two premieres, one at Grauman's Chinese in Hollywood Monday, and the other at Warners' Beverly Hills theatre Thursday of this week. The Beverly Hills theatre program featured the coast-to-coast broadcast of the Maxwell House Coffee Hour.

In the Greater New York and Westchester area more than 600 theatres observed a "Free Movie Day" Monday. This special day in Tennessee was held Wednesday, except in the smaller towns, where theatres chose different days to allow the limited patronage to visit each theatre in town.

When the all-soldier show from Camp McCoy, Wisconsin, ended its tour at the Warner theatre in Milwaukee last week,

before a million dollar Bond buying audience, a Nazi helmet shot full of holes was auctioned for \$8,000 in Bonds, while another brought \$5,000. The auction was not on the schedule and was held during intermission when it was discovered that Bonds purchased for admission had fallen short of a round figure of \$1,000,000. Several other helmets and a pair of Japanese leggings brought a total of \$41,000 and resulted in a grand total of \$4,000 over the million dollar mark. The grand total of the touring all-soldier musical show was \$7,694,810.

Set Plans for Star Tours Until Drive Ends

Charles Ruggles continued his tour through Ohio, and spoke at Cleveland, Akron, Youngstown, at rallies, dinners, luncheons and in war plants. In Cleveland, Major Leslie E. Thompson, one of Mr. Skouras' "Flying Bondsmen," met with a group of industry members in the Twentieth Century-Fox screening room last Friday. Means of making the most of the remaining days of the campaign were discussed. It was suggested that fewer stars should tour the territory, that they should appear not more than twice a year, that they should remain not more than four or five days in each city, and that they should not visit war plants because officials are of the opinion they slow up production, and do not sell additional Bonds because employees buy their quota through the payroll deduction plan.

The Warner circuit in the Cleveland zone has set special events in 24 houses, with 13 theatres holding a "Free Movie Day" and 11 scheduling premieres, a number of which also will hold Bond auctions.

In Oregon, where \$27,000,000 in Bonds have been reported sold, two premieres, the results of which are not included in the total figure, were held Monday at the Paramount and Broadway theatres in Portland, with re-

(Continued on following page, column 1)

Industry Sells 5 Million Bonds At Halfway Point

(Continued from preceding page)

tail merchants and Victor Mature, who appeared as guest at both premieres, cooperating.

Larry Woodin, manager of the Arcadia theatre at Wellsboro, Pa., has reported to New York headquarters that two Bonds have been sold for every seat in his house.

At Gloversville, N. Y., the Glove theatre, Saturday, was to hold a special premiere for children who complete their stamp books or buy a Bond.

On Tuesday of next week the law breakers in Philadelphia are likely to find a scarcity of patrolmen on the streets, but if they're patriotic they'll not take advantage of the fact as the policemen will be attending a Bond premiere for police who bought Bonds from the Bureau of Police. The premiere will be held at the Aldine theatre. The Mayor and police officials have estimated 1,400 Bond buying cops will be on hand, filling the house to capacity.

Last week Preston Foster and Nancy Kelly of Hollywood arrived in Pittsburgh, addressed 20,000 war workers and citizens at four rallies over the weekend, on Monday toured the Kittanning and Indiana plants, and on Tuesday addressed the workers of Carnegie-Illinois steel plant. They doubled the quota of "E" Bond sales assigned them.

Six Honolulu Theatres To Hold Premieres

At Honolulu on the island of Hawaii in mid-Pacific, six theatres beyond the beaches of tangled barbed wire have scheduled premieres, all of which are reportedly sold out. The theatres are: the Queen, Roosevelt, King, Palace, Golden Wall and the International.

In Seattle last week a city-wide premiere held simultaneously by the Paramount, Palomar, Fifth Avenue, Orpheum and the Music Hall netted a total of 12,057 Bonds.

At Loew's Ohio in Columbus last week more than \$100,000 in Bond sales were registered at a premiere of "A Guy Named Joe." Next Monday the RKO Palace in Columbus will stage a special premiere of the Air Service Command "Varieties" with a cast of 60 members of the Army Air Force, and the picture "Gung Ho," with all local theatres selling Bonds for the show.

At Richmond, Virginia, Robert Moore, "Flying Bondsman," was tendered a dinner by leaders of the industry along with the press, radio and merchants, and plans were discussed whereby the number of the state's issuing agents could be doubled, and the number of premieres increased to at least 30.

The theatres of Connecticut, up to February 1, had sold 15,651 Bonds for a total of \$1,066,345, in lobby Bond sales and sales by theatre personnel, but excluding premieres.

In Alaska the Capitol theatre in Juneau, a 650-seat house managed by Homer Garvin, has sold 250 per cent of its quota in the Honored Hundred Contest, according to Katherine Nordale, chairman of the War Finance Committee there.



Staff Photo

Ted R. Gamble of U. S. Treasury, speaking at luncheon at Waldorf-Astoria Monday for Charles Skouras, seated besides Mr. Gamble on the dais.

Industry to Aid Red Cross Drive

Following a request from Red Cross national headquarters, the executive committee of the War Activities Committee theatres division has voted to participate in the forthcoming fundraising campaign for the organization, according to S. H. Fabian, theatres division chairman.

A poll of Red Cross local chairmen around the country, taken by headquarters in Washington, revealed that an overwhelming number of the chairmen felt the need of industry participation if the local quotas were to be met.

This will mark the second time the industry has aided the Red Cross, whose need for funds has increased enormously with the war. Functioning in a mop-up position, the industry last year entered the scene after the close of the Red Cross national campaign, and staged a one-week, all-out drive with \$4,224,000 turned over to the Red Cross by Barney Balaban, Red Cross chairman for the industry.

This year the industry has a \$10,000,000 goal, and Joseph Bernhard, Warner general manager, will head its participation, the WAC announced Wednesday. The drive will be the week of March 23.

The pattern of participation in the campaign to come, Mr. Fabian said, would be similar to that of the previous year, with theatre collections expected to supply the greatest sum. The collections will be held at a time to be decided shortly.

Bergman To Address Ampa February 24

Vincent Trotta, president of the Associated Motion Picture Advertisers, New York, has announced that an informal luncheon will be held at the Edison Hotel February 24. Maurice Bergman, Universal director of advertising and publicity, guest of honor, will discuss "What Has Happened to Advertising in the Theatre." James V. Zabin, Cinema Circuit executive and vice-president of AMPA, will be master of ceremonies.

Prominent exhibitors who have been invited to enter into the discussion include S. H. Fabian, Fabian Theatres; Joseph Bernhard, Warner Brothers; Max A. Cohen, Cinema Circuit; Harry Brandt, Brandt Theatres; Leonard Goldenson, Paramount; C. C. Moskowitz, Loew's; William White, Skouras Theatres; Fred Schwartz, Century Circuit; Samuel Rinzler, Randforce; Leo Brecher, Robert Weitman and Walter Meithold.

Honor Skouras For Leadership In Bond Drive

More than 1,200 exhibitors, exchange men and executives of the industry gathered in the Grand Ballroom of the Waldorf-Astoria Monday and paid tribute to Charles P. Skouras, president of National Theatres, for his work as leader of the industry's share in the Fourth War Loan drive. The luncheon was tendered by the theatre owners of New York and New Jersey. Mr. Skouras told those assembled what the industry had accomplished in the drive to date, and Ted R. Gamble of the U. S. Treasury Department praised the industry and Mr. Skouras, and spoke of the future, of the days ahead in the current drive and the possibility of having to call upon the industry again, perhaps twice.

Mr. Skouras, in his address, said: "I am thankful for the honor which you are bestowing upon me as national chairman of the campaign, and in receiving this tribute I accept it not for myself, for I hardly deserve such a testimonial, but rather on behalf of all you patriotic showmen who are gathered here today, and for the hundreds of thousands of men and women in the field . . . who have been working . . . to make this drive the biggest and most successful in the history of the industry . . . The credit goes to the whole industry."

Mr. Gamble gave an over-all picture of the drive. He said, "The Treasury is grateful to your industry for the wonderful job it has done and is doing for us." He reported that 11 billions in Bonds, or about 85 per cent of the national goal, had been sold to date.

F. H. "Rick" Ricketson, one of Mr. Skouras' chief lieutenants, paid tribute to the industry's campaign head and, after speaking at some length, described an optimist as one "who reaches for his hat when the speaker says 'in conclusion.'"

At the conclusion of the luncheon Mr. Skouras was presented an engraved silver tray, and engraved silver cigarette cases were presented B. V. Sturdivant, national campaign director, and Mr. Ricketson, national vice-chairman.

Church Groups Seek Test Of Ohio Bingo Law

Terming the legalizing of Bingo in Ohio through an amendment to a recently-enacted state anti-gambling law, which exempts the game "when conducted for religious, charitable or educational purposes," as contributing to the delinquency problem, executives of church councils in Cincinnati, Columbus, Hamilton, Dayton, Youngstown, Toledo and Cleveland have adopted a resolution seeking to test the constitutionality of the measure.

"The so-called games for charity are training schools whereby adults as well as young people are first induced to risk money for the sake of unearned gain, contributing to delinquency and crime and offering a new avenue for profit by criminal elements," the resolution reads in part. After adoption by the State Protestant Pastors' Convention, in Columbus, it will be presented to Governor Bricker and the legislature with a view to having the amendment repealed.

Bingo is flourishing generally in many situations in Ohio, offering keen theatre competition.

Approve New Oregon House

Among the new theatres to be constructed in Oregon in February, is a 500-seat house at Hermiston. The War Production Board has given permission for the erection of the theatre in this defense center.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Warner Studio Contract List at Peak

Although the Warner backlog of completed product stands now at a point indemnifying the company and its customers against a shortage of releases within any calendar period that might be blanked out by any calamity short of enemy invasion, the studio's contract list reached a new high in Warner history last week. There are 248 stars, featured players, directors, producers, writers and special artists on the contract payroll. Of this number, 116 were signed within the preceding 12 months under the supervision of Jack L. Warner.

Arrival at this peak of talent power at the start of a year generally expected to witness a tapering off in production activity throughout the studio community may or may not be indicative of announcements-to-come regarding the studio's plans for next season or the season after that. It could signify no more than a state of readiness for whatever requirements in the nature and number of films the largely unpredictable future may make mandatory.

17 Directors, 14 Producers On Contract Roster

And it could mean, although it probably doesn't, that the studio, which commonly does little lending of its contract people to others, is being put in a state of preparedness for a possible increase of activity in what might be called the talent-trading market, a field of operation lately engaging profitably the interest of most holders of choice talent contracts.

In any case, the Warner contract list includes the names of 17 directors, 14 producers and 46 writers, a battery of production talent equal to any demands likely to be made upon it.



Producers Releasing Corporation is not yet talking in terms of budget about its forthcoming production of a picture based upon the life of Mother Cabrini, save to say that it will be limited only by the requirements of the subject matter and will set a new high for the studio in point of investment. Martin Mooney, who will write and produce the picture, estimates that preparation of it cannot be completed before August, and plans to make a number of research trips in the interests of authenticity.

Writer-producer Mooney's announcement of his intention to film the life of the first American to be chosen for canonization by the Catholic Church was followed, he said, by proffers of cooperation from Archbishop John J. Cantwell of the Los Angeles diocese and Joseph I. Breen, Production Code administrator. He plans to go to Chicago shortly to confer with the Right Reverend Monsignor Aristeo V. Simoni, head of the Cabrini Foundation, whom he hopes to persuade to write a treatment of the subject for his use in making the picture.

Selznick Is Starring Eight In "Since You Went Away"

The addition of Charles Coburn to the cast of David O. Selznick's Vanguard production, "Since You Went Away," brings to eight the number of players who will be given star billing on the picture. The others are Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Lionel Barrymore and Robert Walker.

20th-Fox Starts "Kingdom"

A. J. Cronin's "The Keys of the Kingdom" went into production at Twentieth Century-Fox as the highlight of a week that witnessed the start of eight features and the completion of five others, bringing the shooting level to 41. Joseph Mankiewicz is producing and John Stahl is directing the Cronin best seller, with Gregory Peck, Edmund Gwenn, Thomas Mitchell, Roddy MacDowell, Vincent Price and Sir Cedric Hardwicke.

Universal started two pictures. "The Climax" is produced and directed by George Waggner, with Susanna Foster, Turhan Bey, Boris Karloff, Jane Farrar and others in principal roles. "Pardon My Rhythm" is a musical produced by Bernard Burton and directed by Felix Feist, with Gloria Jean, Evelyn Ankers, Patric Knowles, Walter Catlett and Marjorie Weaver in the cast.

Paramount launched "Practically Yours", a Fred MacMurray-Claudette Colbert vehicle, produced by Harry Tugend and

directed by Mitchell Leisen. Others in the cast are Robert Watson, Isabel Randolph and Rosemary DeCamp.

Columbia started "Mission 36", with John Carradine and Jeanne Bates, Jack Fier producing and Lew Landers directing.

Republic got going on "Candlelights in Lisbon", the Vera Hruha Ralston production, with Richard Arlen, Erich Von Stroheim, Otto Kruger. George Sherman is producing and directing.

Monogram started cameras on "Detective Kitty Kelly", presenting Jean Parker, Edward Gargan, Veda Ann Borg and Tim Ryan, with William Beaudine directing for producer Lindsley Parsons.

PRC Pictures began filming "Guns of the Lawless", a Dave O'Brien-Jim Newill-Guy Wilkerson Western, produced by Alexander-Stern and directed by Elmer Clifton.

The status of production activity as of the weekend:

COMPLETED

Paramount
One Body Too Many
Hitler Gang

RKO Radio
Marine Raiders

Universal
Moon Over Las Vegas
Scarlet Claw

STARTED

Columbia
Mission 36

Monogram
Detective Kitty Kelly

Paramount
Practically Yours

PRC Pictures
Guns of the Lawless

Republic
Candlelights in Lisbon

Twentieth Century-Fox
Keys of the Kingdom

Universal
Climax
Pardon My Rhythm

SHOOTING

Columbia
Mr. Winkle Goes to War
Girl in the Case
Pilebuck
At Night We Dream

MGM
Marriage Is a Private Affair
National Velvet
Meet Me in St. Louis
Seventh Cross
Dragon Seed

Paramount
Bring on the Girls
And Now Tomorrow
Road to Utopia
Incendiary Blonde

PRC Pictures
Dixie Showboat

RKO Radio
Frank Sinatra No. 2
One Exciting Night

Republic
Man from Frisco
Cowboy and the Senorita

Twentieth Century-Fox
Sweet and Lowdown
Wilson
In the Meantime,
Darling
(formerly "I Married a Soldier")

UA
Hairy Ape (Levey)
Song of the Open Road (Rogers)
Sensations of 1944 (Stone)
Since You Went Away (Vanguard)

Universal
Invisible Man's Revenge
Christmas Holiday

Warners
Cinderella Jones
Make Your Own Bed
Mr. Skeffington
My Reputation
Horn Blows at Midnight
Janie

Warner Brothers named Dennis Morgan, recently suspended, for the lead opposite Irene Manning in "Henrietta the Eighth," as a reward for the team's success in "The Desert Song." When "Henrietta the Eighth" a musical comedy with a contemporary American background, goes before the cameras, Robert Florey will direct and Robert Buckner will produce.



Frank Sinatra's current swoon-film, now before RKO's cameras, has been given the title of "Manhattan Serenade." . . . The novel, "In His Steps," by Rev. Charles M. Sheldon, published in 1896 and translated into 21 different languages, in a screen adaptation, will be Monogram's high budget contribution to the religious cycle. . . . W. Ray Johnston, Monogram presi-

dent, has announced that the King Brothers will produce three pictures for his company during the 1944-45 season. The producers still have one film, "Prison Babies," to make for the current season's program.

Dr. Marcel Frym, psychopathologist and criminologist of pre-Hitler Austria, has been signed by Producers Corporation of America as technical adviser on their production, "Mesmer," having to do with hypnotism.

Universal has Deanna Durbin's signature to an exclusive contract to run for six years. The company made the announcement upon the completion of Miss Durbin's first seven-year contract, during which she appeared in 14 films.

Rita Hayworth and Gene Kelly will have co-star billing in Columbia's "Cover Girl," now long in work.

Wallace Praises Industry Effort In War Work

Approximately 250 Hollywood notables heard Vice-President Henry A. Wallace address members of the Free World Association at the Beverly Hills Hotel last Sunday night. Among those present were: Will H. Hays, Gov. Earl Warren, Mayor Fletcher Bowron, Thomas Mann, Walter Wanger, Dudley Nichols, Walter Huston and Ulric Bell.

Earlier, visiting "Woodrow Wilson" sets at the Twentieth Century-Fox lot, Mr. Wallace said: "The American people never will appreciate fully the debt of gratitude they owe the motion picture industry for its contributions to the war effort."

In his address, Vice-President Wallace declared, "We cannot have a free world without free information. You can stop democracy at the fountain-head if press, radio and motion pictures tell only one particular kind of truth. It is vitally important that channels of information be kept clear not for any one particular point of view but for a balanced point of view in terms of all humanity."

"It does seem to be possible that a little higher percentage of pictures can fulfill to some degree the words in the preamble to the Constitution and stay in line with the fatherhood of God and the brotherhood of man," he added.

Mr. Wallace made a direct plea for pictures of message on the screen when he said:

"I am convinced that by expressing the unexpressed opinions of the movie attendees, which I believe is a very fine kind of thing, that you can have audience appeal even greater than it now is and still keep the channel of information clean as far as movies are concerned."

Wanger Guest at Universal "Gung Ho" Luncheon

Approximately 100 persons from Universal's sales departments, the Loew circuit and the trade press paid tribute to Walter Wanger, producer of "Gung Ho!" and to Charles and B. S. Moss, operators of the Criterion, at luncheon in the Hotel Astor, New York, Wednesday.

Speakers were, William A. Scully, Universal sales vice-president; Charles Moss and Mr. Wanger. The success of the picture at its first run in the Criterion was alluded to, and praise was voiced for the part played by Mr. Wanger as producer, the Mosses as theatre operators, and the sales and exploitation departments of Universal Pictures.

Among those attending were John O'Connor, Charles Prutzman, Fred Meyers, E. T. Gomer-sall, Joseph O'Brien, Maurice Bergman of Universal, and Charles C. Moskowitz and Eugene Picker of Loew's.

Carroll Loses \$300,000 Suit Against Paramount

The suit of Earl Carroll, producer, against Paramount, for the alleged unlawful use of his name in "A Night at Earl Carroll's" was dismissed Wednesday in New York Federal Court by Judge Alfred C. Cox. The complainant had asked \$300,000 in damages.

Name Associates Board

The new board of directors of the Motion Picture Associates, New York, appointed this week by President Jack Ellis, comprises Jack Bowen, Sam Rinzler, David Snaper, James Frank, Leo Abrams, Joseph Felder, Harold Klein, David Levy, Moe Kurts and Jack Hattem.



Vice-President Henry Agard Wallace; Will H. Hays, Thomas Mann, and California Governor Earl Warren, at the Free World Association dinner last Saturday night in the Beverly Hills Hotel, at which the Vice-President praised the industry.

Edwards Buys for Two More New England Circuits

The Allied Management Corporation, recently formed with Sol Edwards as its head, has taken on the buying for two more large New England circuits, according to an announcement from Boston.

Both the Morse and Rothenberg circuit and the Arthur Vianno circuit have joined the list of clients of Allied and these embrace the following theatres: for Morse and Rothenberg, Adams, Mass., Haverhill, Mass., Everett, Mass., Roxbury, Mass., the Kenmore theatre in Boston, Portsmouth theatre in New Hampshire, also the Nashua theatre in Nashua, N. H.; Lynn, Mass., and Norwalk and New London, Conn., for the Vianno circuit the theatres are located in Somerville and Arlington and are the Broadway, the Teele Square and the Somerville in the former and the Regent in Arlington.

Allied Management was formed about three months ago.

RCA Victor Transfers Kroggel to New York

Raymond P. Kroggel has been appointed regional director of RCA Victor educational activities in the New York and New England area, it was announced last week by Paul Thornton, educational director for the company. Mr. Kroggel had been engaged in educational work for RCA Victor in Chicago. He will take over his new post March 1, making his headquarters in New York. He will assist schools and colleges in the selection and utilization of 16mm projectors, Frequency Modulation radio transmitters, sound equipment. Victor records and other RCA Victor products. Before joining the company in 1934, Mr. Kroggel was director of the audio-visual education department of Stephens College, Columbia, Mo.

Brien Wins First Prize in Paramount Contest

Lige Brien, manager of the Kenyon theatre, Pittsburgh, won first prize in the nationwide competition to decide the six best selling campaigns on the Mark Sandrich production, "So Proudly We Hail," it was announced by Alec Moss, Paramount exploitation manager.

In addition to Mr. Brien, who won a \$500 War Bond as first prize, prize-winning managers and their awards are: Harry Botwick, State theatre, Portland, Me., second prize, \$350; Margaret Goyette, Denham theatre, Denver, third prize, \$250; Harold Armistead, Lyric theatre, Easley, S. C., fourth prize, \$150; Ben Rosenberg, manager, and Paul Levi, publicity, Metropolitan theatre, Boston, fifth prize, \$100, and Vernon D. Hunter, Beacham theatre, Orlando, Fla., sixth prize, \$50.

Exchanges Test Essential Rule

Hearings were held Tuesday before the Regional War Manpower Commission in Philadelphia, in connection with the filing of a petition to declare film exchanges "locally needed establishments." It was the first hearing of its kind within the industry in this country. Representatives met with Milton Weiss, technical operations officer for the WMC. The hearings were confidential and only the names of those present were permitted to be used.

Present from New York were Leon J. Bamberger of RKO, assistant chairman of the WAC Distributors' Division; A. A. Schubart, RKO manager of exchange operations and Claude R. Collins, WAC Newsreel Division, in an advisory capacity. Local representatives were Harold Bache, Film Bookers Union; Henrietta Weinberg, Exchange Employees Union; Horace Johns, Local 307 IA; W. R. Schwartz, Monogram; Samuel Gross, 20th-Fox; Lester J. Wurtele, Columbia; William G. Mansell, Warner Bros.; George E. Schwartz, Universal; Lou Formato, Metro; Vincent O'Donnell, RKO; Harry Bodkin and E. V. McCaffrey, United Artists; and Joseph Engel, Republic.

If the Commission acts favorably, the ruling is expected to ease the manpower situation at local exchanges. A favorable ruling would result in local draft boards giving greater consideration to film exchange employees in request for deferments.

Court Delays Fraud Action Against "Chicago Boys"

Pending the appeal to the U. S. Circuit Court of Appeals from the conviction of the six Chicago mobsters for conspiracy to extort more than \$1,000,000 from the motion picture industry, the mail fraud case against them and Ralph Pierce, who was acquitted of conspiracy, was marked off the New York Federal Court calendar on Monday by Judge John C. Knox.

Boris Kostelanetz, special assistant U. S. attorney general, who successfully prosecuted the six mobsters, said he had been informed by James D. C. Murray, chief defense counsel for the gangsters, that a motion for bail would be filed with the high court by February 21.

The six mobsters, convicted after a 12-week trial before Judge John Bright last December are now in the Federal House of Detention. They each were sentenced to 10 years' imprisonment and were fined \$10,000 each, which they paid. The seventh defendant, not charged with mail fraud, Louis Kaufman, former business agent of Local 244, Operators' Union of Newark, N. J., is out on bail pending his appeal from a seven-year sentence.



GOOD NEWS FROM THE No. 1 PIN-UP BOY!



M-G-M TOPS ANNUAL "10 BEST SHORTS" POLL!

Fame Magazine (Quigley Publications) Annual Short Subject Exhibitor Poll gives 3 out of 10 Best to Leo, Jr. They are: PETE SMITH SPECIALTIES, M-G-M CARTOONS and JOHN NESBITT'S PASSING PARADE.



"THIS IS TOMORROW" NATIONWIDE TRIUMPH!

John Nesbitt's Passing Parade "This Is Tomorrow" wins Special Citation from National Board of Review, is endorsed in the nationally syndicated column "My Day" by Eleanor Roosevelt and gets trade reviews like these: FILM DAILY says: "A booking that means something. Merits widest attention." BOXOFFICE MAGAZINE: "It will pay dividends, excellent, golden exploitation."



BENCHLEY, PETE SMITH AND OTHERS COMING!

More sparkling shorts on the way: "THE KID IN UPPER FOUR," heart-warming dramatization of the newspaper ad that stirred the nation. "SHOE SHINE BOY," 2-Reel Special introducing a NEW musical technique. PETE SMITH'S Specialty "HOME MAID," a honey! M-G-M Technicolor Cartoon "Zoot Cat" (even funnier than "Baby Puss"). ROBERT BENCHLEY in "WHY DADDY?" Our motto: Benchley for belly-laughs!

M-G-M THE LONG AND SHORT OF IT!

Martin G. Smith Is Elected New Allied President

Directors of Allied States Association elected Martin G. Smith, head of the Ohio Independent Theatre Owners, president of national Allied in Chicago last Thursday at the final session of the special Allied board meeting called to consider the Consent Decree and united tax action.

Mr. Smith, who had been treasurer of national Allied, succeeds M. A. Rosenberg of Pittsburgh. Mr. Smith is a partner in the Smith and Beidler circuit of Toledo.

Abram F. Meyers was reelected chairman and general counsel of Allied. The directors also named William L. Ainsworth of Fond du Lac, Wis., to succeed Mr. Smith as treasurer. Mr. Ainsworth is president of the Independent Theatres' Protective Association of Wisconsin and Upper Michigan.

Roy E. Harrold of Rushville, Ind., succeeded Meyer Levant as secretary, and P. J. Wood of Columbus, O., was named recording secretary by the board.

Executive committee members named by Allied were: M. A. Rosenberg, Pittsburgh; H. A. Cole, Texas; Sidney Samuelson, Philadelphia, and Jack Kirsch, Chicago.

Next Quarterly Meeting In Philadelphia in May

The Allied Caravan Committee members were reelected. They are Mr. Rosenberg, Mr. Cole, Mr. Samuelson and Mr. Ainsworth.

The next quarterly meeting of the Allied board of directors will be held in Philadelphia in May.

Following adjournment of the Chicago sessions the Allied leaders and other exhibitor representatives who joined them in a discussion of distributor Consent Decree proposals went to Washington to submit their criticisms and counter-recommendations to Tom C. Clark, Assistant Attorney General.

The joint tax committee approved by Allied and the representatives of other exhibitor groups is expected to meet in New York the last week in February. Mr. Wood is chairman.

Pending the New York meeting members of Allied regional units, and other exhibitor organizations will be polled on their willingness to support a joint tax organization. Harry Lowenstein of New Jersey Allied and Maxwell Alderman also were named to the tax committee.

In the final Chicago session the Allied delegates were warned by Mr. Smith that film thefts had grown to serious proportions in the last year. He warned theatre men that they must not leave film for delivery trucks in front of theatres or in other locations where it might be stolen.

The directors also approved the 1943 financial report and assigned contribution quotas to member units.

A proposal to publish an Allied magazine or enlarge the organization's bulletin was voted down.

To Address Cinema Club

Lester Zucker, Columbia branch manager in Cleveland, will be the principal speaker at a meeting of the Cleveland Cinema Club February 23. Mr. Zucker will discuss "the contribution of the industry to the national problems of 1944."

Interboro Signs with Altec

Bert Sanford, New York district manager for Altec Service Corporation, has announced the re-signing of service and parts contracts for the 21 theatres of the Interboro Circuit.

Music Hall To Stage Red Cross Rally

At the request of American Red Cross officials, the Radio City Music Hall, New York, will contribute its services in staging a "Red Cross at War" rally at Madison Square Garden, February 29. G. S. Eyssell, managing director of the Music Hall, announced last week. The rally committee will include Ben Hecht, in charge of script; Mr. Eyssell, co-chairman with John Golden; Leon Leonidoff, stage production; Bruno Maine, art director; Erno Rapee, Music Hall orchestra conductor; Russell Markert and Gene Snyder, Music Hall Rockettes directors; Florence Rogge, Corps de Ballet director; Irving Evans, stage manager, and the Music Hall Glee Club.

Deny Disney Plea to Set Aside Myerburg Case Verdict

New York Supreme Court Justice Lloyd Church last week denied Walt Disney Productions, Inc., and its co-defendant, Kidder, Peabody & Co., investment bankers, their motions to set aside a \$50,000 award against them handed down by a New York jury after a short trial.

The jury verdict granted Michael Myerberg, theatrical producer, \$20,000 damages against Disney and \$30,000 against the investment house. The theatrical producer had sought \$70,000 for alleged breach of contract under an agreement made in 1939, and consummated in 1940 for the reorganization of the Disney organization, which offered for sale to the public 150,000 shares of six per cent preferred stock at a par value of \$3,750,000.

The bankers, Mr. Myerberg alleged, underwrote the deal and had promised him "reasonable compensation," for arranging the deal.

The jury finding that both of the defendants were equally responsible for the services, the banker sought a new trial on the ground that the \$30,000 judgment against them was excessive. The court indicated that it would grant a new trial, unless Mr. Myerberg agreed to reduce the amount to \$20,000, which would equalize the damages. Emil K. Ellis, attorney for Mr. Myerberg stated that he would agree to the reduction.

Club Gives Luncheon for Six Entering Service

A farewell luncheon to Saul J. Krugman, United Artists salesman in Philadelphia, held by the Motion Picture Associates at the Hotel Warwick last Monday, also was a farewell affair for five other industry members present who enter the armed forces this month. Mr. Krugman, former Associates president, leaves for the Navy on February 21. Among others present at the luncheon also leaving for the service were John Harwin, operator of the Mt. Ephriam theatre, Mt. Ephriam, N. J.; Jerry Meyers, manager of the Bell theatre; Si Bell, Columbia salesman; Paul Kleinman, manager of the Pearl theatre, and Jack Brower, manager of the Belgrade theatre.

Mr. Harwin announced that his three sisters would carry on the operation of his theatre.

James Smith President Of American Films

American Films Corporation, organized by Sig Schlager as a picture-and-play-producing setup, had its first stockholders' meeting last week at the Samuel Goldwyn Studio, Hollywood. The following officers were elected: James A. Smith, president; Charles L. Strouss, vice-president; Henry Herzbrun, second vice-president, and William Grossman, treasurer. Mr. Schlager is general manager. Despite the dual management, American Films Corporation is entirely distinct from Producers Corporation of America, producer of "Knickerbocker Holiday," it was said.

March of Dimes Total May Hit \$4,000,000

As the theatres throughout the country reported their March of Dimes collections to national headquarters, all evidence pointed to a \$4,000,000 total, one million better than the goal set by Nicholas M. Shenck, national chairman. Up to Tuesday of this week 1,412 theatres reported an aggregate collection totaling \$536,000, or \$380 per theatre.

Robert J. O'Donnell, Texas state chairman, has reported that theatres in that state will report collections exceeding \$200,000, 1,800 per cent over the 1943 figure of \$11,000, and three times Mr. O'Donnell's pre-drive prediction of \$80,000. Loew's theatres from coast to coast collected \$443,782.57, an increase of 108 per cent over 1943, while RKO theatres showed an increase of 99.6 per cent in the collection of \$213,598, resulting in the collection of \$100 by Oscar Doob, Loew executive, from Edward Alperson, RKO executive, the two having made a bet their respective companies would show the great percentage increase. Mr. Doob's winnings were turned over to the fund.

In amount collected, Radio City Music City Hall, New York, led the nation with a total of \$16,522.04, nearly tripling last year's figure of \$6,583.18. The Roxy, New York, in second place, had a total of \$14,126.86, compared to a 1943 figure of \$6,111. Other Broadway houses reported collections as follows: Capitol, \$12,733; Paramount, \$5,492; Strand, \$7,520; Loew's State, \$7,134; Astor, \$7,819; Criterion, \$4,174; Rivoli, \$3,640; Loew's Mayfair, \$2,249; Rialto, \$2,703. All were considerably above last year's collections.

Early returns from the Philadelphia territory also show considerable increases. The Warner circuit houses collected \$115,526, as compared to last year's \$64,331. At the Al Boyd theatres the total collections were reported as \$5,379.88. The William Goldman circuit totaled \$6,000, and the independent Arcadia theatre in downtown Philadelphia collected \$1,290.35.

In New York the seven Trans-Lux theatres collected \$11,707. With exact figures yet to be revealed, Joseph Schleinman of the Casino theatre in New York's Yorkville has reported collections twice that of 1943.

In Fall River, Mass., the Interstate Durfee, Paul Slayer, manager, led the first four houses reporting with a total of \$335.47. Interstate Empire collected \$119.29; Interstate Center, \$83.78, and the Capitol, \$70.74.

With a few houses yet to be heard from, the Schine Circuit headquarters in Gloversville, N. Y., reported collections had reached \$52,000, about three and one-half times the total collected in 1943.

Anderson Cites Safety Record of Industry

The industry was held up as a model to all industries for its excellent work in accident and other loss prevention by Henry Anderson, manager of Paramount Pictures insurance department, in an address at a meeting of the Surety Underwriters Association of New York last Thursday.

"A person is far safer in a motion picture theatre than in his own home," he said.

Mr. Anderson stressed self-regulation of the industry with respect to safety in film exchanges as worthy of emulation by others.

AAA Honors O'Toole

M. J. O'Toole, public relations counsel for Comerford Theatres, Inc., last week was appointed an honorary member of the National Panel of Arbitrators, American Arbitration Association, New York.

*What has
Universal got
that no other
company has?*



UNIVERSAL

has consistent and
traditional audience

VALUES

Meaning...

Change of pace...

Variety in subject matter

UNIVERSAL'S Pictures are modeled to successful entertainment formulae!

*Just look
at these—*

UNIVERSAL HAS

The picture nominated to be seen twice!

FLESH AND FANTASY



"FLESH AND FANTASY"

starring in the order of their appearance

ROBERT BENCHLEY EDWARD G. ROBINSON

BETTY FIELD

with

THOMAS MITCHELL

ROBERT CUMMINGS

C. AUBREY SMITH

with

ANNA LEE

EDGAR BARRIER

DAME MAY WHITTY

CHARLES BOYER

BARBARA STANWYCK

with CHARLES WINNINGER

Directed by JULIEN DUVIVIER

Produced by CHARLES BOYER and JULIEN DUVIVIER

Screen Play by Ernest Pascal • Samuel Hoffenstein • Ellis St. Joseph

Based on stories by Oscar Wilde • Laslo Vadnay • Ellis St. Joseph

A
UNIVERSAL
VALUE

The *Best* Deanna Durbin box office picture yet!

Deanna

Franchot

Pat

DURBIN • TONE • O'BRIEN

in

HIS BUTLER'S SISTER

with AKIM TAMIROFF

EVELYN ANKERS • ALAN MOWBRAY • FRANK JENKS

WALTER CATLETT • ELSA JANSSEN

Original Screen Play, Samuel Hoffenstein • Betty Reinhardt

Directed by FRANK BORZAGE

Produced by FELIX JACKSON • Associate Producer FRANK SHAW

A FRANK BORZAGE Production



A
UNIVERSAL
VALUE

UNIVERSAL HAS

The story that enthralled the world,
wild, exciting, exhilarating!

MARIA MONTEZ • JON HALL • TURHAN BEY

in

ALI BABA AND THE FORTY THIEVES

IN TECHNICOLOR!

with ANDY DEVINE • FORTUNIO BONANOVA
FRANK PUGLIA • RAMSAY AMES
MORONI OLSEN • KURT KATCH

Written for the Screen by Edmund L. Hartmann

Directed by ARTHUR LUBIN • Produced by PAUL MALVERN

Maria the
Magnificent!

A
UNIVERSAL
VALUE

Lover...killer...schemer...a many-sided
character in a many-sided story!

Jean GABIN in

THE IMPOSTOR

with

RICHARD WHORF • ALLYN JOSLYN • ELLEN DREW
PETER VAN EYCK • JOHN QUALEN
EDDIE QUILLAN • RALPH MORGAN

Original Screen Play by Julien Duvivier

Dialogue adapted from the French by Stephen Longstreet
Additional Dialogue by Marc Connelly and Lynn Starling

Produced and Directed by
JULIEN DUVIVIER

A
UNIVERSAL
VALUE

UNIVERSAL HAS

Dramatic chiller built on almost
unbearable suspense . . . with something
out-of-this-world in story and background!

"PHANTOM LADY"

starring

FRANCHOT TONE • ELLA RAINES
ALAN CURTIS

with

THOMAS GOMEZ • AURORA • ELISHA COOK, Jr.
FAY HELM • ANDREW TOMBES

Screen Play by Bernard C. Schoenfeld • Based on the Novel by William Irish
Directed by ROBERT SIODMAK • Associate Producer, Joan Harrison



A
UNIVERSAL
VALUE

Dashing . . . Daring . . . Delightful!
Starring the modern youngster who sky-
rocketed to fame on his joyous personality!...

Donald Peggy Ann
O'CONNOR • RYAN • BLYTH
in

"CHIP OFF THE OLD BLOCK"

with HELEN VINSON • ARTHUR TREACHER
HELEN BRODERICK • PATRIC KNOWLES
J. EDWARD BROMBERG

and introducing

"QUIZ KID" JOEL KUPPERMAN

Screen Play by Eugene Conrad and Leo Townsend

Original Story by Robert Arthur

Directed by CHARLES LAMONT

Associate Producer, Bernard W. Burton



A
UNIVERSAL
VALUE

"KEEP UP THE ATTACK!
4th WAR LOAN!"

**AND UNIVERSAL
HAS**

WALTER WANGER

presents

**The Story of Carlson's
Makin Island Raiders**

NOW!

GUNG HO!

starring

RANDOLPH SCOTT

NOAH BEERY, Jr. • ALAN CURTIS • Peter
Coe • David Bruce • Sam Levene • J. Carrol
Naish • Richard Lane • Milburn Stone
and GRACE McDONALD

Screen Play by Lucien Hubbard

Based on the factual story "GUNG HO" by Lt. W. S. Le Francois, U.S.M.C.

Additional Dialogue by Joseph Hoffman

Directed by RAY ENRIGHT

Produced by WALTER WANGER

**BREAKING
HOUSE RECORDS
IN ALL OPENING
ENGAGEMENTS!**

**A
UNIVERSAL
VALUE**

Leave it to **UNIVERSAL** to give you something
that no one else has . . . pictures with that fresh-
ness . . . that zest for the different . . . that variety
of story. . . that **UNIVERSAL BOX OFFICE FEEL-
ING** you get only from **UNIVERSAL VALUES!**



Equipment Real Theatre Problem Eberson Finds

Washington Bureau

The motion picture theatres of the country are taking a beating as a result of increased war patronage and restrictions on the production of equipment, it is shown by a survey just completed by John Eberson, consultant to the amusement and recreation section of the Office of Civilian Requirements.

The survey, of 13,244 theatres, 9,000 of them below 500 capacity, covered present needs and those anticipated over a 12-month period, for 75 items, classified as most urgently needed, urgently needed and pressing.

Practically every theatre in the country was found to require replacement seats, most of them needed carpet, light bulbs, batteries, fire extinguishers and projection and sound equipment.

On the basis of the information obtained, Mr. Eberson is working out a program to obtain War Production Board cooperation in securing the production of minimum replacement requirements of the most urgent items, starting with seats and repair material.

A study of the material supply situation, he said, showed that the stringency in metals and plywood had eased, and that steel springs, cast iron and strip and sheet steel, the principal materials required for seat production, might be available. Substitutes, however, would have to be found for stuffing and burlap.

Mr. Eberson then contacted the seat manufacturers and found that while most of them now were almost 100 per cent in war work, some had some facilities available which might be used for civilian production to a limited extent.

On the basis of this information, negotiations have been opened with War Production Board officials to obtain the authorization for the manufacture of a limited quantity of opera chairs to a specification which could be met by all manufacturers. The standard chair would have a spring seat and full upholstered back and would in no sense be a flimsy war model, but, rather, a substantial, adequate seat which would give long service.

These chairs would be for replacement purposes solely, and exhibitors would not be permitted to reseat their entire house simply to secure more comfortable chairs or a different color scheme.

The recent survey showed that theatres were deteriorating rapidly because of the inability to replace furnishings and equipment which were wearing out, Mr. Eberson said. Particularly in the war centers, the theatres have been subjected to excessive wear over the past two or three years, and the situation has now reached a point where it is essential that steps be taken to provide replacements so that they may remain in business.

To this end, efforts will be made to obtain the release of materials for the production of the most needed items, one at a time, but that production will be undertaken with due regard for the necessity of meeting military requirements first and the quantities to be turned out will be small, and will be allocated to exhibitors only to the minimum extent necessary to permit full utilization of their theatre facilities.

Zukors Are Great-Grandparents

Adolph Zukor, chairman of the board of Paramount, and Mrs. Zukor, became great-grandparents Tuesday when a daughter was born to their granddaughter, Mrs. Boyd McDavid Morse, at Tucson, Ariz. Mrs. Morse is the daughter of Major Arthur M. Loew, of the U. S. Army Signal Corps, and Mildred Zukor Loew, daughter of Mr. and Mrs. Zukor.

Canadian Trade Practice Code Believed Likely

From a Government source in Toronto it has been learned that the scheduled meeting at Ottawa last Tuesday between the National Council of Independent Exhibitors of Canada and officials of the Wartime Prices and Trade Board on trade grievances has been indefinitely postponed pending developments in negotiations among branches of the industry.

This is the first indication of a tangible nature that an agreement is in sight for a new industrial code incorporating exchanges, circuits and unaffiliated exhibitors.

It is considered by observers a basis on which to approach the Government to ask that it relinquish Federal stabilization control as a war-time measure.

New York Local Votes to Call

New York "back room" exchange employees, members of the International Alliance of Theatrical Stage Employees Local B-51, New York, may strike at midnight Sunday. The executive board of the unit authorized the strike Tuesday. If called, it would affect approximately 800 theatres.

Similar strike votes have been taken in Detroit and Seattle. In those instances, IATSE national executives intervened to prevent walkouts.

Union spokesmen said the strike vote was taken because film inspectors, shippers and poster clerks failed to obtain a 10 per cent wage increase. The companies are understood willing to grant it, but the Wage Stabilization Directors' Office has rejected it because such workers have already received a 13 per cent increase under the "Little Steel" formula. An appeal to the War Labor Board is pending.

IATSE officials are said to be attempting to have the work-week increased to 44 hours, so that the increases may be granted. It is contended such a move would not require WLB approval.

Delay "Lady" Eastern Opening to February 22

Because of the business being done by "The Miracle of Morgan's Creek" at the New York Paramount theatre, the run of the picture will extend to five weeks and the eastern premiere of Paramount's "Lady in the Dark," originally scheduled for February 16, has been postponed to February 22, Robert M. Weitman, managing director, announced last week. The eastern premiere of "Lady in the Dark" will follow the world premiere at the Hollywood Paramount theatre February 9. The picture started its regular run at the Hollywood and downtown Paramount theatres February 10.

Treasury Approves Bonus For RKO Theatres

Edward L. Alperson, general manager of RKO Theatres, announced that the Treasury Department had approved the 1943 bonus plan for the RKO Theatre Company. He said that approximately \$100,000 would be divided among 209 employees, including theatre managers, assistant managers, zone, division and city managers and theatre publicists. Also included are employees in the armed forces.

"Up In Arms" to Music Hall

"Up In Arms," Samuel Goldwyn Technicolor musical for RKO release, with Danny Kaye in his film debut, will be the next attraction at the Radio City Music Hall, where the film will follow the run of "Jane Eyre."

Exchange Union Negotiates for Wage Increase

Negotiations by which some 3,000 clerical exchange workers would receive wage increases are under way in New York between representatives of the major distributors and Joseph Basson, of the International Association of Theatrical Stage Employees. The first step is classification of jobs. Not involved are New York exchanges of Columbia, United Artists, Twentieth Century-Fox and MGM, where employees are represented by the Screen Office and Professional Employees Guild, Local 109, CIO.

In Chicago, Eugene Atkinson, projectionist at the State Lake theatre, last week was elected business manager of the Chicago operators' union, Local 110. Other new officers are James Gorman, president; Frank Galluzzo, vice-president; Ora Bebb, secretary-treasurer.

The new slate represents a departure from management by officers allegedly connected with the Chicago gangsters convicted in New York recently of complicity with Willie Bioff and George Browne in extortion of more than \$1,000,000 from the industry.

The election was supervised by Richard Walsh, IATSE president. He publicly announced the voting as recorded on machines. He promised autonomy if the union could conduct its affairs properly.

Angelo Brescia, who was defeated for trustee, was slugged by three men while returning home from work at the Alvin theatre, and this week is in the County Hospital with internal injuries and a possible skull fracture.

The Lebanon, Pa., IATSE local elected the following officers for 1944: John H. Neidig, president; Donald Anspach, vice-president; Albert Spayd, recording and corresponding secretary; George Coe, financial secretary; Raymond E. Hurst, treasurer; Norman C. Waters, business agent, and Charles E. Kruger, executive board member.

Labor Board Grants Rise To Warner Employees

Approximately 140 "white-collar" employees of Warners' New York music publishing and warehouse affiliates will receive wage increases, as a result of a Regional War Labor Board decision handed down late last week.

The Board approved an increase of six per cent to be given now, retroactive to August 10, 1943, an additional five per cent for employees with more than 10 years of service, and an additional five per cent to be given on August 10, 1944. The Board also approved job classifications with minimum and maximum salaries set up by the company and the Motion Picture Office Employees Union, Local 23169, AFL.

Russell M. Moss, who negotiated the wage increases and classifications for MPOE, has resigned from Warners to devote full time to the union's activities as business agent.

Joseph Goetz Now Major

Captain Joseph Goetz, formerly RKO assistant division manager, in Cincinnati, has been promoted to major, it was announced over the weekend. He is assistant chief of personnel, Army Air Force, at Patterson Field, Dayton, Ohio.

Graetz Handles "Undercover"

"Undercover," film dramatizing the activities of the Yugoslav guerrillas, has been acquired for distribution in the United States and Latin America by Paul Graetz. It was produced in England in 1943 by Michael Balcon.

THAT UNBEATABLE SHOWMANSHIP COMBINATION

**RKO RADIO
PICTURES**

THE SHOWMANSHIP COMPANY



**STATION WLW
CINCINNATI**

"THE NATION'S STATION"

*is at it again . . . in a
bigger way than ever!*

GIGANTIC 60-THEATRE, 4-STAR OF THE GREATEST BOX-OFFICE

WALT DISNEY'S

full-length Snow White

THE MOST FAR-REACHING AND INTENSIVE PRE-OPENING PRO- MOTION YOU EVER HEARD OF!

*—blanketing the entire area of Ohio, Indiana, Kentucky
and West Virginia—*

*—backed by the official "Snow White Week" proclama-
tions of the Governors of Ohio, Kentucky and Indiana—*

*—with dominantly-powerful Station WLW beaming out
a saturation coverage many times a day, every day, for
weeks in advance—*

*—with two great contests for animators and the "Voice"
of "Snow White" running in every community—*

*—with personal appearances of the "Voices" of Snow
White, Donald Duck, Goofy . . . plus two groups of
dwarfs and a Disney animator—*

*—with newspaper publicity and advertising adding their
barrage to such a drum-fire of exploitation as never
thundered in the land before!*

KEEP YOUR EYE ON THE AREA FOR THE BIG BOX-OFFICE NEWS!



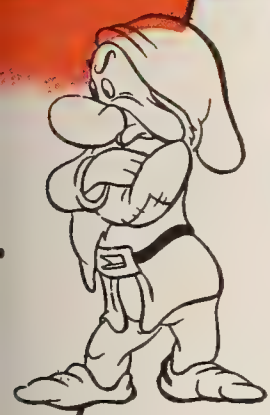
and the
Seven Dwarfs
in
Multiplex
Technique

Distributed by
RKO RADIO PICTURES, INC.

PREMIERE FEB. 22 FOR ONE ATTRactions OF ALL TIME!..

ture production

**SNOW
WHITE
AND THE SEVEN DWARFS**



THE CROSLLEY CORPORATION CINCINNATI

OFFICE OF THE
VICE PRESIDENT AND ASSISTANT GENERAL MANAGER
WLW-WLWO-WSAI

December 10, 1943.

Mr. Ned E. Depinet
RKO Radio Pictures, Inc.
RKO Building
New York City

Dear Mr. Depinet:

In a private showing yesterday, my associates and I saw the Walt Disney picture "Snow White and the Seven Dwarfs." Under the stress of war conditions and the tremendous avalanche of propaganda pictures, we think it would be extremely timely to use "Snow White and the Seven Dwarfs" for a major showing in WLW-land.

WLW plans a more powerful promotion on this picture than the campaigns behind "Hitler's Children" and "Behind the Rising Sun." All possible cooperation to exhibitors will be gladly given by the Nation's Station.

This would include powerful hour, half-hour, quarter-hour, and five-minute programs for a period of approximately three weeks before and during the showing.

If the motion picture houses will get behind the promotion planned for the picture, we feel confident "Snow White and the Seven Dwarfs" will be a tremendous box office success.

Sincerely,

R.E. Dunville
R.E. Dunville

RED:MF



Arch Bowles of Fox West Coast Dies; Long Ill

Arch Bowles, Fox West Coast circuit general manager, died at the St. Francis Hospital, San Francisco, February 6, after a long illness. He leaves a widow and two sons, Phillip and Tom.

Mr. Bowles entered the industry as an exhibitor, at Livermore, Cal. Later, he worked for Pathe as a salesman, and then joined the Turner and Dahnken theatre circuit, becoming general manager. In 1942 he was elevated to general manager of Fox West Coast, after previously serving as manager of the northern division.

Funeral services were held Tuesday, at the Halsted Funeral Chapel, San Francisco. Burial was in Cypress Lawn Mausoleum. Among pallbearers were Herman Wobber, Robert McNeill, Oscar Samuels, W. H. Lollier, Abe Gore, Clifford Work, Mike Naify, Frank Whitbeck, Charles Koerner and Mell Huling.

Spyros Skouras, president of Twentieth Century-Fox, in a statement issued in New York Monday, said: "The industry has suffered an irreparable loss in the passing of Arch Bowles, who lived to serve his fellow men and who has left a permanent legacy of constructive influence upon every branch of our business."

Charles P. Skouras, head of National-Fox West Coast Theatres, said: "Arch Bowles was an encouraging spirit in every endeavor. He was respected and honored by men and women in every station of life."

Warners Amend Complaint In SAG-"Canteen" Suit

Warner Bros. filed an amended complaint in Los Angeles Tuesday in the "Hollywood Canteen" suit against the Screen Actors Guild in which the studio recently dropped its request for \$500,000 damages against the guild. The new complaint asked an injunction against the guild's enforcement of Rule 33, which bars actors from working in the picture for "less than usual salaries." The company also asked for a court interpretation of the SAG-studio basic agreement on points brought up during the "Canteen" dispute. Warners charged that the SAG intended to prevent the company, as well as other studios, from making commercial pictures with war-benevolent agencies.

J. J. Unger Takes Sales Post with United Artists

J. J. Unger, former eastern sales manager for Paramount, has joined United Artists in an important sales capacity, it was announced Tuesday in New York by Carl Leserman, UA general sales manager. Mr. Unger recently resigned from Paramount after an association of 18 years. Announcement will be made shortly of his exact duties at UA, it was said.

"Morgan's Creek" Sets Record in Liverpool

Paramount announced this week that a pre-release showing of "Miracle of Morgan's Creek" at the Paramount theatre, Liverpool, England, broke the house record for the week. The film subsequently was released nationally in England and North Ireland.

Fox Joins Columbia

Meyer Fox, brother of Columbia's Buffalo branch manager, Phil Fox, has joined the company's booking staff in Buffalo.



ARCH BOWLES

Kelly Resigns UA Position

Edward C. Raftery, president of United Artists, announced in New York Tuesday that Arthur W. Kelly, UA vice-president and chairman of the finance committee, had resigned as of February 11. Mr. Kelly will continue as a director of the corporation, according to the announcement.

It was expected this week Mr. Kelly would announce affiliation with J. Arthur Rank, probably as his American representative pending completion of Mr. Rank's plans for establishing a distribution organization in America.

Mr. Kelly returned to New York last week-end from London. While there, it was reported he had been offered a post with Mr. Rank, but would not decide until he had conferred with UA directors.

Mr. Kelly joined UA shortly after World War I, serving first as treasurer and later as vice-president. In 1942, he became general supervisor of foreign affairs. While he was in London the company announced he had relinquished this post and would handle UA post-war television plans.

Expect Third Metro Block To Include 12 Pictures

The third MGM block for 1943-44 probably will comprise 12 pictures. The first and second groups each consisted of 12.

William F. Rodgers, vice-president in charge of distribution, now vacationing in Miami, is scheduled to return to New York February 14 and then leave for the coast to confer with studio officials on product to make up the third group.

Completed films available are: "America," "White Cliffs," "Meet the People," "Andy Hardy's Blonde Trouble," "Mr. Co-Ed," "Gas Light," "Two Sisters and a Sailor," "The Canterville Ghost" and "Kismet." Four other films are nearing completion: "Dragon," "The Seventh Cross," "Meet Me in St. Louis" and "National Velvet."

RCA Declares Dividend

Following a meeting of the board of directors last Friday, David Sarnoff, president of the Radio Corporation of America, announced the company had declared a dividend of 87½ cents per share on the outstanding shares of \$3.50 cumulative first preferred stock, for the period from January 1, 1944, to March 31, 1944, the dividend payable to holders of record March 3.

Candidates Are Nominated for Academy Awards

The Academy of Motion Pictures Arts and Sciences has announced nominations for the awards to be made March 2 at Grauman's Chinese theatre in Hollywood in ceremonies to be short-waved to all United Nations troops abroad, and without the usual dinner and speeches. Ten pictures, 20 players, five directors and 15 writers were named. Distribution of the 10,000 ballots for voting in the elections by members of the industry was to begin February 11.

The pictures nominated are: "Casablanca," Warners; "For Whom the Bell Tolls," Paramount; "Heaven Can Wait," 20th Century-Fox; "The Human Comedy," MGM; "In Which We Serve," (British) Two Cities-United Artists; "Madame Curie," MGM; "The More the Merrier," Columbia; "The Ox-Bow Incident," 20th Century-Fox; "The Song of Bernadette," 20th Century-Fox; "Watch on the Rhine," Warners.

Best performance by actor: Humphrey Bogart in "Casablanca"; Gary Cooper in "For Whom the Bell Tolls"; Paul Lukas in "Watch on the Rhine"; Walter Pidgeon in "Madame Curie"; Mickey Rooney in "The Human Comedy."

Best performance by an actress: Jean Arthur in "The More the Merrier"; Ingrid Bergman in "For Whom the Bell Tolls"; Joan Fontaine in "The Constant Nymph"; Greer Garson in "Madame Curie"; Jennifer Jones in "The Song of Bernadette."

Best performance by an actor in a supporting role: Charles Bickford in "The Song of Bernadette"; Charles Coburn in "The More the Merrier"; J. Carroll Naish in "Sahara"; Claude Rains in "Casablanca"; Akim Tamiroff in "For Whom the Bell Tolls."

Best performance by an actress in a supporting role: Gladys Cooper in "The Song of Bernadette"; Paulette Goddard in "So Proudly We Hail"; Katina Paxinou in "For Whom the Bell Tolls"; Anne Revere in "The Song of Bernadette"; Lucille Watson in "Watch on the Rhine."

Best direction: Michael Curtiz for "Casablanca"; Ernst Lubitsch for "Heaven Can Wait"; Clarence Brown for "The Human Comedy"; George Stevens for "The More the Merrier"; Henry King for "The Song of Bernadette."

Best written screenplay: Julius Epstein, Philip G. Epstein and Howard Koch for "Casablanca"; Nunnally Johnson for "Holy Matrimony"; Robert Russell, Frank Ross, Richard Flournoy and Lewis R. Foster for "The More the Merrier"; George Seaton for "The Song of Bernadette"; Dashiell Hammett for "The Watch on the Rhine."

Best original story: Guy Gilpatrick for "Action in the North Atlantic"; Steve Fisher for "Destination, Tokyo"; William Saroyan for "The Human Comedy"; Robert Russell and Frank Ross for "The More the Merrier"; F. Gordon McDonnell for "Shadow of a Doubt."

Garden Sues Warners

Warner Brothers Pictures, Inc., was named defendant in an accounting action filed in New York Federal Court last week, after transfer from New York Supreme Court, in which the Madison Square Garden Corporation seeks an order restraining the distribution and exhibition of the film, "Mission to Moscow." The complaint alleges that the film shows scenes and events which occurred in Madison Square Garden, without authorization by the plaintiff.

RKO RADIO PICTURES, INC. TRADE SHOWINGS of

THE SAMUEL GOLDWYN PRODUCTION

Danny Kaye

IN
TECHNICOLOR

UP
IN ARMS

DINAH
SHORE

DANA

ANDREWS

CONSTANCE

DOWLING

Released through RKO Radio Pictures, Inc.

Directed by Elliott Nugent • Associate Producer Don Hartman
Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

PLUS THE GOLDWYN GIRLS

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Proctor's Grand Theatre	11 Clinton Ave.	Mon. 2/21	10:00 A.M.
Atlanta	Rhodes Theatre	62 S. Rhodes Center NW	Mon. 2/21	10:30 A.M.
Boston	Uptown Theatre	239 Huntington Ave.	Mon. 2/21	10:45 A.M.
Buffalo	20th Century Theatre	Main & Mohawk	Mon. 2/21	11:45 P.M.
Charlotte	Carolina Theatre	226 No. Tyron	Mon. 2/21	10:00 A.M.
Chicago	Esquire Theatre	58 E. Oak St.	Mon. 2/21	11:00 A.M.
Cincinnati	Forest Theatre	671 Forest Ave.	Mon. 2/21	11:00 A.M.
Cleveland	Lake Theatre	1630 Euclid Ave.	Mon. 2/21	11:45 P.M.
Dallas	Tower Theatre, Tower Thea.Bldg.	Elm St.	Mon. 2/21	9:00 A.M.
Denver	Broadway Theatre	1756 B'way	Mon. 2/21	10:00 A.M.
Des Moines	Orpheum Theatre	8th & Locust	Mon. 2/21	10:30 A.M.
Detroit	Fischer Theatre	2nd Blvd. & W. Grand Blvd.	Mon. 2/21	10:00 A.M.
Indianapolis	Cinema Theatre	213 E. 16th St.	Mon. 2/21	10:30 A.M.
Kansas City	Edison Hall	1330 Baltimore Ave.	Mon. 2/21	11:00 A.M.
Memphis	Loew's Palace Theatre	81 Union Ave.	Mon. 2/21	9:30 A.M.
Milwaukee	Alhambra Theatre	334 W. Wisconsin Ave.	Mon. 2/21	10:00 A.M.
Minneapolis	Loring Theatre	1405 Nicollet Ave.	Mon. 2/21	2:00 P.M.
New Haven	Loew's Bijou Theatre	28 Church St.	Mon. 2/21	10:30 A.M.
New Orleans	Circle Theatre	Bernard & Galvez St.	Mon. 2/21	9:45 A.M.
Oklahoma City	Uptown Theatre	1212 N. Hudson St.	Mon. 2/21	10:30 A.M.
Omaha	Dundee Theatre	50th & Dodge St.	Mon. 2/21	2:00 P.M.
Philadelphia	Schubert Theatre	Broad & Locust	Mon. 2/21	8:30 P.M.
Pittsburgh	Schenley Theatre	3960 Forbes St.	Mon. 2/21	12:00 Noon
Portland	Orpheum Theatre	759 S. W. B'way	Mon. 2/21	10:30 A.M.
St. Louis	St. Louis Theatre	718 No. Grand Ave.	Mon. 2/21	11:00 A.M.
Salt Lake City	Rialto Theatre	272 So. Main St.	Mon. 2/21	9:30 A.M.
San Francisco	Tivoli Theatre	70 Eddy St.	Mon. 2/21	2:00 P.M.
Seattle	Egyptian Theatre	4543 University Way	Mon. 2/21	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 2/21	10:30 A.M.
Washington	Circle Theatre	2105 Pennsylvania Ave.	Mon. 2/21	11:00 A.M.

// WHAT THE PICTURE DID FOR ME //

Columbia

APPOINTMENT IN BERLIN: George Sanders, Marguerite Chapman—A fair war picture. Business was below normal. The public is definitely fed up on war pictures, unless they are a top attraction such as "Salute to the Marines." Played Wednesday, Thursday, Jan. 5, 6.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

DESPERADOES, THE: Randolph Scott, Glenn Ford—A western in Technicolor. Sure-fire with action fans. Here, it is the first time a Western has paid its freight, and this one did better than average business. Played Thursday-Saturday, Jan. 20-22.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

DESTROYER: Edward G. Robinson, Glenn Ford—An entirely satisfying action picture. Not the triumph of artistry that "In Which We Serve" was, but there is more of a public to eat up this kind. Tears, tickles and tickets. Played Friday-Sunday, Jan. 6-8.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

MUCH TOO SHY: George Formby—How he does it I don't know. We just packed them in for this one which I considered not so good as some of his others. The recording was poor and had us worried all evening. Anyway, money talks, and we sure took it in. Played Monday, Tuesday, Jan. 24, 25.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MY KINGDOM FOR A COOK: Charles Coburn, Isobel Elsom—This is a nice comedy, not big but full of pleasing situations that make the customers laugh and chuckle throughout the picture. Play it on your Family Night; it will really satisfy. Played Wednesday, Thursday, Dec. 29, 30.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

REDHEAD FROM MANHATTAN: Lupe Velez, Michael Duane—Good program picture for a double bill for the weekend trade. Played Friday, Saturday, Dec. 17, 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WHAT'S BUZZIN' COUSIN: Ann Miller, John Hubbard—A very disappointing picture. Rochester was the only good thing about it. The hillbilly routines were terrible. Business way below normal. Played Wednesday, Thursday, Dec. 8, 9.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—Joan Crawford's swan song for Metro proves a good money maker. Lots of action for the men, clothes for the women and atmosphere for the would-be cultured. Seems to have been a surprise hit and built considerably by word of mouth. Played Monday-Wednesday, Jan. 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

BATAAN: Robert Taylor, Thomas Mitchell—You put the right kind of advertising behind these good war pictures and you will do good business. People still want to see a good war picture. Trouble is there have been too many that were no good. Played Saturday, Sunday, Dec. 25, 26.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BATAAN: Robert Taylor, Thomas Mitchell—A very good war picture that pleased. Due to a very bad snow storm, the film arrived late and the picture was shown only twice, Sunday and Monday night. Played Jan. 9, 10.—Melville Danner, Kozy Theatre, Granite, Okla.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Nothing spectacular about this one except the Technicolor, but it pleased very well. Fell off considerably the last day. Played Monday-Thursday, Dec. 27-30.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Played Sunday, Monday to excellent business, proving the critics are not right for all locations. My patrons liked it and told me so. Played Jan. 9, 10.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

DR. GILLESPIE'S CRIMINAL CASE: Lionel Barrymore, Van Johnson—This series of pictures is al-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

ways enjoyed by my patrons. This one was very good. Played Sunday, Jan. 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—A great morale booster. One of the best Rooney or Garland ever did. Something to really make you forget your troubles. Audience greatly pleased. Did a marvelous business; could have held it for more because that team brings them in.—Jay G. Williams, Liberty Theatre, Sharon, Pa.

HARRIGAN'S KID: Bobby Readick, William Gar-
gan—Saw so many poor reports on this one that I was afraid of it, but it's a good little picture and one can't go wrong on running it. Played Tuesday, Wednesday, Jan. 11, 12.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HITLER'S MADMAN: John Carradine, Patricia Morrison—Played to 110 per cent midweek business. I expected to have a tough time making the rental; the surprise was pleasing. Played Tuesday, Wednesday, Jan. 18, 19.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

HUMAN COMEDY, THE: Mickey Rooney, Frank Morgan—This was a very fine production and seemed to please most of the patrons. Due to bad weather, the picture fell down on gross business. Played Saturday-Monday, Jan. 1-3.—Melville Danner, Kozy Theatre, Granite, Okla.

I DOOD IT: Red Skelton, Eleanor Powell—Red Skelton isn't liked at all. Too silly. Why MGM keeps making pictures with him is mystery No. 1 with me. Played Monday, Tuesday, Jan. 24, 25.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—I tried to pass this up but I had to play it sometime. It proved to be a very good mystery, but lacked drawing power.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LASSIE COME HOME: Roddy McDowall, Edmund Gwenn—Tops anywhere, anytime. This picture will never grow old. It's really a classic.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—A good picture, very well liked by a large majority of those who saw it. The best business done by a Beery picture in many years. Played Sunday, Monday, Jan. 2, 3.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Not so hot. This picture seemed to wander about aimlessly with nothing definite taking shape. Too draggy. Not much comedy. Played Friday, Saturday, Jan. 7, 8.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—These "Whistling" pictures are as good as you can find anywhere for the money. Nobody takes them seriously, but everybody has a fine time. Wish there were more like them instead of too ambitious efforts which turn out to be flops. Played Friday, Saturday, Dec. 31, Jan. 1.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

YOUNG IDEAS: Mary Astor, Herbert Marshall—Sophisticated comedy, very amusing. Kind of missed here as this is a little over my customers' heads.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

Paramount

AERIAL GUNNER: Chester Morris, Richard Arlen—This picture did good business on midweek and seemed to please. Played Tuesday-Thursday, Jan. 11-13.—Melville Danner, Kozy Theatre, Granite, Okla.

ALASKA HIGHWAY: Richard Arlen, Jean Parker—Very good action picture that brought out extra business and was well liked by all. Played Tuesday, Wednesday, Jan. 4, 5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CHINA: Loretta Young, Alan Ladd—Good picture played to fair business. Played Monday-Wednesday, Dec. 13-15.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

CHINA: Alan Ladd, Loretta Young—A stirring film based upon an incident in China during 1941. For a slight, believable example of the Jap atrocities which have just been publicized, see this picture. Played Saturday, Jan. 29.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

DIXIE: Bing Crosby, Dorothy Lamour—This was, as usual, a good Crosby picture that was well liked. Played Saturday, Sunday, Dec. 18, 19.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

DIXIE: Bing Crosby, Dorothy Lamour—A swell show and well received by those who saw it, although we had our first snow in years, which kept many away. I plan to run it again. Played Wednesday, Thursday, Dec. 15, 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DIXIE: Bing Crosby, Dorothy Lamour—One exhibitor called this "the same old stuff." Here, it was a tonic to the bank account, played to grand business and customers raved about it. Personally, would like more like this. Played Thursday-Saturday, Dec. 23-25.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

FLEET'S IN: Dorothy Lamour, William Holden—This is another good one that Paramount has given us and we had plenty of favorable comments, though it wasn't Lamour who put this one over. Some swell numbers in this that will have them rocking in their seats. As good a comedy as you could wish. Played Monday, Tuesday, Jan. 17, 18.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—This was well liked by all who saw it. They mostly voted it Stanwyck's best. A good one for any location and we did above average business. Played Friday, Saturday, Jan. 14, 15.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

HENRY ALDRICH HAUNTS A HOUSE: Jimmy Lydon, Charlie Smith—A small town natural. Corney, yes, but they liked it. Business was good. Played Wednesday, Thursday, Jan. 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HENRY ALDRICH SWINGS IT: Jimmy Lydon, Charlie Smith—These Aldrich pictures all seem to go over pretty well, but they are too short. They should be about 80 minutes in length at least. Played Saturday, Sunday, Jan. 8, 9.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HIGH EXPLOSIVE: Chester Morris, Jean Parker—Good action picture. Played Tuesday, Wednesday, Dec. 28, 29.—Melville Danner, Kozy Theatre, Granite, Okla.

LADY BODYGUARD: Eddie Albert, Anne Shirley—Best picture I've played on Bargain Night in months. Really fine.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

TRUE TO LIFE: Mary Martin, Dick Powell—A fair enough comedy, but it just caught the regular crowd. There is no way of making them enthusiastic about this type once they suspect it is of the screw-ball kind. This one, strictly, isn't, and should please once you get them in. Played Thursday-Saturday.

(Continued on page 52)

WARNER BROS.' TRADE SHOWINGS OF HUMPHREY BOGART

in

"PASSAGE TO MARSEILLE"

MONDAY, FEBRUARY 21, 1944

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:00 P.M.
Buffalo	Paramount Sc. Room	465 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	1:30 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	4:00 P.M.
Des Moines	Paramount Sc. Room	1125 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	10:30 A.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Vitagraph Sc. Rm.	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	8:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	10:30 A.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	10:30 A.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	11:00 A.M.
New Orleans	Paramount Sc. Room	215 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	11:00 A.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	11:00 A.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Star Screening Room	925 N.W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box. Sc. Rm.	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	10:00 A.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:00 A.M.

(Continued from page 50)

Jan. 13-15.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

PRC Pictures

FOLLIES GIRL: Wendy Barrie, Gordon Oliver—Plenty of entertainment, some good and some bad.—Ralph Raspa, State Theatre, Rivesville, W. Va.

GIRL FROM MONTEREY: Armida, Edgar Kennedy—Fair musical. I was wondering why Edgar Kennedy was in it; he hardly drew a laugh.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MY SON, THE HERO: Patsy Kelly, Roscoe Karns—People came in to see a good comedy, but found it nothing at all. They tried to be funny, but just couldn't. Pass it up.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

CALIFORNIA JOE: Don Barry—Routine Western played to average business. Played Friday, Saturday, Jan. 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE COMES ELMER: Al Pearce, Dale Evans—The poorest picture to play this house in many months. Al Pearce is very poor as an entertainer and as an actor. More walkouts on this picture than we had customers; some of them must have walked out twice. Played Wednesday, Thursday, Jan. 19, 20.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

HOOSIER HOLIDAY: Dale Evans, George Byron—This picture pleased the Friday and Saturday patrons.—Melville Danner, Kozy Theatre, Granite, Okla.

MAN FROM MUSIC MOUNTAIN: Roy Rogers—This is a run-of-the-mill Roy Rogers, no better or worse, but the natives all like Westerns and go for him.—W. J. Haney, Milan Theatre, Milan, Ind.

NOBODY'S DARLING: Mary Lee, Gladys George—This picture was all set to do good business, but due to the worst snow storm in history, we did not even open the theatre on Friday. Played Saturday night and Sunday matinee.—Melville Danner, Kozy Theatre, Granite, Okla.

OVERLAND MAIL ROBBERY: Bill Elliot, Anne Jeffreys—This was a good Western. Bill Elliot is O.K. and everyone like Gabby Hayes. Played Friday, Saturday, Jan. 14, 15.—Melville Danner, Kozy Theatre, Granite, Okla.

SLEEPY LAGOON: Judy Canova, Dennis Day—One of these days some writer is going to write a story that won't have a broadcasting station in it for Judy Canova, and probably turn out a better picture. Dennis Day sang "Sleepy Lagoon," which was the only redeeming feature of the whole film. This was the worst one that Judy Canova has ever played in.—W. J. Haney, Milan Theatre, Milan, Ind.

RKO

BAMBI: Disney Feature Cartoon—A masterpiece, of course, or Walt Disney wouldn't have made it. Don't expect too much from it.—Ralph Raspa, State Theatre, Rivesville, W. Va.

FOREVER AND A DAY: British and American Stars—With more stars than you could shake a stick at, and some that you want to. Did average business. Episodic pictures still have only a limited appeal. Played Monday-Wednesday, Jan. 3-5.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

GOVERNMENT GIRL: Olivia De Havilland, Sonny Tufts—Consensus of opinion from seven film critics label it "muddled, stale and contrived." OK, RKO, make more of these stale pictures. The customers ate it up; 99 percent satisfied, 1 percent undecided, box office OK. I'm afraid some of these critics are just not fit to comment on anything.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

GUNGA DIN: Cary Grant, Victor McLaglen—People's interest in India will make this a money repeat. Don't miss this bet.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn. General patronage.

IRON MAJOR, THE: Pat O'Brien, Ruth Warrick—A wonderful picture that will please any audience. Played Sunday, Jan. 16.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

MR. LUCKY: Cary Grant, Laraine Day—A honey of a picture. I did not do the business I expected, but those that came were loud in their praise. Will play a repeat later.—W. J. Haney, Milan Theatre, Milan, Ind.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Gay enough and good enough. All depends on whether the war news puts the public in the mood for seeing the Nazis triumphed over by Ginger Rogers and Cary Grant being coy and none too bright. Played Thursday-Saturday, Jan. 20-22.—N. W. Mason,

Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

PETTICOAT LARCENY: Joan Carroll, Ruth Warrick—A dandy that gave satisfaction and did good business.—W. J. Haney, Milan Theatre, Milan, Ind.

SQUADRON LEADER X: Eric Portman, Beatrice Varley—A British-made picture that no one could understand and those that did voted it the cluck of the year. Stay away from this baby; it's poison.—W. J. Haney, Milan Theatre, Milan, Ind.

Twentieth Century-Fox

BOMBERS MOON: George Montgomery, Annabella—This was a good entertainment and went over well both at the box office and with the audience. Played Friday, Saturday, Jan. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CLAUDIA: Dorothy McGuire, Robert Young—Received more complaints on this than on any other picture played in the last 12 months.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

CONEY ISLAND: Betty Grable, George Montgomery—Betty Grable has always been tops in entertainment, and she hits the top in this one. George Montgomery and Caesar Romero give suave performances in their mutual double crossing activities. Charles Winninger is a sprightly character and raises many a laugh. The boys loved it. Played Saturday, Jan. 22.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

GANG'S ALL HERE, THE: Alice Faye, Carmen Miranda—Another winner in the color musical line. Went over big with the airmen. Played Thursday, Jan. 20.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Excellent production that pleased all. Played Thursday, Jan. 13.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

HE HIRED THE BOSS: Stuart Erwin, Evelyn Venable—Too silly and long drawn out. Used on weak end of double bill. Played Friday, Saturday, Jan. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—This was the best comedy we have had in a long time. The patrons said it was such a relief from war pictures. Don't miss it. Business only average. Played Monday, Tuesday, Jan. 17, 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

LIFE BEGINS AT 8:30: Monty Woolley, Ida Lupino—Double billed with "Henry Aldrich Haunts a House." Played to above average business. Monty Woolley has many fans here. Played Monday-Wednesday, Jan. 10-12.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Without extra ballyhoo, this picture brought out everyone from baby to grandpa. Played to grand business. Nice to know there are such pictures around. Played Thursday-Saturday, Jan. 13-15.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

RAINS CAME, THE: Myrna Loy, Tyrone Power—I did a nice business on this reissue. Played it on Pal Night. Still a good picture. Played Tuesday, Jan. 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—Played three days to just fair business. A good picture, but the natives are getting tired of these musicals.—W. J. Haney, Milan Theatre, Milan, Ind.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Just a fair program picture.—Melville Danner, Kozy Theatre, Granite, Okla.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert—Still a good picture, but business was only fair on this reissue. Played Tuesday, Jan. 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

JUNGLE BOOK: Sabu, Joseph Calleia—Can't say much for the picture, but it did bring in extra business. Played Tuesday, Wednesday, Dec. 21, 22.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

LADY OF BURLESQUE: Barbara Stanwyck, Michael O'Shea—The advertising looked good, but the picture was terrible. Played Saturday, Sunday, Jan. 1, 2.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SILVER QUEEN: Priscilla Lane, George Brent—This was a good picture and was liked by all. Played

Tuesday, Wednesday, Dec. 28, 29.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Universal

FIRE WIFE: Louise Allbritton, Robert Paige—MOTION PICTURE HERALD said this was excellent, but my customers said it was fairly good. Business was average. Played Sunday, Monday, Jan. 23, 24.—E. M. Freiburger, Paramount Theatre Dewey, Okla. Small town patronage.

FRONTIER BAD MEN: Diana Barrymore, Robert Paige—My booker talked me into playing this one on a Sunday and Monday. The outstanding business proved him to be right. In Technicolor, this would have been a super-duper. Plenty of action and comedy. Played Jan. 16, 17.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

LARCENY WITH MUSIC: Allan Jones, Kitty Carlisle—This musical seemed to lack something, but it will get by in a small town. Universal should lengthen these musicals a little so that they could be single billed.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MR. BIG: Donald O'Connor, Gloria Jean—Very good, but many people say that O'Connor gets tiresome with his "cute" actions. Hold him down a little, Universal.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

PHANTOM OF THE OPERA: Nelson Eddy, Susanna Foster—Appealed to the class patrons. The "regulars" found too much opera, not enough phantom. Too many walkouts. Played Monday-Wednesday, Jan. 17-19.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

STRANGE DEATH OF ADOLF HITLER: Ludwig Donath, Gale Sondergaard—Just one name draw or any actor that was known would have made this picture mean money.—Ralph Raspa, State Theatre, Rivesville, W. Va.

TWO TICKETS TO LONDON: Michele Morgan, Alan Curtis—Very poor. Plenty of kicks and dirty looks from my customers. Two days wasted. Played Tuesday, Wednesday, Jan. 11, 12.—E. A. Lindenau, Arthur Theatre, Lemont, Ill. Small town patronage.

Warner Bros.

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—Grand picture, but drew only one night. Played Monday, Tuesday, Jan. 17, 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

AIR FORCE: John Garfield, Gig Young—If I had just had enough young men and boys in town, business would have been grand. Comments from the boys were that it was the best airplane picture they had ever seen. Played Monday, Tuesday, Jan. 10, 11.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BACKGROUND TO DANGER: George Raft, Sidney Greenstreet—The impression gotten from a thin sprinkling of customers was that this picture was too phony for general consumption. Raft seemed to get around in Turkey just as easy as if he were in the U.S.A. Played Wednesday, Thursday, Jan. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Played this late and second run, but it still did excellent business. Many of the customers were admittedly repeats. Shows what can be done with good old melodrama if intelligently produced. Played Monday-Wednesday, Jan. 17-19.—N. W. Mason, Roseland Theatre, New Glasgow, N. S., Canada. General patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—The lowest box office returns in over a year. This type of production is impossible in a small town. About one out of every six walked out. Played Sunday, Monday, Jan. 23, 24.—C. A. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CONSTANT NYMPH, THE: Charles Boyer, Joan Fontaine—Good picture, but business off. I heard it was a woman's picture, but my patrons did not seem to think this. Played Sunday, Dec. 12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

CONSTANT NYMPH, THE: Joan Fontaine, Charles Boyer—Class picture which did better than average business—which is something. Played Monday-Wednesday, Dec. 20-22.—C. A. Smith, Regent Theatre, Chapeau, Ont., Canada. Small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—This picture very well received here and did excellent business. A natural for any type of audience. Played Friday, Saturday, Jan. 14, 15.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—Business only average. Good acting, but these war pictures get only one comment, "another war picture." Played Monday, Tuesday, Dec. 13, 14.—

(Continued on opposite page)

(Continued from opposite page)

Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GORILLA MAN, THE: John Loder, Paul Cavanaugh—Good little picture, but no draw. Double billed with "Good Morning, Judge," a weak support. Business poor.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada. Small town patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan—Did nice business on this picture. Some liked it and others didn't and said so, but O. K. by us. Played Friday, Saturday, Jan. 21, 22.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

OKLAHOMA KID: James Cagney, Humphrey Bogart—Here is a real super-Western. This, although a reissue, could almost have "A" time because of its name draw. Has everything a Western should have—and more.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features Columbia

BACK FROM THE FRONT: All Star Comedies—You will always find a few hearty laughs in these comedies starring the Three Stooges, and this is no exception.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

MATRIPHONY: All Star Comedies—The stooges are always good for a laugh here.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

YOU DEAR BOY: All Star Comedies—A dandy two-reel comedy with plenty of laughs.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

Metro-Goldwyn-Mayer

LONESOME MOUSE: Technicolor Cartoons—Very good. Consider these cartoons the best in the business.—Paul McBride, Avalon Theatre, Fillmore, Utah.

MODERN MEXICO CITY: Fitzpatrick Traveltalks—Many customers told me they enjoyed this short more than the feature. This is a very good series.—Paul McBride, Avalon Theatre, Fillmore, Utah.

PUSS 'N' TOOTS: Color Cartoon—A winner of a cartoon. Tom and Jerry are always tops here.—W. R. Pyle, Airport Recreation Hall, Rockglen, Sask., Canada.

Paramount

MARDI GRAS: Musical Parade—Used this Technicolor two-reel subject as a second feature and it proved to be good judgment. It's the best two-reeler I ever saw.—E. A. Lindenau, Arthur Theatre, Lemont, Ill.

MERRY GO ROUND: Popeye the Sailor—Entertaining Popeye cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWIMCAPADES: Sportlights—Good sport reel with bathing beauties.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

ART OF SELF DEFENSE: Walt Disney Cartoons—Very poor cartoon; definitely not up to standard.—Paul McBride, Avalon Theatre, Fillmore, Utah.

ART OF SKIING: Walt Disney Cartoons—Cartoons—Timely cartoon; not outstanding.—Paul McBride, Avalon Theatre, Fillmore, Utah.

OLD MACDONALD DUCK: Walt Disney Cartoons—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

REASON AND EMOTION: Walt Disney Cartoons—Not so hot. Folks wanted to know why I gave them this instead of a cartoon.—E. A. Lindenau, Arthur Theatre, Lemont, Ill.

Twentieth Century-Fox

BILL JACK VS. ADOLF HITLER: March of Time—One of the most entertaining and informative March of Time subjects it has been our pleasure to see.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

BUTCHER OF SEVILLE, THE: Terrytoons—Good cartoon in color with high class operatic music.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOKEL DUCK MAKES GOOD: Terrytoons—Average color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

PASS THE BISCUITS, MIRANDY: Swing Sym-

SHORT PRODUCT PLAYING BROADWAY

Week of February 7

ASTOR

Silver Wings 20th Cent.-Fox
The Helicopter 20th Cent.-Fox
Feature: *Lifeboat* 20th Cent.-Fox

CAPITOL

My Tomato MGM
Feature: *A Guy Named Joe* MGM

CRITERION

Wizard of Autos Univ.
Greatest Man in Siam Univ.
Feature: *Gung Ho* Univ.

GLOBE

My Little Buckaroo Vitaphone
Feature: *Where Are Your Children?* Monogram

HOLLYWOOD

Puss 'n' Booty Vitaphone
Inside the Clouds Vitaphone
Voice That Thrilled the World Vitaphone
Feature: *Desert Song* Warner Bros.

MUSIC HALL

Figaro and Cleo RKO Radio
Feature: *Jane Eyre* 20th Cent.-Fox

PARAMOUNT

Tails of the Border Paramount
Ozark Sportsmen Paramount
Feature: *The Miracle of Morgan's Creek* Paramount

RIALTO

Too Weak to Work Paramount
Jasper Goes Fishing Paramount
Olympic Champ RKO Radio
Feature: *The Return of the Vampire* Columbia

ROXY

Wreck of the Hesperus 20th Cent.-Fox
Realm of Royalty 20th Cent.-Fox
Feature: *The Sullivans* 20th Cent.-Fox

STRAND

Bees A'Buzzin' Vitaphone
At His Side Vitaphone
Little Red Riding Rabbit Vitaphone
Feature: *Destination Tokyo* Warner Bros.

phonies—Everyone seemed to get enjoyment out of this one.—C. A. Smith, Regent Theatre, Chapleau, Ont., Canada.

SMOKE RINGS: Musicals—Glen Gray has a fine unit and gives out with some very tuneful music. Pee-wee Hunt delivers a novelty number in a very entertaining fashion.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J.

Vitaphone

FIN-N-CATTY: Merrie Melodies Cartoons—Good cartoon with the "Jerry Colonna Worm."—Ralph Raspa, State Theatre, Rivesville, W. Va.

HIAWATHA'S RABBIT HUNT: Merrie Melodies Cartoons—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

INTO THE CLOUDS: Sports Parade—Average travel talk in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Buys Theatre Building

The Strand Building, housing the 1,200-seat Strand-Telenews theatre, stores and offices, in Cincinnati, owned by the 531 Walnut Street Corporation, headed by Alex Schreiber, president of Associated Theatres, Detroit, has been acquired by the Leelanau Realty Company of Cincinnati. Associated Theatres negotiated a 10-year lease on the Strand-Telenews Theatre recently.

Monogram Sets 44 Features for Next Season

Monogram will release 28 features and 16 Westerns for 1944-45, it was announced this week by W. Ray Johnston, president, prior to his departure from Hollywood for the company's eastern sales meetings which were to be held in New York this Saturday and Sunday, February 12 and 13.

"The company will exceed all past budgets next season," he said, and added that "inclusion of a number of 'A' productions in our program has taken Monogram into many theatres which have never before played our pictures."

Mr. Johnston will preside at the regional meetings inaugurating an intensive Monogram sales drive under the slogan, "Fifty Years of Service," honoring his 30 and Samuel Brody's 20 years in the industry. He also will confer with the general sales manager on post-war plans.

Of next season's total schedule, Scott Dunlap will produce four pictures; Jeffrey Bernerd, two; the King brothers, three; Sam Katzman and Jack Dietz, eight; Lindsley Parsons, six; Philip N. Krasne and James S. Burkett, two, and Biltmore Productions, one.

Already planned for the 1944-45 program are one picture starring Belita; two with Gale Storm; four with the East Side Kids; three with Billy Gilbert, Maxie Rosenbloom and Shemp Howard, and two "Charlie Chan" films with Sidney Toler again in the title role. Johnny Mack Brown and Raymond Hatton will appear in eight Westerns. A second series of eight is planned but no star has been named as yet.

Mr. Johnston said that several important pictures on the current schedule still remain to be filmed, including "Trail of the Yukon," "Black Beauty," "Typee" and "The Girl Next Door."

Biltmore Productions, which recently was signed by Monogram, is headed by Sebastian Cristillo, father of Lou Costello; Edward Sherman, manager of the comedy team of Abbott and Costello; and Albert R. Blum, business manager for several screen stars.

First film which Biltmore will produce for the company will be "A Wave, a Wac and a Spar," directed by Phil Karlstein, former Abbott and Costello assistant director who later became a Universal producer. Starting date for the picture has been set tentatively for March 10.

Report Sturges To Form Own Producing Unit

Preston Sturges is reported in Hollywood planning to form his own company with Henry Henigson. A releasing deal may be concluded with United Artists, it is indicated. Mr. Sturges' contract with Paramount expired last October. It was indicated in New York by UA officials that a proposal for release of Mr. Sturges' films had been suggested but had not yet progressed to the negotiation stage.

Calloway Injured

H. C. Calloway, booker for Indianapolis Co-operative Theatres, and operator of the Douglas theatre in Indianapolis, suffered serious head and face injuries in a recent automobile accident in that city.

Enacts Curfew Ordinance

Charles City, Iowa, has enacted an ordinance that prohibits children under 17 years old, unaccompanied by parents or guardians, to be on the streets of the city or in public places after 10:30 P.M.

Republic's

ROY ROGERS and TRIGGER

KING OF THE COWBOYS

SMARTEST HORSE IN THE MOVIES

Take a Bow



REPUBLIC
HAS TAKEN
THE ELASTIC BAND
OFF THE
BANKROLL!

DANCE
NUMBERS!

A
WHALE
OF A
PRODUCTION!

RATES
"A"
TIME!

BIG
PRODUCTION
NUMBERS!

BOXOFFICE

Hands Across the Border F

Musical
Western

Republic (341)

73 Minutes

Rel. Jan. 5, '44

Republic has pulled the elastic band off the bankroll and has surrounded Roy Rogers with a whale of a production. It is a musical with western settings, two big production numbers with specialty dancing and singing acts, dance numbers, a marimba band and an orchestra, in addition to the Sons of the Pioneers. It has something for the entire family as well as the youngsters and rates "A" time. In addition, there is a plausible story, some fast riding with spectacular jumps and falls and three good songs—"Dreaming to Music," "When Your Heart's on Easy Street," and "The Girl With the High-Buttoned Shoes," by Ned Washington and Hoagy Carmichael. In the big finale Janet Martin is a hit singing "Ay Jalisco." There also is some snappy dancing by Betty Marion and Chiquita. Ruth Terry is attractive in the feminine lead. Directed by Joseph Kane

Roy Rogers, Bob Nolan and the Sons of the Pioneers, Ruth Terry, Guinn Williams, Onslow Stevens, Mary Treen.

MARIMBA
BAND AND
AN
ORCHESTRA!

JANET
MARTIN IS
A HIT!

THE SONS
OF THE
PIONEERS!

HOAGY
CARMICHAEL!

SPECIALTY
DANCING
AND SINGING
ACTS!

PLAUSIBLE
STORY!

GOOD
SONGS!

HANDS ACROSS THE BORDER

BUY U. S. WAR SAVINGS BONDS

RUTH TERRY
GUINN "BIG BOY" WILLIAMS
ONSLow STEVENS • MARY TREEN
Introducing THE WIERE BROTHERS
BOB NOLAN and
THE SONS OF THE PIONEERS
JOSEPH KANE—Director
Original Screen Play by Bradford Ropes.
J. Benton Cheney

Iceland Wants No War Films Says Dungan

Icelanders refuse to see pictures of no artistic value. They have no use for Westerns and simple action pictures. They dislike war pictures.

These facts were reported last week by an Icelander in a position to know. He is Dr. Niels Dungan, managing director of Tjarnabio, one of the three theatres in Iceland's capital, Reykjavik.

Professor Dungan has been visiting New York, and soon will go to the coast and other sections on his first trip to this country. He is here partly on vacation, and partly from scientific curiosity. The latter is occasioned by the fact that he is professor of pathology and bacteriology at the University of Iceland, and here is meeting authorities in those fields and learning American methods.

Dr. Dungan's university runs Tjarnabio (meaning "picture house by the lake"). He heads a board of three professors responsible for operation of the house for the duration. After the war, it is planned to erect a larger theatre, he said.

The house is operated in competition with the two others in Reykjavik. The newest in Iceland, it has 400 seats, Western Electric sound, runs three shows daily seven days per week, and plays Paramount and Warner product.

Iceland theatre practice, Professor Dungan explained, is to "tie-in" with a company or companies, and stick with them in an unwritten agreement not to play the pictures of the other companies, whose product other theatres have obtained.

Changes of program are irregular; a show is run as long as people attend, he said. Generally, the house plays approximately 70 pictures per year. A program comprises a feature, short subjects and a newsreel.

The majority of the features are American. Only a small percentage are British. The Swedish pictures, flown there, are popular; but not many are produced. He added that Swedish pictures were much less expensive for the theatre owner than American.

The Icelanders are much against war pictures, Professor Dungan said, because "they contain too much propaganda."

He explained that "it is not because it is Allied propaganda; it is because they are fed up with the war generally."

Nashville Papers Retain Theatre Advertisements

Due to the paper shortage both the Nashville *Banner* and the Nashville *Tennessean* publish Saturdays without any display advertising except that for film theatres which are taken care of as usual together with Sunday church notices. Contrary to previously reported cuts in film ad space, both papers are carrying all that the operators contract for with Crescent Amusement Company's own "Good News Weekly" carrying most of the advertising for its suburban theatres.

Circuits Book "Hara Kiri"

Film Classics, Inc., distributors of the re-issued film, "Hara Kiri," report that circuits throughout the country are booking the picture. RKO, having shown the film in 60 theatres on the Metropolitan circuit, has booked it to open at its first run houses in Chicago, Cincinnati, Cleveland, Dayton, Trenton and other key cities. Loew has booked the film for a dual run in the Valencia and Parkway in Baltimore. Other circuits playing "Hara Kiri" include Skouras, Randforce, Warner, Century, Brandt, Schine and Fabian.



DR. NIELS DUNGAN

Staff Photo

Added Bookings Announced for "The Song of Bernadette"

Tom Connors, vice-president in charge of worldwide distribution of Twentieth Century-Fox, this week set additional bookings for "The Song of Bernadette," currently showing at New York's Rivoli theatre. It will open at Loew's Palace theatre in Washington, D. C., February 17, and a week later at the Aldine theatre in Philadelphia. Washington's birthday, February 22, it will open at the New theatre in Baltimore, the Capitol in Cincinnati and 11 other key spots, with deals being closed this weekend. The picture is scheduled to open in Chicago at the State-Lake late this month.

At the Paramount in San Francisco "The Song of Bernadette" will open February 25, at the Denver and Esquire theatres in Denver or March 7, the Ambassador in St. Louis on March 16, the Circle in Indianapolis on March 17, and the Great Lakes in Buffalo on March 3.

The picture is currently being shown on the screens of two west coast theatres, the Carthay Circle and the United Artists in Los Angeles.

"In Our Time" Grosses High in Premieres

The first two premieres of Warners' "In Our Time," at Shea's Buffalo theatre, Buffalo, starting last Friday, and the Warner theatre, Erie, Pa., starting Saturday, turned in weekend grosses 40 per cent above the house average at both stands, according to reports to the Warner Bros. home office. Both engagements, preceding the Broadway pre-release premiere on Friday at the New York Strand, are in the nature of tests for the national campaign. "In Our Time" topped such comparative big grossers as "Now, Voyager," "In This Our Life," "The Hard Way," "Edge of Darkness" and "Watch on the Rhine," according to Warners.

Kraska Named Manager Of Loew Boston House

George Kraska, former operator of the Fine Arts theatre in Boston, has been named manager of Loew's State theatre in Boston. Mr. Kraska has been serving Marcus Loew theatres as a pinch hitter in various New England managerial posts the last several months. His son Leonard is manager of Boston's Dorchester.

Goodwin Circuit Supervisor

Albert T. Goodwin, former manager of the Orpheum theatre in San Francisco, has been named supervisor of all the Blumenfeld Circuit's Market Street theatres in San Francisco.

Mexico Sending Scenic Shorts To England

by LUIS BECERRA CELIS
in Mexico City

In response to a request from the British Government, the Ministry of the Interior, chief department of the Mexican Government, is assembling a number of scenic shorts in color of places of typical Mexican beauty for delivery to London. Britain intends to exhibit these films in war worker centers, military hospitals, munition and armament plants.

The Ministry deems that these pictures will make Mexico better known and understood by millions of Britishers.

Active theatres here, first and subsequent run, totaled 75 at the end of January, according to the National Cinematographic Industry Chamber. Four more theatres are under construction and will be opened during the late spring and late summer.

The Ministry of Public Education, which at times produces pictures on its own, art and documentary, is most fastidious about commercial Mexican films. In 11 years, it has withheld its prize, a medal, for the best commercial of the year. Now, it is learned, the Ministry has decided to bestow this award upon what it considers to have been the best commercial of 1943. "Doña Barbara," based upon the novel of that name by Romolus Gallegos, Venezuelan author, was designated the best Mexican picture of 1943 by the Academy of Cinematographic Arts and Sciences and the Cinematographic Journalists Association.

Clasa Films, one of the leading producing companies, has launched an ambitious program for this year with four producers, five directors and 17 exclusive players. No other Mexican producing company can, as yet, boast such an array of talent. Jaime Nobina has gone to Colombia and Venezuela to establish exchanges for the release of the product of Clasa Films Mundiales.

Some elements of the industry are campaigning for an amendment to the labor law that will restrict the number of foreign players and technicians per Mexican picture.

A company, Caricolor Films, S. A., has been organized here by Santiago Reach, president of Posa Films, S. A., to produce pictures in color. Mr. Reach is the president of the new company. Other officers are Edmund J. Phelan, vice-president; Jeronimo Bujeda, treasurer; Mario Garza Castillon, secretary, and Manuel M. Moreno, production director.

The company is specializing in animated cartoons in color and with sound. It expects to release its first production about May 1. A staff of Hollywood-trained experts has been engaged to teach Mexicans to work in color cartoon pictures.

The producers, Ramon Pereda, Paul de Anda and Ustua Sotomayor, have joined forces to open an exchange in Havana for the distribution of their products in the West Indies.

The scenarists union is giving outstanding directors a novel award, a banquet. The first to receive this distinction from the writers was Alberto Gout.

Purchases Seattle House

Al Myers, operating the Granada theatre in Portland, Ore., has purchased the Victory theatre in Seattle.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 45—The global war. . . General Vandegrift boosts War Bond sales in New York. . . Earthquake razes Argentine city; hundreds dead. . . Gen. Somervell receives 10,000th movie for Army. . . Skating and boxing.

MOVIETONE NEWS—Vol. 26, No. 46—Allied capture of beachhead below Rome. . . Cassino front. . . Chinese defeat Japanese in battle for Changteh. . . Post-war aviation: largest propeller, joint transport. . . Melbourne Cup. . . Milrose games. . . Hero of the week, Captain Grashio.

NEWS OF THE DAY—Vol. 15, No. 243—Marshall's invasion pattern set by Makin Island victory. . . War flares on Burma front in prelude to 1944 offensive. . . Air field in India ready. . . Army hails 10,000th free film for Army. . . Earthquake destroys Argentine town. . . Hollywood swings it in War Bond golf match.

NEWS OF THE DAY—Vol. 15, No. 244—Allies flank Nazis in surprise invasion. . . Chinese in greatest victory over Japs. . . Red Skelton keeps 'em smilin'. . . New job for Vice-President. . . Introducing a monkey hero.

PARAMOUNT NEWS—No. 46—Quads turn five. . . 10,000 films for over there. . . China—one more day of war. . . Argentina—first earthquake films. . . Super War Bond salesmen—Crosby, Sinatra and Hope.

PARAMOUNT NEWS—No. 47—Mickey Walker hits the canvas. . . Wallace in non-partisan cleanup. . . Aviation opens test plant for sky giant. . . China "Rice-Bowl" battle. . . Paramount News presents "Leap Year problems."

RKO PATHE NEWS—Vol. 15, No. 48—Argentina earthquake. . . Natives build airfield in India. . . 10,000th film for men overseas. . . Whole town fights Kunming blaze. . . Army smashes Japs on Makin in Gilberts.

RKO PATHE NEWS—Vol. 15, No. 49—Fifth Army invades below Rome. . . Colonel Hobby home from overseas. . . Test cell for big air engine. . . China's army retakes key "Rice Bowl" city.

UNIVERSAL NEWSREEL—Vol. 17, No. 265—Capture of San Vittore. . . Bombing of Sangro. . . A.A.F. in India. . . Quartet is five. . . Argentine earthquake. . . Eighth Army battles snow. . . New York Bond rally. . . 10,000th Army film. . . Hollywood golf. . . "Ground Hog Lodge."

UNIVERSAL NEWSREEL—Vol. 17, No. 266—Surprise landing near Rome. . . New British tank buster. . . Vice-President Wallace in hot water. . . Test giant propeller. . . Japs lose Changteh. . . Milrose Games. . . Ice skating.

ALL AMERICAN NEWS—Vol. 2, No. 68—Mrs. Roosevelt attends birthday party at USO. . . Pilgrims honor Abraham Lincoln. . . Woman named assistant corporation counsel. . . Ollie Steward, back from front, tells experiences. . . 99th Squadron brings down eight enemy planes.

Place Leaves 20th-Fox, Returns to Banking

Twentieth Century-Fox Film Corporation announced this week that effective February 1, Hermann G. Place had resigned as a director and as chairman of the executive committee of the corporation. Mr. Place, who has been a director of the corporation since 1933 and chairman of the executive committee since June, 1941, formerly was a vice-president of the Chase National Bank. He resigned from Chase to accept the administrative post of chairman of the executive committee of Twentieth Century-Fox. Mr. Place has resigned in order to return to the banking business.

Thall Joins Donahue & Coe

Jack Thall, trade paper advertising manager under Charles Schlaifer at Twentieth Century-Fox, resigned last Friday, effective in two weeks, to join Donahue & Coe, advertising agency, where he will handle film accounts. He joined Twentieth-Fox in 1935 in the press book department.

Fourth Week at Globe

Monogram's "Where Are Your Children?" screen treatment of the subject of juvenile delinquency, has been held over a fourth week at the Globe theatre in New York.

Columbia Makes Changes In Sales Division

At the conclusion of Columbia's three-day sales meeting last Thursday in New York at the Hotel Warwick, the company announced the appointment of a new division supervisor, the realignment of a number of branches and several promotions in the sales force.

Ben Marcus, Kansas City branch manager, has been promoted to district supervisor of the mid-west division. Joe Gins, Charlotte branch manager, has been appointed to the newly created post of Detroit manager, and George Roscoe, salesman in the Charlotte exchange, has been named branch manager of the same office, replacing Mr. Gins. Mr. Marcus will supervise the Des Moines, Omaha and Minneapolis branches, headed by Mel Evidon, Joseph Jacobs

and H. J. Chapman, respectively, as well as the Kansas City office formerly in Carl Shalit's division.

Mr. Shalit, with headquarters in Detroit, will act as coordinator with the home office in connection with the Buffalo exchange, headed by Phil Fox; and the Albany exchange, headed by Joseph Miller, in addition to the three branch offices currently in his district, Indianapolis, St. Louis and Detroit.

Coplan in London

David H. Coplan has arrived in London from Canada to take over the post of British general manager for United Artists, having been transferred from Toronto, where he was UA's Canadian sales manager. Mr. Coplan will return to Canada when a permanent appointment is made in London.

CHARLIE CHAN IS BACK!



"Charlie Chan, super detective, is carrying on in a fashion which should make the late Earl Derr Biggers grin happily from the clouds . . . Not only a thriller, but a highly ingenious yarn." . . . L. A. TIMES

Millions of mystery fans are eager for the new adventures of Earl Derr Bigger's famed sleuth! His first for Monogram is a high-tension thriller!

SIDNEY TOLER in **CHARLIE CHAN**
In The Secret Service
with **Mantan MORELAND • Gwen KENYON • Arthur LOFT**

"New 'Chan' up to Series' standard...Whodunit fans will probably enthusiastically welcome back their old pal." . . . HOLLYWOOD REPORTER

"First rate mystery keeps Charlie Chan Series up to old standard...ranks with the best in the series." . . . FILM DAILY

"Gives Monogram a top-notch whodunit release...genuine entertainment...should find a ready market." . . . DAILY VARIETY

Produced by Philip N. Krasne & James S. Burkett
Original Screenplay by George Callahan
Directed by Phil Rosen
Suggested by the Earl Derr Biggers character



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

DESTINATION TOKYO (WB)

Final Reports:

Total Gross Tabulated **\$1,102,500**
Comparative Average Gross **808,300**
Over-all Performance **136.3%**

BALTIMORE—Stanley, 1st week	130.1%
BALTIMORE—Stanley, 2nd week	112.4%
BALTIMORE—Stanley, 3rd week	91.7%
BUFFALO—Great Lakes, 1st week	139.0%
BUFFALO—Great Lakes, 2nd week	100.0%
CHICAGO—Roosevelt	101.5%
CINCINNATI—RKO Capitol, 1st week	138.4%
CINCINNATI—RKO Capitol, 2nd week	115.3%
CINCINNATI—RKO Capitol, 3rd week	92.3%
CINCINNATI—RKO Lyric, MO 1st week	95.0%
DENVER—Denver	139.3%
DENVER—Esquire	95.7%
INDIANAPOLIS—Indiana	125.2%
INDIANAPOLIS—Lyric, MO 1st week	100.0%
KANSAS CITY—Newman, 1st week	127.2%
KANSAS CITY—Newman, 2nd week	109.0%
KANSAS CITY—Newman, 3rd week	90.9%
LOS ANGELES—Warner's Downtown, 1st wk	163.1%
LOS ANGELES—Warner's Downtown, 2nd wk	118.7%
LOS ANGELES—Warner's Downtown, 3rd wk	86.8%
LOS ANGELES—Warner's Hollywood, 1st wk	227.3%
LOS ANGELES—Warner's Hollywood, 2nd wk	125.9%
LOS ANGELES—Warner's Hollywood, 3rd wk	85.9%
LOS ANGELES—Warner's Wiltern, 1st week	194.4%
LOS ANGELES—Warner's Wiltern, 2nd week	131.2%
LOS ANGELES—Warner's Wiltern, 3rd week	82.5%
NEW HAVEN—Roger Sherman, 1st week	145.3%
NEW HAVEN—Roger Sherman, 2nd week	73.9%
NEW YORK—Strand, 1st week	184.2%
(SA) Charlie Barnet's Orch, Ella Mae Morse	
NEW YORK—Strand, 2nd week	150.7%
(SA) Charlie Barnet's Orch, Ella Mae Morse	
NEW YORK—Strand, 3rd week	130.6%
(SA) Charlie Barnet's Orch., Ella Mae Morse	
NEW YORK—Strand, 4th week	128.1%
(SA) Charlie Barnet's Orch., Ella Mae Morse	
NEW YORK—Strand, 5th week	124.4%
(DB) Charlie Barnet's Orch., Ella Mae Morse	
PHILADELPHIA—Mastbaum, 1st week	195.0%
PHILADELPHIA—Mastbaum, 2nd week	111.3%
PHILADELPHIA—Mastbaum, 3rd week	65.0%
PITTSBURGH—Penn, 1st week	148.8%
PITTSBURGH—Penn, 2nd week	102.7%
PITTSBURGH—Warner, MO 1st week	173.9%
PITTSBURGH—Warner, MO 2nd week	108.7%
PITTSBURGH—Ritz, MO 3rd week	89.3%
SAN FRANCISCO—Fox, 1st week	149.7%
SAN FRANCISCO—Fox, 2nd week	131.7%
SAN FRANCISCO—St. Francis, MO 1st wk	192.7%
SEATTLE—Orpheum, 1st week	249.4%
SEATTLE—Orpheum, 2nd week	150.5%
SEATTLE—Orpheum, 3rd week	129.6%
ST. LOUIS—Fox, 1st week	158.2%
(DB) Sherlock Holmes Faces Death (Univ.)	
ST. LOUIS—Fox, 2nd week	91.7%
(DB) Sherlock Holmes Faces Death (Univ.)	

HIS BUTLER'S SISTER (Univ.)

Final Reports:

Total Gross Tabulated **\$569,400**
Comparative Average Gross **452,200**
Over-all Performance **125.9%**

BALTIMORE—Keith's, 1st week	125.0%
BALTIMORE—Keith's, 2nd week	100.0%
CINCINNATI—RKO Palace	105.0%
CINCINNATI—RKO Shubert, MO, 1st week	100.0%
CINCINNATI—Keith's, MO, 2nd week	80.0%
CLEVELAND—Warner's Hippodrome	97.2%
CLEVELAND—Allen, MO, 1st week	117.6%
CLEVELAND—Warner's Lake, MO, 2nd week	152.7%
INDIANAPOLIS—Indiana	86.9%
(DB) Unknown Guest (Mono.)	
INDIANAPOLIS—Lyric, MO, 1st week	125.0%
(DB) Unknown Guest (Mono.)	

KANSAS CITY—Esquire	129.3%
KANSAS CITY—Uptown	141.6%
LOS ANGELES—Hillstreet, 1st week	163.5%
(DB) Rookies in Burma (RKO)	
LOS ANGELES—Hillstreet, 2nd week	117.2%
(DB) Rookies in Burma (RKO)	
LOS ANGELES—Pantages, 1st week	181.8%
(DB) Rookies in Burma (RKO)	
LOS ANGELES—Pantages, 2nd week	122.3%
(DB) Rookies in Burma (RKO)	
MILWAUKEE—Warner	162.3%
(DB) The Kansan (UA)	
MILWAUKEE—Alhambra, MO 1st week	141.3%
(DB) The Kansan (UA)	
NEW HAVEN—Roger Sherman	132.8%
(DB) Never a Dull Moment (Univ.)	
NEW YORK—Criterion, 1st week	238.9%
NEW YORK—Criterion, 2nd week	156.0%
NEW YORK—Criterion, 3rd week	116.4%
NEW YORK—Criterion, 4th week	123.4%
PHILADELPHIA—Fox, 1st week	102.2%
PHILADELPHIA—Fox, 2nd week	100.0%
PHILADELPHIA—Karlton, MO 1st week	103.1%
PITTSBURGH—Harris, 1st week	118.2%
PITTSBURGH—Harris, 2nd week	96.7%
PITTSBURGH—Senator, MO 1st week	187.1%
PITTSBURGH—Senator, MO 2nd week	130.4%
SAN FRANCISCO—Orpheum, 1st week	134.6%
(DB) Never a Dull Moment (Univ.)	
SAN FRANCISCO—Orpheum, 2nd week	102.3%
(DB) Never a Dull Moment (Univ.)	
SAN FRANCISCO—Orpheum, 3rd week	98.4%
(DB) Never a Dull Moment (Univ.)	
ST. LOUIS—Ambassador, 1st week	152.0%
(DB) Never a Dull Moment (Univ.)	
ST. LOUIS—Ambassador, 2nd week	92.0%
(DB) Never a Dull Moment (Univ.)	
ST. LOUIS—Shubert, MO 1st week	108.3%
(DB) Government Girl (RKO)	
ST. LOUIS—Shubert, MO 2nd week	100.0%
(DB) Government Girl (RKO)	
TORONTO—Uptown, 1st week	146.3%
TORONTO—Uptown, 2nd week	100.0%
TORONTO—Uptown, 3rd week	94.8%
TORONTO—Uptown, 4th week	101.7%
WASHINGTON—Keith's	152.5%

THE HEAT'S ON (Col.)

Intermediate Reports:

Total Gross Tabulated **\$181,800**
Comparative Average Gross **171,600**
Over-all Performance **105.9%**

BALTIMORE—Hippodrome	107.1%
(SA) Vaudeville	
BUFFALO—Lafayette	113.0%
(DB) One Dangerous Night (Col.)	
CINCINNATI—Keith's	116.0%
(DB) The Battle of Russia (20th-Fox)	
CLEVELAND—RKO Palace	103.7%
(SA) Vaudeville	
LOS ANGELES—Egyptian, 1st week	104.7%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Egyptian, 2nd week	56.6%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Los Angeles, 1st week	161.5%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Los Angeles, 2nd week	100.0%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Ritz, 1st week	109.3%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Ritz, 2nd week	56.2%
(DB) Is Everybody Happy? (Col.)	
MINNEAPOLIS—Gopher	107.8%
OMAHA—Brandeis	98.1%
(DB) Crime Doctor's Strangest Case (Col.)	
PITTSBURGH—Senator	96.8%
PROVIDENCE—Strand	100.0%
(DB) Doughboys in Ireland (Col.)	
SAN FRANCISCO—Orpheum	145.6%
(DB) The Chance of a Lifetime (Col.)	
SEATTLE—Liberty	92.3%
(DB) The Chance of a Lifetime (Col.)	

THE LODGER (20th-Fox)

First Reports:

Total Gross Tabulated **\$317,600**
Comparative Average Gross **233,400**
Over-all Performance **136.1%**

BALTIMORE—New, 1st week	113.4%
BALTIMORE—New, 2nd week	113.4%
BALTIMORE—New, 3rd week	92.7%
CINCINNATI—RKO Albee	145.0%
(SA) Vaudeville	
DENVER—Denver	107.1%
(DB) Sing a Jingle (Univ.)	
DENVER—Esquire	74.4%
(DB) Sing a Jingle (Univ.)	
DENVER—Aladdin, MO 1st week	83.3%
(DB) Sing a Jingle (Univ.)	
MILWAUKEE—Wisconsin	147.6%
(DB) Swing Out the Blues (Col.)	
NEW YORK—Roxy, 1st week	152.3%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
NEW YORK—Roxy, 2nd week	134.9%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
PITTSBURGH—Harris	154.3%
ST. LOUIS—Missouri	178.0%
(DB) O My Darling Clementine (Rep.)	

JACK LONDON (UA)

First Reports:

Total Gross Tabulated **\$157,700**
Comparative Average Gross **150,600**
Over-all Performance **104.7%**

BOSTON—Loew's State	123.0%
(DB) Is Everybody Happy? (Col.)	
BOSTON—Orpheum	76.1%
(DB) Is Everybody Happy? (Col.)	
BUFFALO—Buffalo	112.3%
(SA) Glen Gray and Casa Loma Orchestra	
CINCINNATI—Palace	97.8%
CINCINNATI—RKO Shubert, MO 1st week	100.0%
INDIANAPOLIS—Loew's	86.3%
(DB) Victory Through Air Power (UA)	
LOS ANGELES—Chinese	104.8%
LOS ANGELES—Loew's State	123.5%
LOS ANGELES—Uptown	100.0%
PITTSBURGH—Stanley	114.5%
(SA) Vaudeville	

CRY HAVOC (MGM)

First Reports:

Total Gross Tabulated **\$205,700**
Comparative Average Gross **211,400**
Over-all Performance **97.3%**

BUFFALO—Buffalo	98.3%
(DB) In Our Time (WB)	
NEW HAVEN—Loew's Poli	86.1%
(DB) Whispering Footsteps (Rep.)	
NEW HAVEN—College, MO 1st week	112.5%
(DB) Whispering Footsteps (Rep.)	
NEW YORK—Astor, 1st week	123.0%
NEW YORK—Astor, 2nd week	117.6%
NEW YORK—Astor, 3rd week	85.5%
NEW YORK—Astor, 4th week	74.8%
NEW YORK—Astor, 5th week	74.8%
NEW YORK—Astor, 6th week	88.2%
NEW YORK—Astor, 7th week	106.9%
NEW YORK—Astor, 8th week	75.0%
PHILADELPHIA—Aldine	147.5%
WASHINGTON—Loew's Capitol	100.0%
(SA) Vaudeville	



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Timely Showmanship

Many showmen have had the experience of suddenly finding a current or coming attraction directly or indirectly tied in with some timely happening that was in public attention.

Some wide-awake showmen realized that a sequence in the picture, "Jack London," described the very atrocities committed on American prisoners in the Philippines by the Japs.

Usually in such instances the manager has to rely upon his own resources and devise his own advertising material.

In this instance Arnold Stoltz, a former theatre manager, who is now director of exploitation for United Artists, got out a revised set of ad mats, photos and window cards which were made available to exhibitors within 72 hours of the time the War Department released the story that shocked the nation.

Managers who had the picture dated and had occasion to use the material thus made available will be naturally appreciative.

To every member of the Round Table who will remember when Arnold was one of the more active contributors to these pages before his present assignment, will come friendly acknowledgment that Arnold has kept that showman's touch, which won for him the Quigley Grand Award.

△ △ △

Brother Showman

An exhibitor from Texas, now in the Army, called on Mr. M. de Jong, manager of the Odeon theatre, Landsdowne, Bournemouth, in England, and asked if he could be shown around the theatre. The English manager complied and the two spent an enjoyable day exchanging ideas and viewpoints which inspired our English friend to pass some of his ideas along. He writes:

"This theatre is a key house in our circuit (Odeon Theatres, Ltd.) situated in a seaside resort . . . within 100 miles of the enemy . . . our efforts for the public go on, and we strive under enormous difficulties to keep up the standards of entertainment and service for our patrons.

"We feel . . . the wartime standards of exploitation have been wonderfully high, with many brilliant ideas coming forward.

"Of course . . . paper restrictions, such as only 10 posters allowed to each theatre for one programme—30 by 40 being the largest size allowed.

"This difficulty has been overcome. In my case, I have collected a quantity of old bed sheets which we use for all our inside foyer display work. If I desire a large display, I sew two or three sheets together . . . paint on them in water colors, using both sides for different pictures . . . after the run of the film, they go to the wash and are cleaned for use again.

"On occasion I have sent these displays to other of our theatres."

Another wartime innovation discussed by Mr. de Jong is a small size kiosk maintained in the theatre foyer where patrons may purchase sandwiches, cakes, meat pies, sausage rolls and soft drinks.

The entire idea is service of the English patrons' appetite for candy and goodies while watching the films. Since chocolate is rationed and scarce in England, the idea has taken the public's fancy.

He also offers the observation that many people attend the show who come directly from their war jobs and hardly have time to stop for a meal. His letter continues:

"I have met several of your boys connected with the theatre business, and from these contacts I have gleaned some interesting data as to how your theatres operate. From all this I have thought how interesting it would be to visit your country . . . perhaps after the war.

"It has occurred to me that I should like to manage a theatre in your country as a "guest" and perhaps have one of your managers take over in my place as a guest manager for that period. It would be wonderful if it could be arranged between two large companies as a mutual project.

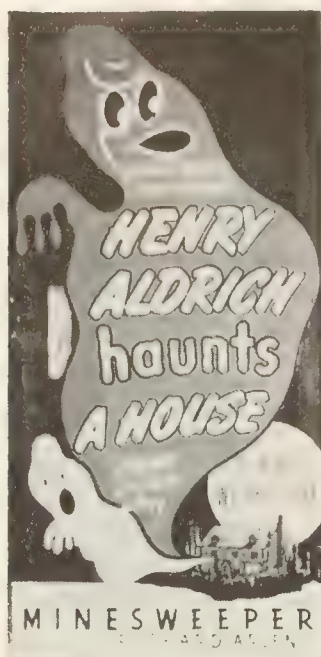
"From such cooperation and interchange of peoples much good must arise, ideas would be absorbed, customs and habits will be noted and such trips would do much to enhance the industry in general."

It would appear that de Jong is a showman with vision and ability. His exploits and the methods employed to overcome some of the handicaps imposed by wartime restrictions also denote him an intelligent business man.

Regardless of whether his plan to interchange managers meets with final approval when conditions return to normal, we suspect that he would experience little difficulty in getting a managerial position here should he elect to visit this country on his own.

—CHESTER FRIEDMAN

EYE ATTRACTING DEVICES



Lobby setpiece, above left, which drew patron comment for the "Henry Aldrich" vehicle at the Princess, Sioux City. At right, street ballyhoo employed by manager William Eagen.



Manager Sam Gilman, of Loew's Regent, Harrisburg, Pa., took advantage of an adjoining building being demolished and spotted this huge banner where townspeople couldn't miss seeing it.



Here's a real attention getter used by Harry D. Stearn, Schine district manager, at the Manning, Middlesboro, Ky. Boys playing checkers focused attention of passersby to theatre's coming program.



Fred Trebilcock, manager of Shea's, Toronto, got out this attractive lobby board to publicize the booking of "Sweet Rosie O'Grady."



This arresting theatre front was designed by Charles Ramb, manager of the Warner Capitol theatre, in Philadelphia, for the engagement of "Battle of Russia."



Sid Kleper's street ballyhoo for "None Shall Escape" attracted plenty of attention to the picture's current run at the Loew Poli-Bijou, in New Haven, Conn.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"FIGHTING SEABEES"

An elaborate promotion centered about a SeaBee home on leave after active service in the Mediterranean was employed by Norman Kassel, advertising director, to boost the Chicago engagement of "The Fighting SeaBees" in its premiere at the Woods theatre.

Through the cooperation of the Bureau of Yards and Docks, U. S. N., SeaBee Paul A. Gerts was chosen to represent Chicago at a national reception at the Hotel Astor in New York City, where a group of SeaBees representing twenty-six states was honored. His selection for this appearance received coverage in the *Chicago News, Sun*, and *Tribune*.

Gerts was feted at a press preview and reception at the Blackstone Hotel, which was attended by the newspaper and radio press and high-ranking Naval officers. The *Herald American* carried a story on the reception, tied in with the Woods opening, and the *News* also carried a story about the reception.

Gerts broadcast on the Treasury Hour, broadcast over WGN, and was heard over 140 stations of the Mutual network.

Advance newspaper coverage included a big photo splash in a Story in Pictures in the Little Theatre section of the *Sunday Tribune* and the *Sunday Herald and American*; as well as an entire Kup's Column in the *Times*, with theatre credits.

Trailer, Run at 28 Circuit Theatres

Trailers, advertising the engagement, ran in every one of the twenty-eight Essaness neighborhood theatres.

A special giant-size lobby piece proved an advance attention-getter for two weeks prior to the opening. For the same period, a 24-sheet was posted on the east wall of the theatre. A special SeaBee flag was hung from the theatre attraction board.

In a tie-up with the publishers of "Song of the SeaBees," this song, used in the film, was plugged by local bands.

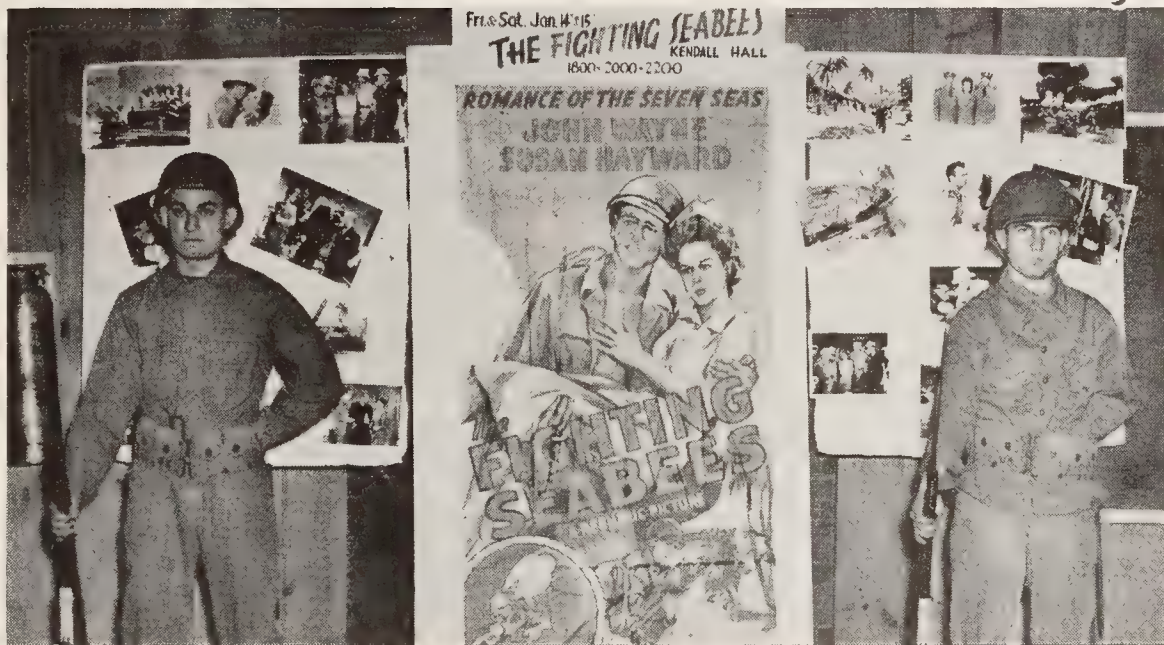
There were two 15-minute broadcasts over Hal Tate's Variety Show, and radio spots were used on all major stations.

The advertising campaign included 1,500 additional lines of newspaper advertising. Radio spot announcements were used on Stations WMAQ, WBBM, WENR, WIND, WJJD, and WAIT. A full showing of 24-sheets and 250 3-sheets heralded the engagement and remained posted during the run.

Harry Browning Sparks Boston Campaign

For the Boston opening of the picture, the campaign arranged by Harry Browning, director of advertising and publicity for the M. & P. circuit theatres, assisted by Jack Saef, was centered about SeaBee Martin White, the city's representative at the national reception held in New York.

White returned to Boston to participate



The Navy had its own premiere for "The Fighting SeaBees" at the Quoddy Village Training Center, in Maine. Lt. (j.g.) D. L. Smith improvised an attractive lobby display for the occasion.

in the picture's promotion and was guest of honor at a reception attended by press and radio representatives and Naval officers.

Promotion included a radio music contest on Stations WCOP, WEEL, and WORL, built around "Song of the SeaBees"; window and counter displays of the title page of this song; a window display in a large department store; a Naval Recruiting Booth in the lobby, staffed by two WAVES; and a Naval Escort, consisting of Naval Police and several Chief Petty officers, furnished by the Navy Department, and stationed in the lobby.

Five hundred 2-sheet posters were used in elevated and subway stations, in addition to the regular campaign, which included a full showing of 24-sheets; 1,500 lines of additional newspaper advertising in addition to the regular theatre budget, and radio spot announcements.

Warner Staff Aids Philadelphia Promotion

For the Philadelphia engagement, at the Stanley theatre, George Balkin, manager, aided by Irving Blumberg, Warner ad head and Milt Young, publicist, utilized every agency to exploit the picture.

Newspaper ads and stories, radio features and spots, billboards, car cards and window cards, window displays, personal letters, war plant bulletin boards, all culminating with an opening night at which more than 100 Navy men in uniform were guests of the theatre, marked the pre-opening of the campaign.

The campaign, stressing the fact that the picture is "a salute to the new sons of the Navy" was launched formally by Mayor Bernard Samuel. More than 420 war plants within a radius of 30 miles of the

city cooperated in the job of bringing the picture to the attention of approximately 500,000 workers. About four days apart, labor-management committee chairmen, personnel directors, industrial relations directors and other plant executives were sent, first; a special letter from Irving Blumberg calling attention to the Construction Battalions, explaining their part as a fighting and working unit in the war effort, and revealing that a picture revealing the battalions' activities in combat zones, and asking them to be on the lookout for posters designed for posting on employees' bulletin boards; second, 1,600 two-color posters 14x22 calling attention to the local premiere on Wednesday Jan. 26 and emphasizing the fact that a special war workers show would be held after midnight, Friday Jan. 28, with last complete show at 3:15 A. M.

In advance of the opening a centre lobby display, 10x16 ft. was set in the theatre. This elaborate display, placed two weeks before the premiere, comprised a panorama with an oil-painted background, life size enlargements of stars, and cut-out letters made up in three dimensions, and embellished with special lighting effects. It was created by Maurice Gable, district manager and George Balkin House Manager, and executed by Luke Lefka of the Mastbaum Display Shop.

Radio spots on WCAU (CBS), 50,000-watt station, and KYW (NBC), 50,000-watt station, began eight days in advance of opening and continued two days after picture opening. Opening day on radio station WCAU, 4:45 to 5:00 P. M., a rare 15-minute program gratis, was devoted to a radio film preview with Powers Gauraud well-known man-about-town and radio columnist and theatre critic, as commentator. This unusual stunt was advertised in a 50-line ad in the *Evening Bulletin*.

MANAGERS' WAR ACTIVITIES SPUR SALE OF BONDS

"Three Russian Girls" Opens in Cincinnati at Plasma Premiere

Spearheading an avalanche of promotions by showmen, in furtherance of the war effort is the unusual device employed to exploit the world premiere of "Three Russian Girls."

A unique innovation in so far as the usual premieres are concerned, admission was exclusively by donation of blood plasma to the American Red Cross. The "Plasma Premiere" was staged at the Keith theatre, Cincinnati, the campaign was handled by manager Ed Reisenback assisted by the United Artists field staff.

Outstanding publicity coverage was given to the event by the *Enquirer*, *Times-Star* and the *Post*. The latter newspaper played up the premiere with daily front page boxes. The *Enquirer* ran a brilliant full column editorial with additional space garnered through the society, sports and news columns.

Merchants' Co-op Ads Promote Opening

Numerous merchants in the city paid for co-op ads in the papers advertising the "Plasma Premiere" and many of them arranged attractive window displays giving full credits to the picture.

Street card cards were used on all trolley lines, special signs and cards were displayed at the local Red Cross chapters and prominent office buildings and generous time was devoted to the premiere by stations WKRC and WSAI.

The blood donor's list was oversubscribed before the night of the premiere.

Bob Cox, manager of the Schine Kentucky theatre, Lexington, Ky., and assistant

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

HARRY BOTWICK
State, Portland, Me.

JOSEPH BOYLE
Broadway, Norwich, Conn.

O. L. BYRD
Princess, Harriman, Tenn.

H. J. CALAHAN
Magnet, Claremont, N. H.

MARLOWE CONNER
Capitol, Madison, Wis.

ROBERT COX
Kentucky, Lexington, Ky.

TOM DELBRIDGE
Vendome, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

MILDRED FITZGIBBONS
Roosevelt, Flushing, L. I.

JACK FOXE
Columbia, Washington, D. C.

ED J. KEARNEY
Paramount, Syracuse, N. Y.

SID KLEPER
Bijou, New Haven, Conn.

CLEMENT D. KREPPS
Fox, Hackensack, N. J.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

GEORGE PAPPAS
Circle, Indianapolis, Ind.

GEORGE PETERS
Loew's, Richmond, Va.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

LESTER POLLOCK
Loew's, Rochester, N. Y.

WILLIAM SAXTON
Century, Baltimore, Md.

JEROME SCHUR
Laconia, Bronx, N. Y.

MACK SHAPIRO
Harbor, Brooklyn, N. Y.

GERTRUDE TRACY
Ohio, Cleveland, Ohio

MANNY SUSSMAN
Lee, Ft. Myers, Fla.

publicity chairman of the County War Loan Staff, reports that the local theatres have sponsored a War Loan Poster Contest to be run in conjunction with the schools and colleges. A War Bond was offered as a prize with the posters to be used to further the sale of Bonds.

Another contest involved all the schools and children in the county requiring every student to sell a \$50 Bond. Additional prizes were offered to the individual, class and school selling the greatest amount. The

Mayor of Lexington, by official proclamation, changed the name of Main Street to Bond Drive for the duration of the Bond Drive.

In the Bronx, New York, Jerome Schur, manager of the Laconia theatre arranged a war Bond Auction with prizes donated from merchants to stimulate the sale of Bonds.

Marlowe Conner, manager of the Capitol, Madison, Wisc., worked in conjunction with the Treasury Department to get the State of Wisconsin off to a flying start in the Fourth War Loan Drive.

A premiere was arranged on the eve of the drive's inauguration with admission by purchase of a Bond. The 2400 seat theatre was oversold and more than \$1,000,000 was realized from the show.

Conner called a meeting of the Business Men's Association and the newspapers and lined them up solidly for the enterprise. The merchants took display ads and sold Bonds, issuing tickets for the special performance to purchasers.

An all soldier show was obtained from nearby Camp McCoy with former professional talent to entertain the audience.

All-Soldier Show Obtained by Poppay

Sydney J. Poppay, manager of the Majestic and Strand theatres in Gettysburg, Pa., also arranged a premiere show with 65 members of the Carlisle Field Medical School participating. Tickets for the performance were placed on sale at a special box-office. Admission was purchase of a War Bond and the tickets were scaled from

(Continued on opposite page)



Manager William Saxton arranged this exhibit of an airplane motor at the Century, Baltimore, to promote sale of extra War Bonds.

Botwick Sells First Bond of Drive in Portland

(Continued from opposite page)

a \$25 Bond up to \$5,000 Bonds for the choice seats.

Newspaper publicity accorded to the show was beyond expectations and the local Chamber of Commerce paid for space for half page ads announcing the show. A million dollars' worth of Bonds were sold to the townspeople.

The program was titled, "Ten Nights In A Squadroom" and featured a 50 voice glee club from the post and former stars of repute.

Baby Beauty Contest In Syracuse

Highlight of the War Bond Campaign at the Paramount theatre, Syracuse, N. Y., was a Baby Beauty Bond Contest promoted by manager Ed Kearney. Parents entered their children's photos and with each purchase of a \$25 Bond the purchaser received 100 votes for their favorite contestant.

Newspapers cooperated with stories of the stunt and a local photographer took free pictures of the entrants.

O. L. Byrd, manager of the Princess theatre, Harriman, Tenn., worked out a novel contest to stimulate the sale of Bonds. The theatre sponsored the contest in which high school girls competed for the title "Victory Queen of the Fourth War Loan Drive." Prizes of a \$300 Bond and a \$100 Bond were promoted from merchants and offered to the winners.

The contestants were selected by a vote of the student bodies of the various participating schools who were introduced to the theatre audience on the opening night of the Drive.

Winners were selected on a point basis, each girl being awarded five points for every



Manager Marlowe Conner's special front exploiting the War Bond premiere of an all-soldier show obtained from Camp McCoy, which was staged at the Capitol, Madison, Wis.

\$25 Bond she sold. Byrd reports that the contest has been very popular and that interest has been added to the campaign.

At the Belmar theatre, Pittsburgh, manager Sid Dickler tied up with an unusual promotion whereby the theatre increased the sale of Bonds.

Dickler arranged with seven prominent merchants to allow cash discounts to customers who bought a War Bond at the Bel-

mar. Every person who bought a Bond at the theatre was given a certificate allowing them the discount upon presentation at the merchant's store. The certificates were designated as the Belmar Bondbardier Club certificates. The back of the slips were imprinted with the theatre's current and coming attractions.

Harry Botwick, manager of the State theatre, Portland, Me., got a state-wide publicity break by selling the first official War Bond of the drive. At 12:01 a.m. on the day the Drive got underway, Botwick sold \$5,000 in War Bonds to the Portland Lodge of Elks. A member of the WACs presented the Bonds to the Exalted Ruler of the lodge and the picture made every newspaper in Maine.

Mayer Has Stars Appear At Cleveland Rallies

In Cleveland, manager Louis E. Mayer, of the RKO Palace, has been aiding the various rallies sponsored throughout the city by inducing the well known stage personalities who appear on his current program to make personals at the rallies. Ted Fio Rito, the Inkspots and other talent have already swelled Bond Sales by their cooperation.

The Baltimore activities in behalf of the current War Loan Drive centered about a series of War Bond premieres which were arranged by William Saxton, manager of the Loew Century theatre and chairman of the motion picture committee for the downtown area. Premieres were arranged in conjunction with the showing of "The Desert Song," at the Stanley theatre, "A Guy Named Joe" at the Century, and "Tender Comrade" at the Hippodrome.

Admission to any of the premieres was by purchase of a Bond.



At the Paradise, Bronx, New York, manager Jerry DeRosa's attractive lobby display plugging A Bond A Seat which is similar to the device used by many Loew theatres.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiters about the selling points and special merit of these pictures.]

IN THIS OUR TIME (Warner Bros.): Ida Lupino and Paul Henried, the stars of this picture, are sufficiently popular to emphasize, as well as the romance and drama angles. Newspaper ads are effective eye-catchers. Lithos illustrate stars and are suitable for cutouts in lobbies and on the marquee. Best exploitation bet would seem to be in the title, with newspaper contests inviting readers to submit a list of the ten greatest events which have happened in our time. This can be varied with the ten greatest screen events in our time, ten greatest screen love teams, etc. Have a local merchant sponsor a quiz on the theatre stage, with contestants asked to furnish correct dates for great events in the past two or three decades. War Bonds can be given as prizes. Run a similar contest for school students. Dig up old copies of newspapers with scare headlines of important events and use them for a lobby setpiece.

NO TIME FOR LOVE (Paramount): Here are two big stars in a fast moving comedy which is excellent escapist fare. Claudette Colbert plays the role of a photographer, opening the way for use of a women's photography contest with prizes for best comedy photos submitted. Use the inquiring reporter device with a woman handing out cards plugging the picture. MacMurray is in the role of a sandhog and you

may be able to borrow some equipment locally as a lobby display. The distributor has prepared a fine set of accessories, ads, lithos, plus some novelty throwaway cards and an attractive door-hanger.

THE LODGER (Twentieth Century - Fox): This story is based on Jack the Ripper who terrorized England by slashing women to death with a knife. Start out with a teaser campaign in your newspapers and get out cards and stickers, plus an advance trailer reading: "Beware, The Lodger Is Coming", etc. Build up interest by placing a small black bag in the lobby, captioned: "If you see a man carrying a bag like this one, notify Scotland Yard. He is The Lodger". A knife, stained red, can be placed alongside the bag. Run an ad in the Wanted columns for lodgings by a gentleman with only one bad habit—Murder—and give the theatre 'phone number for persons who wish to answer. A good stunt is to tie in with the newspaper to find a woman who is brave enough to sit through the picture alone at midnight in the darkened theatre. Use a street ballyhoo with a man wearing dark turned-down hat and cape, carrying a cane and black bag, placarded: "I am The Lodger. Hurry to the State theatre and watch me commit murder". Lithos will make effective cutouts which can be tricked up with transparent eyes and some animation.

Co-op Ads for Saunders On "Thousands Cheer"

For the recent engagement of "Thousands Cheer," at the Loew-Poli theatre, in Bridgeport, Conn., manager Matt Saunders promoted some fine co-op ads with a number of local merchants. The ads featured large cuts of the stars who appear in the picture with proper theatre credits, etc.

As an exploitation stunt for "The Gang's All Here," Matt ran a contest in conjunction with the local newspaper to locate the largest family in the city. Fifteen letters were received from families claiming that distinction. A \$25.00 War Bond and an evening's pleasure as guests to see the picture were awarded to the winning family.

Novelty Gag Used for "DuBarry Was a Lady"

Al Lidman, manager of the Ambassador theatre, Philadelphia, used a switch on the pill gag to promote interest for the showing of "DuBarry Was a Lady." He put a pill in an envelope along with a picture of the Varga girl and an announcement of the picture opening. Directions on the envelope read: "Dissolve the pill in a glass of water

and allow it to stand for two-and-a-half hours, during which time visit the Ambassador. When you return, throw away the pill, you won't need it after seeing 'DuBarry Was a Lady.'"

Kraska Sells "Old Days" In Ballyhoo Fashion

Leonard Kraska, manager of the Dorchester theatre in Dorchester, Mass., did a job of ballyhooing "The Good Old Days." He made the suburb of 100,000 persons moustache conscious by distributing 3,000 paper moustaches at the theatre, restaurants, bars, and drug stores. The theatre staff wore them to encourage patrons to do likewise. Kraska also distributed 10,000 herlas gagging the show, as well as 300 double size window cards and fifteen two-sheets.

A couple dressed in the old-fashioned outfits distributed advertising material to people in the streets. For newspaper advertising he "sold" Valentino, Dressler, John Bunny and the others of the old-time cast while for the kids he stressed Charlie Chaplin and the comics. The men were sold on the Dempsey-Willard angle. The theatre was especially decorated for the week and gaslights installed to emphasize the "Good Old Days."

Pincus Exploits "Crazy House" With Atmospheric Front

As part of his campaign ahead of "Crazy House" at the Utah theatre, in Salt Lake City, Charlie Pincus constructed a special front, which consisted of enlargements of Olsen and Johnson, in addition to which clothes lines with red flannel underwear were strung from the roof to the marquee.

Street gags included a theatre attendant rolling a bathtub down the street with an attractive girl in it, a Saint Bernard dog carrying a clothesline from its collar was led by a girl and other slants along the same lines. On the opening day, a phonograph was hooked to an amplifier in the box-office and the laugh record was broadcast.

Before the trailer went on the week before opening, the stage hand fired two automatic pistols, blew off three flash pots in the footlights and the house lights went out as boys in black face and gorilla costumes ran down the aisles shooting pistols, as the trailer came on with Olsen and Johnson's name on the screen.

Conhaim Sells Local Daily On "Young Ideas" Club

In advance of "Young Ideas" at the Regent theatre in Pittsburgh, John Conhaim sold the East Liberty *Tribune* on the idea of a "Young Ideas Club," with the police department promoted for a Bond. John landed four weeks free publicity, since the club was formed to combat juvenile delinquency.

A 40 by 60 was planted in the lobby of the theatre announcing the fact that the Police Department would give a Bond to the Club, showing how closely the theatre and the police were cooperating.

Mink Presents Flag For "Iron Major"

Max Mink, manager of the RKO Fordham theatre, Bronx, with the assistance of John A. Cassidy, RKO Home Office publicist, tied-up Mount St. Michael Academy's championship football team with the opening of "The Iron Major," and for good measure, presented an American Flag to Fordham University.

Rev. Lawrence A. Walsh, Dean of Fordham U., where Major Frank Cavanaugh finished his glorious football career, accepted the flag from Borough President James J. Lyons who also presented Capt. Tom Kelly of Mount St. Michael's gridiron squad with the RKO Iron Major Football Trophy. These presentations were preceded by a parade of 1000 students.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)

PERSONALS ON SHOWMEN



By Staff Photographer

LT. (j.g.) IRA EPSTEIN, of the U. S. Maritime Service, former New York exhibitor, visits at the Round Table and relates some of his recent experiences in the South Sea Islands.

JOHN HESSE, manager of the Roger Sherman, in New Haven, for the past nine years, has been named Warner district manager for Southern Connecticut. He succeeds Carlyle Barrett, who passed away recently. Edgar Lynch, former manager of the Warner, in Bridgeport, has been transferred to the Roger Sherman, and Vincent Palmeri, of the Merritt, Bridgeport, goes to the Warner theatre there.

HARRY ROTHLEIN has been appointed manager of the Wellman and New Mock theatres, in Girard, Ohio.

JACK LITTO is now managing the Rialto theatre, Philadelphia, replacing Henry Hirscham, who left to join the Navy.

HOMER COMER, formerly manager of Warners' Allegheny theatre, Philadelphia, is now managing the Palace theatre there. George Class succeeded him and Al Kogan, assistant manager of Warners' Stanton theatre, was promoted to rotating manager for the circuit.

AL COGGAN, assistant manager of Warners' Stanton theatre, Philadelphia, was promoted to manager of the circuit's Imperial-2nd Street theatre.

J. VICTOR WILSON is now manager of the Paramount theatre, in Palm Beach, Fla.

WAYNE SWEENEY has returned as manager of the Town theatre, in Omaha, to assume his old post, which he held for the past eight years, as general manager of the LaPorte Theatres Corp., of LaPorte, Ind., operating the LaPorte and Cozy theatres.

HAPPY BIRTHDAY

February 6th

Earle M. Holden
Morris Swartz
Jerry Lynch
Ben A. Dyer
Murray Peck

7th

Rodney White
Martin S. Lane
Mallory Pittman
George T. Yybica
Malcolm Gilbert
C. C. Coates
Ray Hanson
Gene E. Scott

8th

Harold C. Lee
Claude D. Burrows
Bill Nelson

9th

Walter Murphy
Walter Bennett

10th

Mrs. Gerald Brownfield
Mrs. I. C. Byersley
Mark Solomon
Leonard Allen

11th

Thomas Wall
Lou S. Hart
Russell Hupp
Robert Marchbank
John J. Maloney
Raymond Langfitt

12th

Samuel Deskalakis
Saul L. Goldstein
Perry Lessy
George Brownson
J. P. Perry
Stan Andrews
David Wald
Frank Austin
Robert K. Shapiro

February 13th

T. H. Whittemore
Harry Black
Avece T. Waldron
James O. Childers

14th

Eddie Forester
Edgar B. Hands
W. Horace Reese
Roy L. Patterson
Ted Smith
Theron R. Conklin

15th

Earle M. Tate
John A. Ryan, Jr.
Johnny Jones
V. M. Cummings
Milton L. Carr
Charles C. Hagedorn

16th

Lynn Smith
Edward Selette
Jack Litto
Bernard Buchanan
Joseph Rosenfeidl
J. Warren Sever
Archie Connolly

17th

Warren A. Slee
Melvin Blackledge
Charles E. August

18th

Raymond E. Salisbury
Samuel Shafer
Frank Sittin
Gene Lutes

19th

L. A. Stein
I. W. Wyte
Ralph Fretz
W. C. Lewellen
Ray Williams
Wilbur Neustein

ROY ROBBINS has been named manager of Warner's Boyd theatre, in Philadelphia, moving from the circuit's Aldine, for which Louis Colantuono has been appointed manager.

GEORGE MILLER, who has managed the Whalley, in New Haven, for the past seven years, has been inducted into the Army.

HENRY TOLLETTE has joined the Marcus circuit, in Milwaukee, as district manager, making his headquarters in Nina, Wis.

JUNIOR SHOWMEN

LARBARA ILENE, on Friday, January 28th, to Pfc. & Mrs. Joseph Rinzler, of Pine Camp, N. Y. The father, before joining the armed forces, managed theatres for Randforce, in Brooklyn.



By Staff Photographer

LT. (j.g.) DOUG GEORGE, Incentive Division, U. S. Navy, formerly associated with Warner Bros., Philadelphia, and theatres in the Cleveland area, is another visitor at the Round Table while engaged on an official mission.

NORMAN B. BROWN, formerly manager of the Bertha theatre, in Chicago, is now in charge of the Lincoln theatre.

RUTH BOLTON, associated with the Loew theatres, in Syracuse, and until recently assistant manager of the State, has been named manager of the Strand theatre.

ARTHUR WORTH, manager of the Oxford theatre in the Bronx, N. Y., for the past eight years, has been transferred to the Ascot theatre.

DAVID YOUNG has been named manager of the Vogue theatre, Detroit. In the same city, Shirley James takes over as assistant manager of the Norwood; Maxine Stewart takes a similar post at the Norwood and Shirley Fensch becomes assistant manager of the Telenews theatre.

MRS. SAM SCHOENSTADT has been appointed manager of the Atlantic theatre, in Chicago.

MARIE SEAS is now assistant manager of the Stillman theatre, Cleveland.

MRS. HELEN McLAUGHLIN has been appointed manager of the Capitol theatre, Middletown, Conn.

JAMES TUFFY is now manager of the American, Pittston, Pa.

MICHAEL STRANGER has been appointed as assistant manager of the Poli theatre, Bridgeport, Conn.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: OPERATOR, ALSO COMBINATION operator and manager. Must be sober and draft exempt. FAIN THEATRES, Leesburg, Fla.

WANT TWO MANAGERS AND TWO OPERATORS immediately for small town situations. Permanent positions with excellent future. State age, experience, references, salary expected and draft status. Reply BOX 1301, Knoxville, Tenn.

ASSISTANT MANAGER, DRAFT EXEMPT, small New York City chain. Send photograph and all information in first letter. BOX 1701, MOTION PICTURE HERALD.

WANTED: THEATRE MANAGER. MARRIED, draft exempt. State salary, include snapshot. Theatre in northern Illinois. BOX 1702, MOTION PICTURE HERALD.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-the-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

STUDIO EQUIPMENT

STUDIO GLOWLAMP RECORDER, 35MM. stabilized variable density; 1000' magazine; two optical systems; noiseless amplifier; V. I. indicator; dynamic microphone; complete \$555; Uhler sound reduction printer 35/16 mm., \$750; Hollywood 16mm. recorder with Maurer type galvanometer, complete, \$795; Blue Seal 3 element glowlamps, \$22.75. Send for studio and laboratory equipment listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

Dindas To Enter Service

George Dindas, manager of the New York Strand under managing director Zeb Epstein for the past seven years and connected with the Warner house for 15 years, will report for military service early in April. Mr. Dindas is married and has one child.

THEATRES

FOR SALE, 200-SEAT THEATRE. BOX 1703, MOTION PICTURE HERALD.

WANTED THEATRE, OPERATING, PROFITABLE, details. BOX 1700, MOTION PICTURE HERALD.

NEW EQUIPMENT

TWO NEW WENZEL ACE-REAR SHUTTER, Simplex type mechanisms. Can ship immediately. MONARCH THEATRE SUPPLY CO., 492 So. Second, Memphis, Tenn.

OPERADIO COMPACT PUBLIC ADDRESS System, 2 speakers and microphone, \$39.50; underwriters approved 2½ gallon anti-freeze fire extinguishers, \$14.95; quart pump type, \$11.25; two quart, \$13.50; Wollensak 4" Series I lenses, \$13.95; box office bowl heaters, \$9.50; pickup pans with handle, \$1.27; rechargeable flashlight batteries, \$2.20; rectifier bulbs, 15 ampere Gordos, \$6.95; six ampere Westinghouse, \$3.95; Suprex carbon savers, 98c. Winter sale bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

PATCHING CEMENT FOR FABRIC AND Leatherette. Special price, \$1. 3 ounce bottle, ALLIED SEATING COMPANY, 36 West 13th St., New York City.

USED EQUIPMENT

TWIN 50 AMPERE SUPREX RECTIFIERS, rebuilt, \$297.50; single 45 ampere type, \$112.50; imported carbons, 1/10 original cost; Series O lenses, \$2.95; Simplex mechanisms, incomplete, \$95; Brandt coin changers, \$119.50; 20/40 arc generators, \$57.50; reflectors, 50% discount; thirty ampere rectifiers with tubes, \$99.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

MUST MOVE TWO SIMPLEX REAR SHUTTER heads. Like new. Factory overhauled. TWIN THEATRE, Mansfield, Pa.

600 STAFFORD REBUILT HEAVY INSERTED recoated panel banks, reupholstered box spring cushion chairs, \$5.45; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED: 2000' SEMI-PROFESSIONAL SOUND projectors complete with amplifier, tubes, loudspeaker, cables and telescoping pedestal, mazda lamphouses. Want double outfit for tent show. No junk. CLARENCE CULLER, North, S. C.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

Groton Hearing in March

Because of the Fourth War Loan activities, hearing of the Groton theatre clearance case against the consenting distributors, in which New London first runs have intervened, will be heard before an arbitrator some time in March. The arbitrator is expected to be selected shortly.

Officer Trading In Film Stocks Low in December

Disposition of film company stock by gift and receipts as compensation marked the December summary of the Securities and Exchange Commission, but year-end trading of officers and directors of motion picture companies in the securities of their own corporations was light.

Gifts reported included 200 shares of Columbia Pictures common stock by Harry Cohn, president in October, and, in December 35 shares of the same stock by Abraham Schneider, treasurer, reducing his holdings to 1,749 shares; 750 shares of Paramount Pictures common stock by Stanton Griffis, chairman of the executive committee, now on leave, leaving him with 5,250 shares, and 100 shares of the same class by Maurice Newton, director, leaving him with 10,565 shares.

Stock compensation was received by four in Universal Pictures, 5,000 common voting trust certificate warrants going to J. Cheever Cowdin, chairman of the board, giving him a total of 15,000; 3,000 to Charles D. Prutzman, vice-president, to give him 14,900 and 3,000, each, to William A. Scully and Cliff Work, vice-presidents, to give each a total of 18,000.

Sales outnumbered purchases during the month, the largest of the former a series whereby 6,500 shares of Loew's common stock was sold by Nicholas M. Schenck, president, leaving him with 1,017 shares. Other sales covered 800 shares of Loew's common stock by J. Robert Rubin, vice-president, leaving him with 2,065 shares and 2,500 common voting trust certificates of Universal Pictures by Cliff Work, his entire holdings.

Purchases included 1,100 shares of Columbia Pictures common stock in November by Harry Cohn, increasing his total of 96,734 shares, and 276 shares of Loew's Boston Theatres common stock by Loew's, Inc., increasing its holdings to 120,335 shares.

Legion of Decency Reviews Six Films

This week the National Legion of Decency reviewed and classified six pictures, placing four in Class A, Unobjectionable for General Patronage: "Charlie Chan in Secret Service," "Song of Bernadette," "Sundown Valley" and the Negro Marches On, Inc., documentary film, "We've Come a Long, Long Way." The picture "Tender Comrade" was placed in Class A, Section II, Unobjectionable for Adults, and "Lady in the Dark" in Class B, Objectionable in Part.

Walt Disney's Salary \$50,500 Last Year

Walt Disney Productions paid its president and founder, Walter E. Disney, \$50,500 during the last fiscal year, the company's annual report to the securities and exchange commission indicated last week. In addition, Mr. Disney received \$5,288 in dividends from his holdings in a subsidiary company.

To Tradeshow "Marseille"

"Passage to Marseille," Warner production starring Humphrey Bogart, will be nationally trade shown February 21, it was announced last week by Ben Kalmenson, general sales manager.

Shayon to Morris Agency

Sam Shayon, for the past 12 years associated with Franchon and Marco in New York and Los Angeles, Tuesday resigned to join the William Morris Agency.

PRODUCT
DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART
BY COMPANIES

THE RELEASE CHART

Up in Arms
(Goldwyn - RKO Radio)
Musical Comedy At War

Danny Kaye, Broadway musical comedy star, accomplishes that fond hope which Hollywood forever more holds for its new personalities: he clicks with a loud click and establishes himself as a star in his first feature.

His inimitable antics and his vast ability as comic, songster, dancer and mimic register strongly and emphatically in "Up in Arms." It's essentially a one-man show, and a very good one at that.

Probably producer Samuel Goldwyn realized he was on safe enough ground with Kaye, but nevertheless, surrounded him with a protective cloak to make the certainty doubly so. Dinah Shore is prominent in the cast to the tune of two good numbers, "Now I Know" and "Tess' Torch Song." Dana Andrews and Constance Dowling, attractive newcomer with little to do, provide the romantic interest. Production values, in the Goldwyn tradition of good taste and scope and also in Technicolor, are impressively in evidence. Yet, no matter what the other ingredients or how many, it all reverts to Kaye. He's got the stuff and it's on display in "Up in Arms."

The story was suggested by the central character of "The Nervous Wreck," successful play of another day by Owen Davis. But there the resemblance ends. This story, about as thin as the usual narrative fabric in any musical comedy, shows Kaye as the hypochondriac whose pills do not save him from the draft. The Army makes a soldier out of him, over his continuing protest. Kaye makes a hero out of himself despite handicaps when he captures a platoon of Japs on a musical comedy island in the Pacific.

In between this sketchy framework of the sketchy story whipped together by Don Hartman, who is associate producer along with Goldwyn, Allen Boretz and Robert Pirosh, is a series of comedy incidents in which Kaye is the pivotal figure and a final number in which Danny and Miss Shore do "Jive Number," with the aid of extremely handsome Goldwyn girls revealing extremely handsome gams and a wiggle that is naughty, but not wicked.

The unquestioned high points, on all counts, however, are reached by Kaye in his specialties and in his team work with Miss Shore. It isn't long after characters are established when Kaye finds himself in a theatre lobby resembling the Music Hall which this attraction, incidentally, is to play. He's waiting on line to see the show and launches into six minutes of high hilarity, merely designated as "The Lobby Number." It is a satire—complete with music, dancing, dialogue and mimicry—of screen musicals and is one of the most refreshing, as well as one of the funniest, single pieces of business to take aloft from Hollywood in a very long time. In this, Kaye goes through the essentials of his prodigiously clever bag of

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

tricks and sets the picture off to an early success.

Later, on board ship, he does "Melody in 4-F," the number which stopped the show when he appeared in "Let's Face It" on Broadway. Kaye tells the whole story of an inductee in a style so amusing and so particularly his own that this reviewer voluntarily takes the limb in guaranteeing its universal enjoyment no matter where shown in this country. The music and the lyrics, or jabberwocky, tailored to his requirements and delivery were written, as is the prevailing case, by Sylvia Fine, Kaye's wife, with Max Liebman as collaborator. They know what to furnish Kaye and he knows how to deliver it. Exhibitors will be finding out shortly.

Previewed at the Ambassador theatre, Los Angeles, where a trade show audience closed out the issue with its laughter and applause. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 105 min. No PCA No. when reviewed. General audience classification.

Danny Weems Danny Kaye
Virginia Dinah Shore
Joe Dana Andrews
Mary Constance Dowling
Louis Calhern, Elisha Cook, Jr., Lyle Talbot, Walter Catlett, George Meeker, Margaret Dumont, Tom Dugan, Benny Baker.

Lady in the Dark
(Paramount)
Psychiatry in Technicolor

There have been no other pictures like this study in Technicolor, and with music, of the psychoses, fixations and inhibitions which complicate the romantic interests of a modern young woman who is exceptionally successful in all other departments and goes to see a psychiatrist about her love life. There is, therefore, no precedent by which to calculate the ultimate commercial performance of this one. The more immediate box-office record of the property appears guaranteed to prove spectacular, however, both by reason of the names of Ginger Rogers, Ray Milland, Jon Hall and Mischa Auer at top of a strong cast and because of off-screen talent that stacks up as a warrant of successes in itself.

The script by Frances Goodrich and Albert Hackett, based upon the stage play by Moss Hart in which Gertrude Lawrence starred on Broadway, presents Miss Rogers as editor of a successful fashion magazine and engrossed in her work but obsessed by inexplicable fears and forebodings. Sent by her doctor to a psychoanalyst, who probes her subconscious mind via her dreams, she is led back through blocked memory to childhood incidents (a paternal scolding about a blue dress, an unhappily concluded dance date with a boy, etcetera). This, he explains, influenced her to the making of resolutions against the wearing of finery and competing with other women for male attentions. When she gets this all figured out, she finds her fears gone and decides to marry the advertising manager of her magazine instead of either a publisher or a movie star, who have been courting her.

Out of this story, treated straight as regards the psychiatric side, executive producer B. G. De Sylva and associate producer Richard Blumenthal constructed a brilliantly staged and spectacularly mounted film which goes to unprecedented heights of magnificence in its production numbers—which are picturizations of the heroine's dreams—and to the extremes of sophistication in those realistic sequences which are not given over to the serious conversations between the heroine and the psychoanalyst. These three widely divergent and contrasting types of entertainment are directed with equal facility by Mitchell Leisen and enacted with skill and understanding by all hands.

Technicolor, applied with lavish hand, goes far toward bringing the opulently contrived dream sequences within the public's zone of appreciation and enjoyment if not always up to its comprehension—and it may be said without hesitation that everybody can comprehend and get a kick out of Miss Rogers' rendition of "Saga of Jenny." The Kurt Weil-Ira Gershwin music is a major asset of the entertainment, and an additional number by Johnny Burke and Jimmy Van Heusen fits into the score like a hand in a glove.

The film, produced at prodigious cost, represents a venturing into new fields, a trying-out of the theory that a property which requires of its audience an understanding of more than boy-meets-girl psychology, yet gives them that also, has a place in the commercial scheme of things at this lush point on the calendar. That implies some measure of risk, but probably not too much.

Tradeshown at the Ambassador Hotel theatre, Los Angeles, to a capacity audience of exhibitors and press. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 140 min. PCA No. 9066. General audience classification.

Liza Elliott Ginger Rogers
Charley Johnson Ray Milland
Kendall Nesbitt Warner Baxter
Randy Curtis Jon Hall
Barry Sullivan, Mischa Auer, Phyllis Brooks, Mary Phillips, Edward Fielding, Don Loper, Marv Parker, Catherine Craig, Virginia Farmer, Fay Helm, Gail Russell, Marian Hall.

The Impostor

(Universal)

Free French Fight On

At bottom, producer-director Julien Duvivier's original screenplay is the story of a criminal regenerated by service in the ranks of the Free French. At large it's a pointed and forceful telling of the story of the men of France who rallied around General de Gaulle to carry on the fight for their freedom after Marshall Petain had ordered them to lay down their arms. It is a steadily interesting narrative, different from other war pictures in virtually every respect and effective in attaining its objectives.

Jean Gabin, topping an almost exclusively male cast, provides a performance strong in understatement and convincing without seeming effort. Richard Whorf, as the officer who first distrusts and then defends the principal character; Allyn Joslyn in a fellow-soldier role that provides some humor, and John Qualen as a Normandy farmer steadfast to the distant home soil are to the fore in a large cast that gives solid support.

Duvivier's script, adapted from the French by Stephen Longstreet and supplied with additional dialogue by Marc Connelly and Lynn Starling, opens with Gabin on his way to the guillotine under sentence for murder. A Nazi bomb kills his executioners and he flees, joining soldiers headed south from the invading Germans. When another Nazi bomb kills one of these, Gabin takes his uniform and papers, masquerades as the dead man through a voyage to Africa and subsequent service under de Gaulle, learning through service to love his country. When decorated for bravery, he reveals his true identity, is tried by military court, stripped of his decorations and reduced to the ranks, meeting heroic death in action against the enemy.

The picture is solidly constructed, builds steadily toward its objective and weakens only momentarily at a few points where dialogue runs to wordiness, these passing quickly. It rates high among the war films of the season.

Previewed at the Pantages theatre, Hollywood, to a capacity audience which appeared altogether pleased. Reviewer's Rating: Good.—W. R. W.

Release date, February 11, 1944. Running time, 94 min. PCA No. 9824. General audience classification. Clement Jean Gabin
Lieutenant Varenne Richard Whorf
Allyn Joslyn, Ellen Drew, Peter Van Eyck, Ralph Morgan, Eddie Quillen, John Qualen, Dennis Moore, Milburn Stone, John Philliber, Charles McGraw, Otho Gaines, Fritz Lieber, Jan Wolfe, John Forrest, William Davidson, Frank Wilcox, Warren Ashe.

The Devil Riders

(PRC Pictures)

Action

As everyone knows, producers of Western pictures have long been slaves of a formula. The basic ingredients of the formula have always been two way conflicts, virtue in opposition to evil and virtue in opposition to virtue, the latter combination always arising out of a misunderstanding only to be patched up in the denouement. This latest of the Buster Crabbe series defies the formula.

There is no misunderstanding between Buster Crabbe and Patti McCarthy who is on hand to supply the romance, and there is no substitute for this secondary theme. This omission produces the unhappy necessity of repetitious action. It is almost entirely a picture of pursuit.

First, the villain pursues. He and his gang are out to grab rich lands. But a new stagecoach line owned and operated by the heroine's father is receiving grants of the land along the right of way. Buster, who operates a Pony express, cooperates with the stage line. The villains, still pursuing, try to split them, but in vain. And the villains become the pursued. The pursuit provides plenty of action, but it is much too repetitious. Buster as Billy Carson exposes the plot to ruin the stagecoach line, the

villains take to the bad lands with the forces of good in pursuit, there is a gun battle, more pursuing, another gun battle and finally victory.

Sigmund Neufeld produced the picture, and Sam Newfield directed.

Seen at the New York theatre. Reviewer's Rating: Mediocre.—BERT HICKS.

Release date, November 5, 1943. Running time, 58 min. PCA No. 9619. General audience classification. Billy Carson Buster Crabbe
Fuzzy Jones Al "Fuzzy" St. John
Sally Farrell Patti McCarthy
Charles King, John Merton, Kermit Maynard, Frank LaRue, Jack Ingram, George Chessbro, Ed Cassidy.

Vigilantes Ride

(Columbia)

Rangers Win

In "Vigilantes Ride" Columbia offers a Western on formula lines produced by Leon Barsha with William Berke directing Russell Hayden, Dub Taylor and Shirley Patterson in action roles that live up to Western fans' expectations. The screenplay is an original by Ed Earl Repp.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

MAIL CALL (RKO Pathe)

This is America

This is at one time a lecture about, an appeal for, and a primer in the use of V-Mail. It is done in the usual skillful manner of the series, and leads from one to another of these aspects with facility and interest. Shown are the men at the front: their dispirit and fatigue without mail; their revival with the arrival of mail. Shown also are their people at home, writing them in the ordinary mail, and by V-Mail. Some of that ordinary mail doesn't arrive. The lesson is impressed that V-Mail cannot be sunk; and it can only be lost temporarily. The process of V-Mail is depicted concisely yet vividly. This is a film of aid to the Government's current campaign to have all letters to servicemen on the new type of mail. It is a film of instruction and yet of entertainment. Slavko Vorkapich directed from the script by Donald Wright and Ardis Smith, under Jay Bonafield's supervision.—F. E. S.
Release date, February 11, 1944 17 minutes

SCREEN SNAPSHOTS, NO. 6 (Col.)

5856

This camera view of Hollywood personalities during their less professional hours is devoted to the Jimmy Durante-Garry Moore radio show and some of the up and coming youngsters of the screen. Among the latter are Jane Withers, Marcy MacGuire, Peggy Ryan and Joe E. Brown, Jr. Besides Moore and Durante, the veterans include Marlene Dietrich, Howard Petrie and Roy Bargy.
Release date, January 14, 1944 10 minutes

DOCTOR, FEEL MY PULSE (Col.)

Vera Vague (5432)

It seems the only cure for a hypochondriac is a good scare. Vera Vague has long tortured her family and friends with magnified pains and imaginary diseases when a new doctor takes up her case. He isn't really a doctor—he is, in fact a lunatic—but he's willing to go along with her wildest suspicions, adding some of his own. She takes matters in her own hands and improves rapidly.
Release date, January 21, 1944 18 minutes

Hayden, as Lucky Saunders, Texas Ranger lieutenant, forsakes the Rangers to stage a bank holdup and get in with the bandit band after they slay his younger brother, also a Ranger.

Just as the townsfolk head a vigilante posse with a respected citizen, who is really the outlaw mastermind, in charge, Hayden reveals the bandits' plans to Shirley Patterson. She rides to bring the Rangers to the rescue. In the ensuing gun fight the outlaws are beaten, Hayden proves he became a renegade only to capture the band, and the girl's appealing faith in him is justified. Taylor provides the comedy relief appreciated by followers of the gunplay actors.

Seen at the Hitching Post theatre, Hollywood, where the audience expressed appreciation of comedy bits and fast action. Reviewer's Rating: Good.—JACK CARTWRIGHT.

Release date, February 3, 1944. Running time, 55 min. PCA No. 8572. General audience classification. Lucky Saunders Russell Hayden
Cannonball Dub Taylor
Shirley Patterson, Bob Wells, Tristin Coffin, Jack Rockwell, Robert Kortman, Dick Botiller, Jack Kirk, Stanley Brown.

HIAWATHA'S RABBIT HUNT (WB)

Blue Ribbon Merrie Melodies (9306)

This cartoon brings back the celebrated stalking of Bugs Bunny by the Indian boy. Hiawatha's knowledge of forest lore, his soft step and keen eyes are still no match for the cunning of the rabbit, who returns to his carrots after the fun and chalks up another victory.
Release date, February 12, 1944 7 minutes

BASKET WIZARDS (RKO Pathe)

Sportscope (44,306)

The increasing popularity of basketball in the national sports picture is recognized in this reel devoted to the training and performance of the Rhode Island State team. The film is highlighted by action shots of the championship game with St. John's College of Brooklyn, N. Y. in Madison Square Garden last fall.
Release date, January 28, 1944 8 minutes

ROARING GUNS (WB)

Sante Fe Trail Western (9110)

Warners' latest two-reel Western with Robert Shayne is set in California in 1877, when the first frantic rush for gold has subsided and the machine has come in to put the mines on a commercial basis. Shayne is the new superintendent sent out to increase the output of the Golden Moon Mine. He finds the settlers in revolt against the company's tactics, and comes to understand their cause. In the final battle he is leading the aroused residents in their fight to protect their property.
Release date, February 19, 1944 20 minutes

WORLD'S YOUNGEST AVIATOR (Univ.)

Person Oddity (8374)

David Stoddard of Fort Stockton, Texas, is ten years old, but he handles a plane in solo flights without difficulty. Other unusual camera subjects are a mixed squirrel and cat farm in Jacksonville, Fla.; a collection of old American stage coaches at the Bradmore Hotel in Colorado Springs, and a house boasting a unique address—No. 1 Atlantic Ocean, Atlantic City, N. J.
Release date, December 29, 1943 9 minutes

RELEASE CHART
By Companies

COLUMBIA

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Hall to the Rangers', 'Doughboys in Ireland', 'Sahara', etc.

MGM

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Salute to the Marines', 'Above Suspicion', 'I Dood It', etc.

MONOGRAM

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Melody Parade', 'Spotlight Scandals', 'The Unknown Guest', etc.

PARAMOUNT

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Let's Face It', 'The Good Fellows'.

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1756.

Complete listing of 1942-43 Features, by company, in order of release, may be found on pages 1508 and 1509 of the Product Digest Section in the August 28, 1943 issue.

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'True to Life', 'Tornado', 'Hostages', 'City that Stopped Hitler', etc.

PRC PICTURES

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Submarine Base', 'Isle of Forgotten Sins', 'Danger! Women at Work', etc.

RKO

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'The Fallen Sparrow', 'Adventures of a Rookie', 'The Seventh Victim', etc.

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Days of Glory', 'Show Business', 'Gildersleeve's Ghost', etc.

REPUBLIC

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Fugitive from Sonora', 'The Saint Meets the Tiger', 'Black Hills Express', etc.

20TH-FOX

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Bomber's Moon', 'Heaven Can Wait', 'Holy Matrimony', etc.

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Roger Touhy, Gangster', 'The Song of Bernadette', 'Buffalo Bill', etc.

UNITED ARTISTS

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Yanks Ahoy', 'The Nazi Nuisance', 'Victory Through Air Power', etc.

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Riders of the Deadline', 'Jack London', 'Woman of the Town', etc.

UNIVERSAL

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Fired Wife', 'Strange Death of Adolf Hitler', 'Larceny with Music', etc.

WARNER BROS.

Table with 3 columns: Prod. No., Title, Release Date. Includes titles like 'Watch on the Rhine', 'Oklahoma Kid (R)', 'Murder on the Waterfront', etc.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1744-1745.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1755.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Action in Arabia	RKO	....	George Sanders-Virginia Bruce	Block 4	....	....	....	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	61m	Oct. 2, '43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Feb. 24, '44	....	....	....	1747	....
America (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7, '44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	....
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee (Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	54m	July 24, '43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1719
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 25, '44	72m	Feb. 5, '44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29, '44	1734	....	....
Beneath Western Skies	Rep.	....	Bob Livingston-Smiley Burnette	Not Set	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds (formerly Outward Bound)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
• Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11, '44	107m	Feb. 5, '44	1742	1636	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	115m	Jan. 22, '44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
• Bullets and Saddies	Mono.	....	Range Busters	Oct. 29, '43	54m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
• Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	55m	Nov. 13, '43	1626	1599	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19, '44	72m	Jan. 29, '44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	....	....	....	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4, '43	1521	....	1655
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Not Set	....	....	....	1416	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	55m	Jan. 8, '44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	68m	Jan. 22, '44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	1719
Cross Your Fingers	Univ.	....	Grace McDonald-Leon Errol	Mar. 10, '44	....	....	....	1746	....
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Sothorn	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	....	Simone Simon-Kent Smith	Block 4	....	....	....	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3, '43	59m	Dec. 18, '43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	96m	Dec. 18, '43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	1719
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	Feb. 12, '44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8, '43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	....	....	....	....
Escape to Danger (British)	RKO	....	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5, '44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6, '43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21, '43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	....
Fighting Seabeats, The	Rep.	....	John Wayne-Susan Hayward	Not Set	100m	Jan. 22, '44	1725	1616	....
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1719
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	68m	Oct. 9, '43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1719
Four Jills in a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Not Set	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4, '44	77m	Nov. 2, '35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4, '44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1, '43	55m	July 10, '43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	1719
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10, '44	....	....	....	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	1719
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	61m	Sept. 25, '43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	....	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14, '43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tufts	Block 2	93m	Nov. 6, '43	1614	1416	1719
Great Moment, The	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
(formerly Great Without Glory)									
Great Mr. Handel, The (color)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., '43	89m	Sept. 18, '43	1542	....	....
(British)									
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1719
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	....
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3, '44	59m	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Feb., '44	120m	Dec. 25, '43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	1719
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	71m	Oct. 9, '43	1574	1545	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Mar., '44	94m	Jan. 1, '44	1693	1555	....
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6, '43	1614	1566	....
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Her Last Mile	PRC	414	Lionel Atwill-Jean Parker	Mar. 15, '44	....	....	....	1746	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21, '44	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Mar. 9, '44	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20, '43	73m	July 31, '43	1559	1375	1617

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11 '43	1665	1616	....
Hip, Hip, Hooray (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Apr. 7, '44	....	....	....	1635	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13 '43	1625	1555	....
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15 '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13 '43	72m	Aug. 28, '43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14, '43	1579	1277	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Not Set	....	....	....	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11, '44	94m	Feb. 12, '44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19, '44	110m	Feb. 5, '44	1741	1416	....
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24, '43	93m	Nov. 27, '43	1645	1554	1719
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb., '44	96m	Feb. 5, '44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	64m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kelly Takes Over	Univ.	....	Eddie Quillan-Harriet Hilliard	Mar. 24, '44	....	....	....	....	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22, '44	95m	Jan. 29, '44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16, '43	62m	Feb. 5, '44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28, '44	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17, '44	....	....	....	1616	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	140m	Feb. 12, '44	1753	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11, '44	88m	Jan. 29, '44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21, '43	1547	1240	1655
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1719
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7, '43	1559	1277	1655
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28, '44	96m	Jan. 15, '44	1713	1616	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	....
Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	91m	Nov. 6, '43	1613	1555	....
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Apr., '44	124m	Nov. 20, '43	1633	1416	....
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12, '44	67m	Feb. 5, '44	1743	1715	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28, '44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19, '44	55m	Jan. 29, '44	1734	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carrillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	49m	July 31, '43	1579	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	.....	....	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	....
•Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA (formerly Jungle Terror)	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	....	.....	....	1634	....
Navy Way, The	Para.	....	Robert Lowery-Jean Parker	Not Set	....	.....	....	1747	....
•Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17,'44	....	.....	....	1676	....
None Shall Escape	Col.	....	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	....
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	....
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	....
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18,'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
•Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
(formerly Animal Kingdom)									
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
•Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	.....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Mar. 14,'44	....	.....	....	1747	....
Passage to Marseille	WB	....	Humphrey Bogart-Michele Morgan	Mar. 11,'44	110m	.....	....	1616	....
Passport to Adventure	RKO	....	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29,'44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28,'44	87m	Jan. 29,'44	1733	1675	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	.....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15,'43	64m	Dec. 11,'43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2,'43	55m	.....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5,'44	56m	Dec. 4,'43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23,'43	94m	Sept. 25,'43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Not Set	....	.....	....	1654	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18,'44	65m	Jan. 8,'44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31,'44	53m	Jan. 15,'44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20,'43	56m	Dec. 25,'43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	.....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26,'43	95m	Sept. 9,'39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Feb., '44	93m	Jan. 29,'44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	.....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26,'43	60m	Oct. 16,'43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11,'43	69m	Feb. 5,'44	1742	1599	....
•Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17,'43	61m	Aug. 7,'43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3,'43	70m	Jan. 15,'44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6,'43	1613	1431	1719
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11,'43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15,'44	61m	.....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14,'43	97m	Oct. 2,'43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29,'43	70m	Aug. 7,'43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24,'44	....	.....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31,'43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15,'43	55m	Oct. 30,'43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar., '44	....	.....	....	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5,'44	....	.....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	.....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21,'43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17,'43	68m	Sept. 11,'43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10,'43	60m	Dec. 11,'43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8,'44	....	.....	....	1457	....
Shipbuilders, The (Br.) Br. Nat'l-Anglo	....	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29,'44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	.....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4,'43	55m	Nov. 27,'43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	.....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7,'44	62m	Jan. 1,'44	1694	1654	....
•Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17,'43	63m	Jan. 1,'44	1695	1599	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21,'43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5,'43	80m	Nov. 13,'43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25,'43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Apr., '44	107m	Jan. 1,'44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20,'43	131m	Sept. 11,'43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24,'44	....	.....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2,'43	59m	Apr. 11,'36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3,'43	64m	Dec. 4,'43	1654	1635	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8, '44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21, '44	....	....	....	1747	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10, '43	72m	Sept. 4, '43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20, '43	65m	July 10, '43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb., '44	111m	Feb. 5, '44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24, '44	64m	Dec. 18, '43	1674	1555	....
• Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29, '43	78m	Jan. 1, '44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1, '43	76m	Sept. 25, '43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7, '44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13, '43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20, '44	70m	Jan. 22, '44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothern-James Craig	Oct., '43	86m	May 8, '43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4, '44	60m	Jan. 1, '44	1695	1676	....
TAMPICO									
Tarzan's Desert Mystery	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tender Comrade	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11, '43	1666	1362	....
Texas Kid, The	Mono.	....	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1, '44	1693	1635	....
Texas Masquerade	UA	....	Johnny Mack Brown	Nov. 26, '43	57m	Nov. 27, '43	1645	1545	....
Thank Your Lucky Stars	WB	303	William Boyd	Not Set	59m	Jan. 29, '44	1733	....	....
That Nasty Nuisance	WB	....	Warner Stars Revue	Sept. 25, '43	127m	Aug. 21, '43	1559	1058	1719
There's Something About a Soldier	UA	....	Bobby Watson-Joe Devlin	Aug. 6, '43	42m	June 12, '43	1546	1019	....
They Met in the Dark (British)	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30, '43	81m	Dec. 18, '43	1674	1545	....
• This Is the Army (color)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4, '43	1522	....	....
This Is the Life	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15, '44	114m	July 31, '43	1453	1276	1575
(formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18, '43	1541	1079	1719
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14, '44	80m	Jan. 1, '44	1694	1457	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10, '43	59m	Sept. 25, '43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8, '44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17, '43	82m	Sept. 18, '43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14, '43	1579	1457	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14, '43	1578	1079	1719
• Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1, '43	58m	....	....	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16, '44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)									
Uncertain Glory	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21, '44	83m	Aug. 1, '42	1714	....	....
• Underdog, The	WB	....	Errol Flynn-Paul Lukas	Apr. 22, '44	....	....	....	1636	....
Under Two Flags (Reissue)	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10, '43	67m	Oct. 9, '43	1574	1509	....
Uninvited, The	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26, '43	99m	May 9, '36	1574	....	....
Unknown Guest	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8, '44	1705	1416	....
Up in Arms (color)	Mono.	....	Victor Jory-Pamela Blake	Oct. 22, '43	64m	Aug. 28, '43	1559	....	....
Up in Mabel's Room	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12, '44	1753	1457	....
	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7, '44	....	....	....	1695	....
VICTORY Through									
Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13, '43	65m	July 10, '43	1532	1375	1617
Vigilantes Ride, The	Col.	....	Russell Hayden-Shirley Patterson	Feb. 3, '44	55m	Feb. 12, '44	1754	1081	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10, '44	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21, '44	....	....	....	1676	....
WATCH on the Rhine									
Weekend Pass	WB	301	Bette Davis-Paul Lukas	Sept. 4, '43	113m	July 31, '43	1579	986	1719
Weird Woman	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18, '44	63m	Feb. 5, '44	1742	1676	....
Westward Bound	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14, '44	....	....	....	1747	....
• What a Man	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17, '44	59m	Jan. 15, '44	1714	1599	....
What a Woman!	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31, '44	73m	Dec. 11, '43	1666	....	....
Where Are Your Children?	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28, '43	93m	Dec. 11, '43	1665	1635	1719
Whispering Footsteps	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17, '44	72m	Nov. 27, '43	1645	1606	....
Whistling in Brooklyn	Rep.	309	John Hubbard-Rita Quigley	Dec. 30, '43	55m	....	....	1636	....
White Cliffs, The	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2, '43	1565	1431	1719
Wilson (color)	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wintertime	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Woman of the Town, The	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17, '43	82m	Sept. 11, '43	1529	1431	1655
Women in Bondage	UA	....	Albert Dekker-Claire Trevor	Dec. 31, '43	88m	Dec. 18, '43	1673	1531	....
Women in War (Reissue)	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10, '44	72m	Nov. 20, '43	1634	1554	....
Wyoming Hurricane	Rep.	....	Elsie Janis-Wendy Barrie	Jan. 25, '44	69m	May 25, '40	1726	....	....
	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy									
Yellow Canary (British)	UA-Roach	....	Joe Sawyer-William Tracy	July 1, '43	58m	Mar. 13, '43	1532	1019	....
Young Ideas	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20, '43	1634	....	....
You're a Lucky Fellow, Mr. Smith	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31, '43	1578	1240	....
	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22, '43	64m	Oct. 9, '43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1755.

**FLASH!
FLASH IN NOW!!
THIS IS THE ONLY
ACTUAL JAPANESE ATROCITY PICTURE
IN AMERICA TODAY—ACTUALLY FILMED
AT THE SCENES OF ACTION!
IT IS NOT A HOLLYWOOD PRODUCTION!**

RAVAGED EARTH



APPALLING...
"It should certainly
open our eyes"

Eleanor Roosevelt

MUST
"See For
Ligient
ole. It Is
ble and
gically
ortant."

*William Allen
White*

**"YOU MUST SEE IT! . . . This film will
be preserved forever in archives."**

Chicago Daily News

IT'S SMASHING
BOX OFFICE RECORDS
AND SETTING UP
NEW ONES FROM
COAST TO COAST!

"RAVAGED EARTH"
HAS RECEIVED THE
MOST POWERFUL
PRESS REVIEWS EVER
GIVEN ANY PICTURE!
BUILD PRESTIGE AND
GOOD WILL IN YOUR
NEIGHBORHOOD BY
RUNNING THE PICTURE
OF THE TIMES —
"RAVAGED EARTH"

IF YOU HAVEN'T
BOOKED "RAVAGED
EARTH" YET, GET
IN TOUCH WITH
THE DISTRIBUTOR
NEAREST YOU.

Beware of Pictures of Similar Title!

"RAVAGED EARTH" DISTRIBUTORS

Clyde Elliott Attractions
1600 Broadway, New York
1118 S. Michigan, Chicago

Underwood & Ezell
2009 Jackson St., Dallas

Hub Film Exchange
246 Stuart St., Boston

Special Film Distributors
503 Film Exchange Bldg., Cleveland

FOR FOREIGN RIGHTS
Charles Casanave
1600 Broadway, New York

Walker & McKenna
7 N. Lee St., Oklahoma City

B. F. Busby
108 S. Cross St., Little Rock

F. F. Goodrow
218 S. Liberty St., New Orleans, La.

Sam Wheeler
1001 New Jersey Ave. N.W., Wash.

Herbert Rosener Co.
816 Larkin St., San Francisco
730 S. Grand Ave., Los Angeles

We Say -

"GO!"



We've deleted "STOP!" from every one of our business dictionaries. For us there is no such word. No sir! But "GO!"—that's all over the place, and in everything, and under everything. We know several million different ways to say "GO!" all over trailers, cut-outs posters, heralds, and accessories. "GO!"—Why, we eat it, breathe it, sleep it. We're in business to make people "GO" to see pictures, and we do it, too. Our trade mark should really be a green light. We make people accelerate, advance, progress, proceed—"GO" to your box office, opening purses, removing rubber bands from wallets, jingling coins, peeling off long greens. So sign up with us and have a "GO" at a lot of new business. Brother, that's what makes this business "GO!"

NATIONAL *Screen* **SERVICE**
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Passage to Marseille

See Here, Private Hargrove

Chip Off the Old Block

Curse of the Cat People

Action in Arabia

The Ghost That Walks Alone

TRADE PRACTICE RULE PUT UP TO SUPREME COURT

*Crescent appeal seeks to bring first
definitive ruling on big issues*

INDEPENDENTS SAY GIVE OR GO TO TRIAL

*Exhibitor units ask court action if
further concessions are refused*

RANK MAKES TRIPLE PASS AT BRITISH DISTRIBUTION IN U. S.

*Eagle-Lion Films, Inc., is projected
while deals with majors are sought*



STUDIO UNIONS ASK PRODUCERS 5% FOR NEW BENEFIT FUND

*Labor leaders leave Hollywood with
plans for three way meeting in East*

VOL. 154, NO. 8

FEBRUARY 19, 1944

Entered as second-class matter January 7, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in the Americas, \$10.00 a year Foreign. Single copy, 25 cents. All contents copyright 1944 by Quigley Publishing Company.

EYE

ROBERT TAYLOR

SUSAN PETERS

OPENER!

M-G-M's "SONG

OF RUSSIA"

THE STORY: Yank meets Miss
and ends like this: →



THE BUSINESS: "Something to sing about!"

(Opening at Capitol, N. Y. tops "A Guy Named Joe"
and it's doing sensational 176% business nationwide!)

THE CREDITS: Robert Taylor, Susan Peters in "Song of Russia"
with John Hodiak, Robert Benchley and Felix Bressart. Screen Play by Paul Jarrico, Richard Collins. Directed by Gregory Ratoff. Produced by Joseph Pasternak. An M-G-M Picture.
(Sure it's one of M-G-M's Starrific Group "Vitamin 12")



"Remember! March 15th Deadline for Honored Hundred Bond Reports to State Chairmen!"



Now
again
WARNERS
take you
Places



HUMPHREY

as Matrac, the Devoted

PASSAGE TO MARSEILLE

BY THE AUTHORS OF 'MUTINY ^{ON THE} BOUNTY'
STARTED ITS FIRST EXTENDED RUN
WEDNESDAY AT THE HOLLYWOOD, N.Y.
... AGAIN AN ATTRACTION IN WHICH
IS COMBINED THE "GOOD CITIZENSHIP
AND GOOD PICTURE MAKING"* OF

Warner Bros.

*N. Y. TIMES

WITH THIS
REMARKABLE
SUPPORTING CAST:

CLAUDE RAINS



MICHELE MORGAN



PHILIP DORN

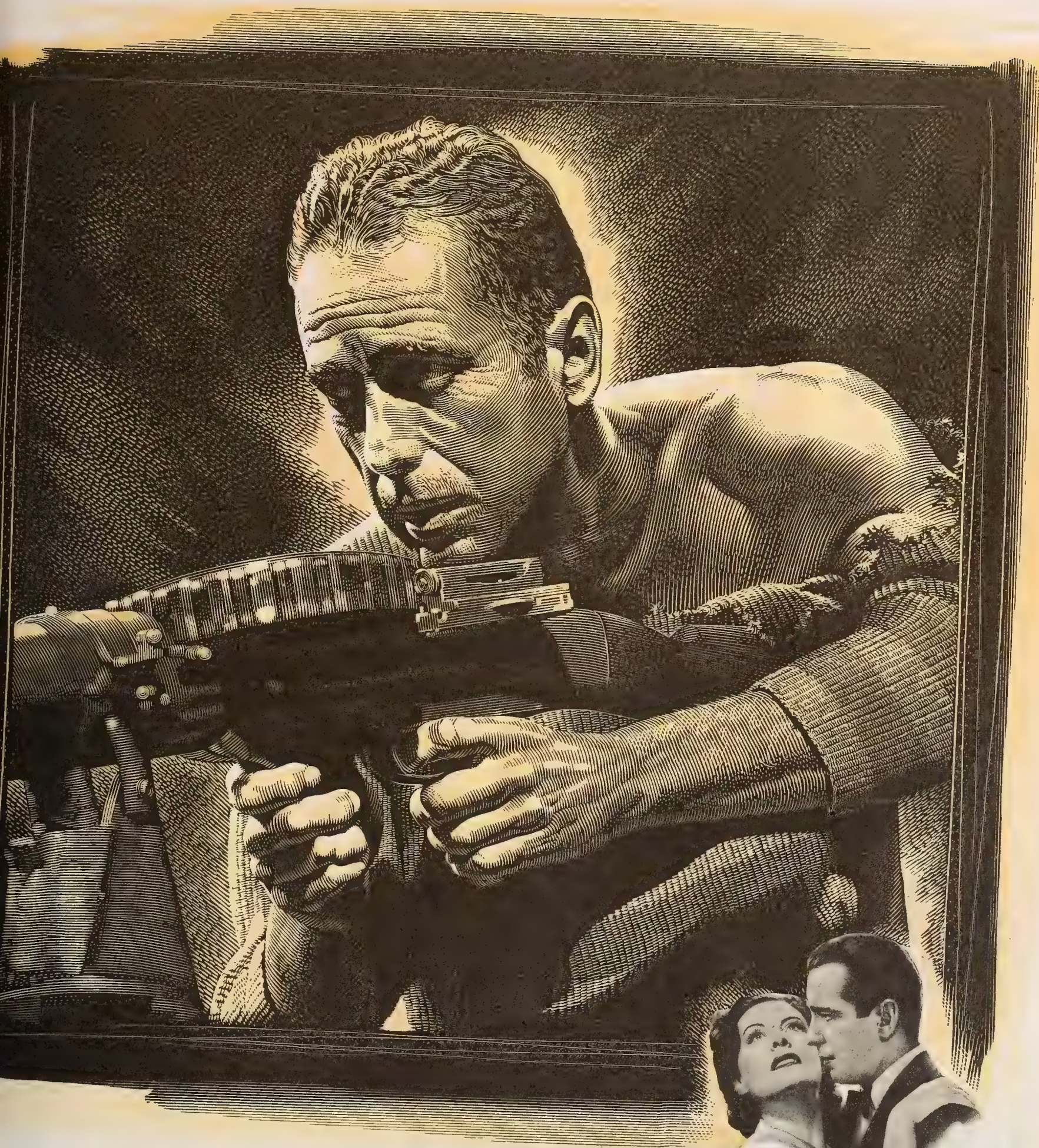


SYDNEY GREENSTADT

A HAL B. WALLIS PRODUCTION

Screen Play by Casey Robinson & Jack Moffitt • From a Novel by...

BOGART



REET



HELMUT DANTINE



PETER LORRE



GEO. TOBIAS



DIRECTED BY MICHAEL CURTIZ

REMEMBER! March 15th Deadline for

Darryl F. Zanuck's

PRODUCTION OF

THE PURPLE HEART



Directed by

LEWIS MILESTONE

20th

WATCH FOR THE ANNOUNCEMENT FROM

CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 154, No. 8



February 19, 1944

RULE by COURT

THE appeal by which the Crescent Amusement Company, et al, carry the issues of various trade practices to the United States Supreme Court challenges a broad and acute interest across this industry.

It is in effect a demand for a final adjudication of problems which have been, and continue, elsewhere in a process of legalistic negotiation.

The appeal is based on no contentions about or against the Sherman Act as the law of the land. It does ask, in substance, how far interpreted derivations may extend in the control of the manner in which an enterprise may do business.

The appellant Crescent by the decree of the trial court, it is to be remembered, is under an order which requires submission to and approval by the court for various sorts of operations and transactions in which it may be concerned in the operation of the business. The legality of such continued surveillance is at issue.

This action may or may not make history. Of course, the fact is that recent expressions from assorted alignments within the Supreme Court have indicated doubtings there about what kind of history it has been making. If, however, significant outcome is had, it will be significant for the whole world of American industry.

△ △ △

A BRAVE little volume in red, entitled "The Command is Forward", and presenting the essence of about a dozen speeches across the nation on and in behalf of the motion picture in peace and war, by Mr. Francis Harmon, executive vice-chairman of the War Activities Committee, went into circulation among personages of the industry and elsewhere this week. It is a document of exciting interest, cheerful, sometimes gay and always in earnest. It makes a handsome representation of the motion picture and the spirit of the industry without an air of special pleading. Mr. Harmon is full of a cause, but he works with facts. This slender book is a unique contribution.

△ △ △

REMEMBERING EDISON

A HUNDRED-AND-ODD members of the Edison Pioneers gathered at luncheon in the north ballroom of the Astor, where the classic carytids look down, to honor Thomas Alva Edison and the tradition to which they, too, pertain on the occasion of the ninety-seventh anniversary of his birth, Friday last.

There was much that was said of Mr. Edison's founding of the principle that has empowered this era of electronics, in his discovery of "the Edison effect", and related matters. The "Effect" was the electronic discharge to be observed in the early incandescent lamps. His ground work in sound and radio's

"etheric force", and the motion picture, came into the telling. It was a pleasant recital of achievement and appreciations.

Among some of the greying men about the tables there was a remembering of the tedious years of struggle. Edison is popularly remembered only as a man of the laboratory. Few know of the battles of the courts in the endless wars with the pirates and infringers. There was no important invention that did not bring attack from the predators. In the case of the incandescent lamp it was the opinion of his chief attorney that Edison spent so much defending his patent that his only profit was in the manufacture of lamps under his own license. He did not prosper long as a picture maker either. Had he not been able to create faster than it could be taken away from him he would have died insolvent. He left enough to make about four "A" pictures—and fame for the ages.

△ △ △

THE free press still lives. An editor has made a decision. *The New Yorker*, smart metropolitan weekly with national circulation, has informed its contributors that the publication will not renew its agreement permitting *The Readers Digest* to reprint its material. The principal objection is stated to be against the *Digest's* growing influence on the art of publication by originating material said to be placed with other magazines to be subsequently reprinted. The letter to authors says it is "a threat to the free flow of ideas and to the independent spirit". It is signed "The Editors", which means Mr. Harold Ross, founder and journalist, a vigorous person from the Sierras with a militant haircut.

△ △ △

THE swart natives of the Belgian Congo and Ruanda-Urundi are not admitted to picture shows, except for occasional, specially selected programs. The idea seems to be that it is just as well not to inform the blacks too completely about the foibles of the whites. It is not so many years ago that there were speeches in Parliament on the subject of the dissemination of ideas about the people of the Occident among the tawny and yellow people of Asia. Now the problem of the white man's "face" is more a matter of arms than of cinema, around the world.

△ △ △

Q Our Fifty-fourth Street observer says that every time he has seen Mr. John D. Rockefeller taking a walk in his side yard and peering through the wicker fence into the back garden of the Museum of Modern Art something changes. Last summer there was a statue of a robust and utterly unclad hero of such decided masculinity that passersby used to rub their eyes in wonder. Mr. Rockefeller looked a moment one day and at 3:00 A.M. a large dray and crane arrived and the site was vacant at the dawn. The most recent manifestation was with an open-air display of the strange geometric esoterics of the wire-and-scrap-iron sculptor, Mr. Alexander Calder. Its vibrating triangles, polygons and rhomboids arrested Mr. Rockefeller's eye. Again it was gone come the dawn. Just coincidences, no doubt.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Camera Shy

London Bureau

GENERAL DWIGHT EISENHOWER, Supreme Commander, Second Front, asks for it. At a talk he held with press correspondents accredited to Second Front operations he called for all photographers and newsreel cameramen.

"I want to warn you men," he said, "Lay off me until you give me notice. You've been jumping out of doorways [deleted by censor]. The civil populace thinks it's a mobster holdup. What's more important is that you get damned bad pictures of me. Tell my press officers. They'll always make a date for me and your cameras."

"We'll make a 'Monty' out of him yet," was the savagely unanimous view of Anglo-American cameramen.

"Monty," General Sir Bernard Law Montgomery, is the cameramen's delight. He always wants his picture taken.

Busy Stars

FORTY shows a day was the average of performances and special appearances contributed by screen talent through the Hollywood Victory Committee during the second year of operation for the central clearing house for wartime personal appearances. The committee released its second annual report this week. It showed:

A total of 1,526 screen personalities made a total of 12,619 appearances in 2,197 separate events during 1943. Overseas tours to battlefronts and U. S. bases were made by 49 players. Mexico and Canada were toured by 90 more and 128 stars made extended camp tours in this country.

Other camp performances were given by 615 performers. Also 277 stars made radio broadcasts for the Victory committee, 764 cut transcriptions and 384 made personal appearances at rallies and theatres. Sixteen stars appeared in special film shorts.

Good Will Hour

ENCOURAGED by the success of a study group which it inaugurated this year among club women at New York the Motion Picture Producers and Distributors of America is making plans to extend next year to younger women's groups its program to encourage the study and discussion of film arts.

Renting the Preview theatre in New York one Monday morning a month, Arthur De Bra, research director of the MPPDA, has been introducing film executives to the women to explain the functions of the many branches of the industry. A feature preview and reels from illustrative past pictures are exhibited. The guests are encouraged to review pictures with a "professional touch" for their respective clubs and publications.

Speakers scheduled by Mr. De Bra have

IATSE studio unions seek retirement benefit fund Page 14

SUPREME Court may decide industry's trade practice issues Page 15

GIVE more or go to trial, exhibitors' verdict on decree Page 16

ON THE MARCH—Red Kann discusses new Hollywood Alliance Page 26

J. ARTHUR RANK starts triple play for United States market Page 33

RANK seeks "significance" in pictures which he produces Page 34

SKOURAS cites Bond drive cooperation of Treasury and industry Page 37

ARMY and Navy competing on booking of incentive films Page 38

MONOGRAM Pictures to deliver forty-four features this season Page 43

RAW stock quota to remain the same for quarter, WPB officials say Page 46

SERVICE DEPARTMENTS

Hollywood Scene Page 39 Picture Grosses Page 58

In the Newsreels Page 56 Shorts on Broadway Page 55

Managers' Round Table Page 59 What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1761 Short Subjects Chart Page 1764

Short Subjects Page 1762 Service Data Page 1766

Advance Synopses Page 1763 The Release Chart Page 1767

included Leo Lipp, Paramount cameraman; Sigmund Spaeth, music director; Russell Holman, Paramount; Jacob Wilk, Warners, and Quincy Howe, who spoke on story materials. Their audiences were representative of the Federation of Women's Clubs, Daughters of the American Revolution, International Federation of Catholic Alumnae, Society of New England Women, National Board of Review, Hadassah, National Council of Jewish Women, and American Library Association.

"Eyre" Out

"JANE EYRE" is being withdrawn from circulation.

But it is not Twentieth Century-Fox's Orson Welles opus; it is Monogram's 1934 feature starring Virginia Bruce. Tuesday Monogram announced it had instructed exchanges to withdraw the film because it felt that to reissue the picture at this time "would be unethical."

Twentieth Century-Fox need not worry about the remaining competitive "Jane Eyre." That film was made by the Hodkinson company in 1921.

Passes Passes

EXHIBITORS of San Francisco, as is their custom when the city elects a new Mayor, sent the newly-elected municipal head of government, Roger D. Lapham, millionaire steamship line executive, courtesy passes to their theatres. Mayor Lapham passed up the passes, returning them to the exhibitors with a polite "thank you" note.

Family Party

IN April the industry celebrates its 50th anniversary; the Loew circuit observes its 40th anniversary—but "Mom" Moskowitz February 21 will gather her clan for her 80th anniversary!

The birthday party, set for the Moskowitz manor in Kew Gardens, Long Island, will bring together a film birthday convention worthy of a script.

"Mom" Moskowitz, hale and hearty and still remembering the days when there were no films, is the mother of the industry's numerous Moskowitz boys—Charlie, Harry, Arthur, Martin and Joe. She has seen, with twinkling, understanding eyes, her five sons grow up and with them the industry.

Once or twice a week, "Mom" sees a picture in her own, private projection room at home. She probably sees through the screen each time and traces the careers of her boys. She has seen them lift themselves from the East Side melting pot to leading and respected positions in the motion picture industry, and she remains the planet about whom their lives revolve.

Today Charles is a vice-president of Loew's, Inc.; Harry is Loew's engineering and construction chief; Arthur, the only non-theatrical brother, is in the carpeting and furnishing business; Martin, the youngest, is executive assistant to William Kupper, 20th Century-Fox sales chief; and Joseph is eastern production representative for 20th Century-Fox. The three Moskowitz daughters, Mrs. Pearl Scopp, Mrs. Hannah Snyder and Mrs. Mae Harris, with their children, also will join the family party Monday.

Missionary

YANK, the Army Weekly, recently had a tale to tell of a theatrical-missionary on far-away Ascension Island. He is Tech. Sergeant Lew Kerner, who was once associated with the William Morris Agency in the radio and theatre business in Hollywood, and who is now travelling the theatres of war arranging soldier shows and helping to produce them at isolated outposts. On Ascension Island he ran into difficulties. After choosing his staff he found most of his cast were on K.P. He needed a woman's outfit for a soldier comic. All the nurses on hand were male. But the Sergeant learned that a civilian woman had arrived on the latest plane. He sought her cooperation, but discovered all her extra clothing was in the baggage aboard the plane. So he arranged a swap and the woman was on hand at the evening performance attired in an Army uniform and a GI paraded the makeshift stage in the dress she had been wearing. The Sergeant is quoted as saying that GIs "can put on good shows anytime, anywhere, from their own talent, and have a helluva lot of fun doing it."

Conversion

THE OPERA House at St. John, N. B., which in the past has been known as the Rialto and again as the Princess, is on the way to becoming a shelter. The house has been dark for the past six years, with local exhibitors paying the rent to prevent its use as a cut-rate picture house. Now a shipyard workers' union would like to see it converted into living quarters for members of the union and their families, a proposal involving partitioning the orchestra, balcony and stage into apartments, and the establishment of sanitary facilities for each.

Russia on Broadway

WITH "Three Russian Girls," United Artists release, playing at the New York Palace, Broadway film fans who wanted to learn about Russia last weekend could take their pick of three features either made in, or about Russia, which were playing first run Times Square screens.

"North Star," the Samuel Goldwyn production, released through RKO Radio, is still playing at the Victoria and is now in its 16th week. The film recently vacated the Palace following a nine-week run, which then housed "Three Russian Girls," produced by Eugene Frenke and Gregor Rabinovitch. The UA release is the first Hollywood-made remake of a Russian film, "Girl from Leningrad," which was released in the U. S. in September, 1941, by Artkino Pictures, distributors of Soviet product.

At the Capitol, MGM is offering "Song of Russia," starring Robert Taylor and

Susan Peters. The Stanley theatre, another first run theatre for Soviet films, is playing Russian shorts with "Ravaged Earth."

Anna Sten, wife of Mr. Frenke, stars in "Three Russian Girls." According to reports, when "Girl from Leningrad" first arrived in the U. S., MGM offered Artkino \$150,000 for the remake rights with the idea of starring Greta Garbo.

On February 24, "No Greater Love," first Russian film dubbed in English, will open at the Victoria at an invitation premiere sponsored by the American Women's Voluntary Services of Greater New York. Members of the sponsoring committee include: Mrs. Julius Ochs Adler, Mrs. Vincent Astor, Mrs. George F. Baker, Mrs. Marshall Field, Mrs. Bernard F. Gimbel, Mrs. Ogden Mills, Miss Ruth Vanderbilt Twombly and Grover A. Whalen.

All Going Out

HANDS around the world from Hollywood to Moscow, arranged via the National Broadcasting Company's short wave facilities failed to join as advertised Saturday on an elaborate exchange program between U. S. and Soviet musicians and cinema artists. "Atmospheric conditions" made it impossible for NBC to pick up Moscow.

Russia's two foremost composers, Shostakovich and Prokofieff, and screen stars, Federova, Orlova, Lemeshov and Chirkov and the Red Army chorus were supposed to have sent greetings from Moscow.

Hollywood's part went on the airwaves unhindered, under the auspices of the Academy of Motion Picture Arts and Sciences and the Hollywood Writers Mobilization. Orson Welles was master of ceremonies, and Edward G. Robinson read friendly greetings from "America's motion picture industry to film makers in Russia." Rosalind Russell, Frances Langford, and Dinah Shore were on the program. Thomas Peluso, Yehudi Menuhin and John Charles Thomas contributed the music.

Wednesday NBC was still cabling Moscow to find out if its end of the program had got through, and if so, to whom.

Canadians Meet

THREE employees of Famous Players Canadian Corporation who are now in the RAF have been reunited in a prison camp in Germany.

Jack Armstrong, of the Royal theatre, Guelph, and Lloyd Christmas from Hamilton, Ont., found themselves assigned to the same bomber in England not long ago, just before it took off on a mission over Germany. Shot down, they both parachuted to safety but were imprisoned.

Joseph Loree, also of Guelph, who had crashed in Italy, escaped, and was recaptured, joined them a few days later.

Nine Missions to Go

SERGEANT-Pilot William Alfred Charles Pay, 21-year-old RAF captain of a Lancaster four-engined bomber who, between the ages of 14 and 17 was a junior assistant in MOTION PICTURE HERALD's London Bureau, has completed his 21st combat mission in night raids over Germany. Nine more such raids under his captaincy and the RAF grounds the Lancaster and her crew. The London Bureau is keeping its fingers crossed.

Philanthropist

THE some 250,000 "spastic" children, victims of injuries received at birth or shortly thereafter who face lifelong handicaps, have a champion in Jane Pickens, the vocalist of screen, radio and stage. Miss Pickens has announced her retirement as an entertainer to devote all her time to the establishment of a hospital in Boston and the care of the child victims. Her decision cost her thousands of dollars in screen and radio contracts. Henceforth she will perform only at benefits designed to raise money for the hospital and its maintenance. The Boston Variety Club, whose members have often given their time and efforts to the infants and children hospitals, have pledged their aid to Miss Pickens. She announced her plans at a recent conference of doctors in the east.

Kegler Harry

HARRY M. WARNER'S day at the studio was leavened with nostalgia recently when he received a clipping from the Youngstown (Ohio) *Daily Vindicator*. Under the heading "40 Years Ago Today" the clipping read: "Newcastle Notes (his home town): The second in a series of bowling matches between the Manson brothers and the Warner brothers gives H. and R. Manson 949 and A. and H. Warner 926."

Alaskan Warm Spell

"NO Shows Until the Weather Moderates to Temperature of 35 Below or Less" is the sign which the manager of the Army's Orpheum theatre, somewhere on the Alaska Highway hangs on his door during a cold snap. It has been in frequent use during a winter which has seen temperatures as low as 60 degrees below zero for days at a time. But the shows go on whenever projectors and theatres can be thawed out to a "reasonable" temperature, according to Captain Richard L. Neuberger, who writes about the Highway in the *Saturday Evening Post*. He pays tribute to the importance of films in keeping up the morale of troops along the road.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; T. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalia Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61, C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1944 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK

the Camera reports:



BETTY GRABLE. No. 1 in the Famous Ten, annual exhibitor poll of the Money-Making Stars, 1943.

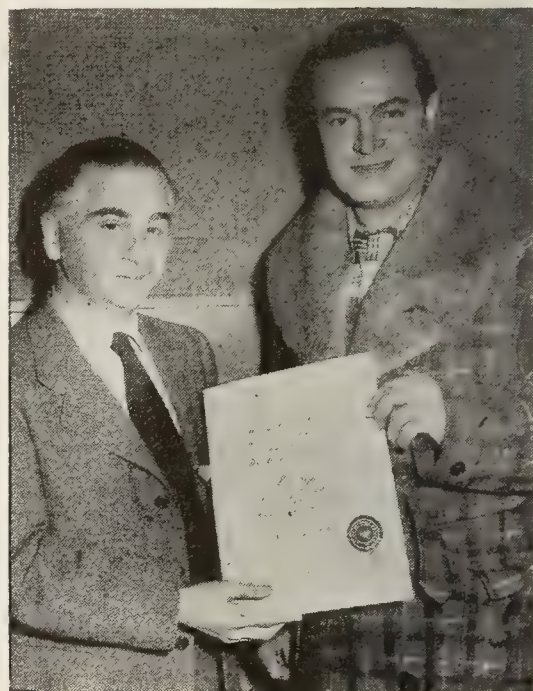


MARTIN QUIGLEY presents the Motion Picture Herald-Fame scroll to Louis B. Mayer, vice-president of MGM, who accepts for Capt. Clark Gable, No. 10.



BUD ABBOTT and LOU COSTELLO, whose position was third.

RED KANN, presents scroll to Bob Hope, dressed for the role in "The Road to Utopia." He was No. 2.



BING CROSBY, left, on the "Road to Utopia" set. He was fourth.

BUDDY G. DE SYLVA, executive producer at Paramount, presents Gary Cooper's scroll to the star, in fifth position, at right.



Awards to Money-Making Stars

Winners of the Money-Making Stars poll for 1943 conducted by Motion Picture Herald and Fame, received scrolls designating their honors last week in Hollywood. On these pages are pictured some of the presentations.



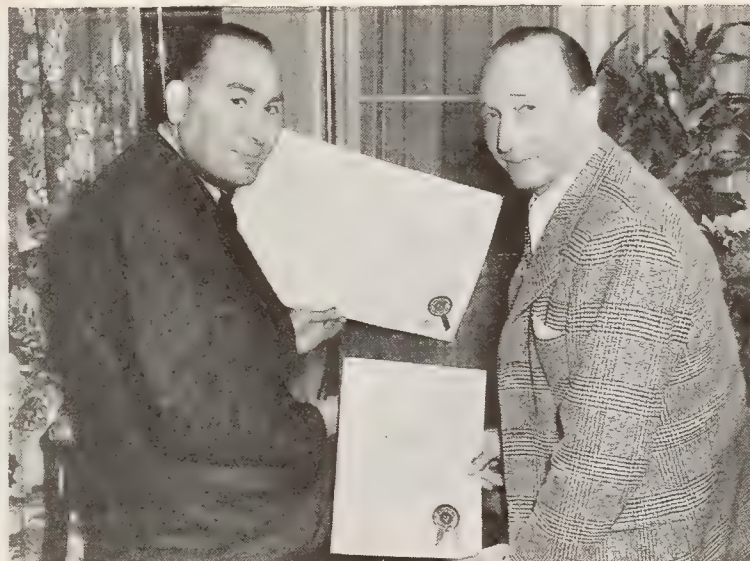
GREER GARSON, Star No. 6.



W. RAY JOHNSTON, president of Monogram, and Johnny Mack Brown, No. 5 among Western players.



MICKEY ROONEY shows his scroll—for ninth position—to Clarence Brown, director of "National Velvet," Rooney's new one now in work.



HAL B. WALLIS, Champion producer for 1942-43 with seven, highest annual total since "Fame's" ratings were instituted, with Michael Curtiz, Champion director for the same period in which he directed four.



GROUP shot of four of "The Famous Westerners," all appearing in Republic pictures. Standing, left to right, Don "Red" Barry, who rated eighth; William R. Weaver, the Herald's Hollywood editor, who made the presentations; Al Wilson, vice-president in charge of studio management for Republic; Roy Rogers, No. 1 Western Star. Seated are Wild Bill Elliott, No. 9; and George "Gabby" Hayes, No. 4.

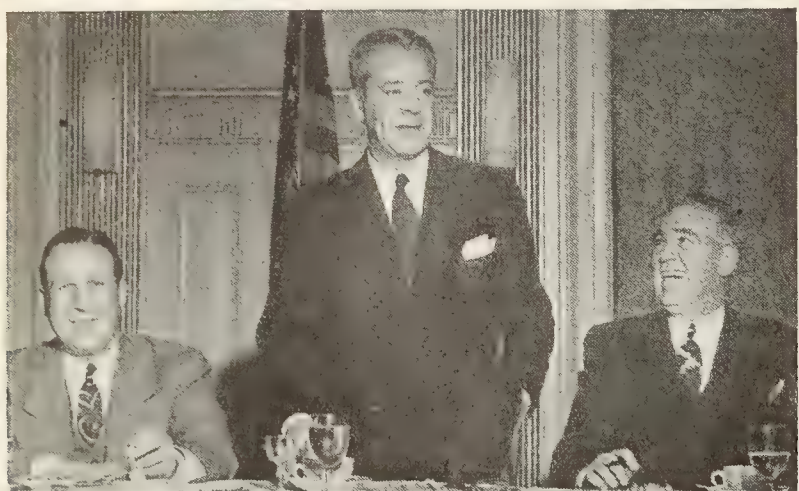


J. ARTHUR RANK, British film magnate, and Hope Williams Burnup, London manager of Quigley Publications, at a cocktail party honoring Phil Reisman, RKO foreign sales manager, in London. Mr. Rank's latest activities in the American market are reported on page 33.



By Staff Photographer

ARTHUR KELLY, who opened New York offices this week for Mr. Rank's varied interests. See page 33.

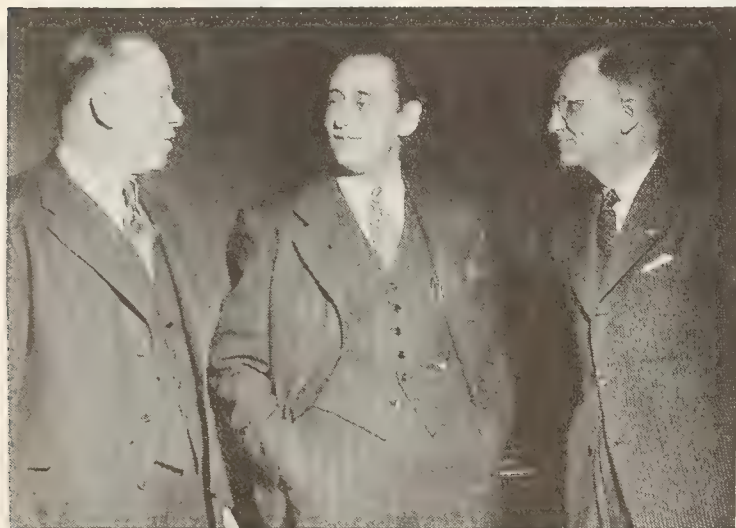


By Staff Photographer

AT UNIVERSAL'S luncheon, last week in New York, to Walter Wanger, producer of "Gung Ho!", and Charles Moss, operator of the Criterion, where it is playing. Above, Mr. Moss and Mr. Wanger, and Universal sales vice-president William A. Scully.



COCKTAILS were served at the party given by Mrs. N. Peter Rathvon, wife of RKO's president, to Margo, actress, at Ciro's, Mexico City. Above, Max Gomez, local RKO manager; Mrs. Rathvon, Margo and Mrs. Gomez; Charles Woram, of New York.



EXHIBITORS at the New Jersey Allied luncheon: Morris Spewak, Carteret; David Mate, Little Falls; Ralph Wilkins, South Jersey.



By Staff Photographer

LEGISLATIVE LUNCHEON, held by New Jersey Allied's board Monday in Trenton. Above, at the dais: Si Myers, Trenton exhibitor; Arthur Magee, Commissioner of Motor Vehicles; Howard Eastwood, Senate president; Harry Lowenstein, Allied president; Walter Van Riper, Attorney General; Mrs. Helen Hildinger, Hildinger circuit, and Vincent Hanneman, Atlantic County Assemblyman.



BOND SALESBABY. Cheryl Archer, child model who will appear in Columbia's "Cover Girl", autographs a picture of herself after selling a \$50,000 Bond to Hope Hampton (Mrs. Jules Brulatour), in New York.



EMBRACE, at the Associated Motion Picture Advertisers luncheon at the Waldorf-Astoria, New York, to Louella Parsons, Hearst columnist. The principals: Miss Parsons and Joe E. Brown, newly returned from USO travels. The spectator is AMPA president Vincent Trotta.

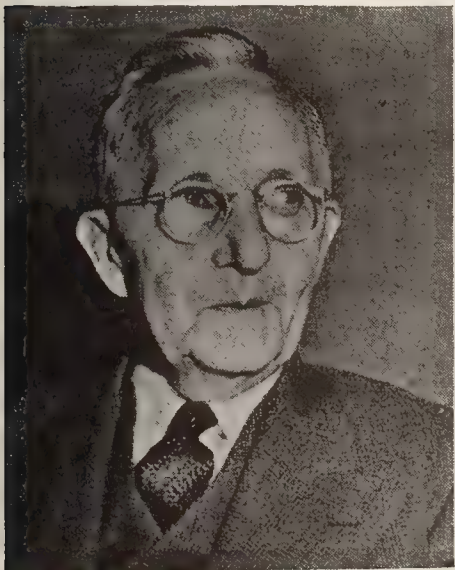


By Staff Photographer

40TH YEAR. Nick Tronolone, vice-president and sales manager of Pathe Laboratories, this Spring is celebrating two score years in the industry. He started with Biograph.



PARTY. At the party given Columbia New York office telephone operator Rose Hand, on her 20th anniversary with the company: Jack Cohn, vice-president; Miss Hand; A. Montague, general sales manager.



ARTHUR COLE. Paramount Kansas City office manager, who was tendered a banquet at the Muehlebach Hotel, Monday night, marking 30 years in the industry.



MANAGERS of Cincinnati's first runs were among guests last week at an RKO Radio Pictures - radio station WLW luncheon at which the 60-city premiere of reissued "Snow White and the Seven Dwarfs" was discussed. Above, Erwin Bock, Palace; Elwood Jones, Capitol; Joseph Alexander, Albee; William Hastings, Grand; Ed Reisenbeck, Keith; Patrick Hogan, Lyric; James Pendergast, Shubert; Fred De Laney, Family.

IATSE Studio Unions Seek Benefit Fund

Plan Calls for Producers to Tax Themselves 5% of Gross Pay Checks

Hollywood Bureau

When the producers sit down to negotiate a new contract with the IATSE union chiefs in New York in March they will face a \$2,000,000 question which may very well become a \$10,000,000 interrogation point.

This is brought about by the proposal advanced by 11 IATSE unions, whose 10,000 members are employed in the studios, most of them in highly skilled technical lines, for a "Retirement, Vacation and Health Benefit Fund," to be established for the union members.

The proposal, which the unions have laid before the producers' representative, Pat Casey, demands that the producers tax themselves five per cent of the gross pay checks they hand out each week to the members of the 11 unions.

Would Be Paid Into Fund Controlled by Unions

This five per cent, the proposal sets forth, would be paid into a fund controlled by the unions through a board of trustees for distribution among studio workers belonging to those unions for retirement, vacation, and health benefits. The producers would be represented in the disbursements of this fund through a four-man "advisory committee."

Delving into the probable costs of such a plan, it is found that the average weekly pay of IATSE studio employes, exclusive of sound technicians and cameramen, is about \$70. When soundmen and cameramen are considered, the average weekly pay check approximates \$100.

Considering that the IATSE claims 10,000 studio workers as members, it can readily be ascertained, even by discounting this claim 10 per cent to arrive at a figure of 9,000 workers, that five per cent of \$900,000 weekly is \$45,000 weekly or \$2,340,000 annually.

Estimate \$11,700,000 Would Be Paid In by 1949

By roughly estimating the probable costs of such a plan, based on the proposal that it be in effect from January 1, 1944, to January 1, 1949, a sum of approximately \$11,700,000 would be paid into the IATSE's "Retirement, Vacation, Health Benefit Fund."

In addition to the fund plan, each union will demand a wage increase of about 15 per cent for all workers in each union or job classification as well as 14 days' vacation with pay each year for every member working 1,600 hours during the year and seven days' vacation for each member working 800 hours. Sick leave with pay of 12 days annually, cumulative during the life of the contract, is also a part of the demands.

The 11 IATSE unions asking for the fund

THREE MEETINGS SET FOR MARCH

The three "dates" which the producers will keep with labor in March are as follows:

March 6, in New York, with representatives of 11 studio unions of the International Alliance of Theatrical Stage Employees.

March 10, in New York, with the Conference of Studio Unions, comprising seven AFL studio locals.

March 13 or 14, in Newark, N. J., with representatives of seven AFL international unions, signatories of the studio basic labor agreement in behalf of their locals.

are those of the property-men, grips, set electricians, soundmen, projectionists, film technicians, makeup artists, costumers, photographers, utility workers and cameramen.

The Conference of Studio Unions, comprised of seven AFL locals, will open negotiations with the producers in New York March 10. They will ask vacations with pay, sick leave with pay, adjustments in some job classifications calling for an upward revision of wages in those classifications, and a 10 per cent wage differential for night shift workers, says Herbert Sorrell, president of the CSU. In addition, they will seek a minimum six-day work call in place of the six-hour work call now in effect.

Basic Agreement Group Not to Ask Rise Now

The Studio Basic Agreement group, comprised of seven AFL international unions with a studio membership of close to 7,000, does not plan to seek any wage increase at this time. What they may do if the wage stabilization order is relaxed or the "Little Steel Formula" scrapped could be a different story.

At present, however, these unions, which are scheduled to convene with the producers in Newark, N. J., March 13 or 14, will seek some improvements in working conditions, adjustments in grievance procedures, vacations with pay, and sick leave with pay, according to officials of those unions.

The AFL international unions in the basic agreement are those of the drivers, electricians, musicians, plasterers, laborers, carpenters and culinary workers.

Plan Marine Benefit

Approximately \$10,000 is expected to be raised for the Marine Corps League through the sale of tickets ranging in price from \$3 to \$50 for a special preview of "Gung Ho," at the Palace theatre, Chicago, February 25. The benefit was arranged through Tom Gorman, district manager of RKO theatres, and Ben Katz, Chicago director of publicity for Universal.

Camden Curfew Bans Children

All Camden, N. J., film houses were told Monday night that effective immediately all children under the age of 14 were to be barred from all shows, regardless of the hour of the day, unless accompanied by a parent or an adult. The order was issued by David S. Rhone, Director of Public Safety.

The Camden county prosecutor, Gene R. Mariano, said the order merely invoked a 33-year-old law never enforced before, and issued now as a move to curb juvenile delinquency. He said that the order would be enlarged to take in all of Camden County. There are about 20 houses in Camden proper and as many in the small towns outside the city and within the county limits.

Mr. Mariano said a study revealed many child offenses started in the theatres and must be stopped. Exhibitors in Camden will form a committee to discuss the order with Mr. Rhone, adding that if it were rigidly enforced it would cut deeply into receipts and ruin matinees, particularly Saturday and Sunday matinees, designed expressly for children.

The law states that the theatre operator is guilty of a misdemeanor for violation and is subject to a fine not exceeding \$100 for each offense. Mr. Rhone added that the city curfew law calling for children under 16 to be off the streets by 10 P. M. now would be enforced.

New Plan Checks Boston Vandals

Vandalism in Boston theatres is at an end, according to a survey made by the recently appointed Police Commissioner, Colonel Thomas D. Sullivan.

Colonel Sullivan immediately upon assuming office called into consultation many of the leading theatre men and arranged with them for plans to overcome the sudden wave of vandalism.

The plan suggested by Leonard Kraska, manager of the Dorchester theatre, found greatest favor and has had the best results. Mr. Kraska with the consent of the police put into effect a plan whereby the young hoodlums were enlisted as police officers without pay, but with actual authority and responsibility.

The survey last week disclosed that not a single theatre in downtown or suburban Boston had reported a case of vandalism during the last two weeks and that even such minor offences as defacing walls of public rooms had been reduced to what theatre men termed "just the normal trend of a certain group who never will be entirely wiped out."

Overtime Pay Averts New York Strike

The strike threatened by New York exchange workers, members of Local B-51, IATSE, was averted Monday by a settlement which, while specific terms were not disclosed, is understood to have given overtime pay. The general terms of the settlement, as reported, are that exchanges will operate on a five day, 40 hour week, instead of the five and one half day week; however, most exchanges will stay open Saturday mornings. The arrangement applies to exchanges in all 31 exchange centers.

In Chicago, Local B-45 was to meet Friday evening to discuss a similar proposal.

Betty Bell in Publicity Unit

Betty Bell has been appointed to the staff of the Institute of Public Relations in New York, effective March 1. She formerly handled film publicity in Boston.

SUPREME COURT MAY DECIDE TRADE PRACTICE ISSUES

Crescent Trust Decision Goes to High Tribunal as Briefs Are Filed

Washington Bureau

Major issues of industry trade practice may hang on a decision of the United States Supreme Court in a review of the Crescent Amusement Company's anti-trust conviction at Nashville.

The case went to the highest tribunal last week when briefs and records were filed in Washington. Although they are not parties to the suit, because of their dismissal at the time the Consent Decree was signed, major film distributors are watching the Crescent appeal with great interest.

The broad question of the extent of Government power to regulate film trade practices by means of anti-trust actions initiated by the Department of Justice, is raised by many of the specific points on which Crescent and its affiliates based their appeal, according to attorneys who have studied the brief.

The right of distributors to choose their customers in accord with justifiable business practice, an exhibitor's right to buy pictures in free competition with other exhibitors; the legality of long term franchises; and the right of exhibitors or circuits to invest in other theatre operations are among the issues posed by the Crescent Amusement Company's brief.

"The right and privilege to conduct their business in a lawful and proper manner" is at issue in the Nashville decision, Crescent and its affiliates argued.

Holding that the Supreme Court has full jurisdiction to consider all aspects of the appeal from the decision and decree of Judge Elmer D. Davies in the U. S. District Court at Nashville the circuit contends that enforcement of the requirements of the Nashville decree will be "to take away from appellants and give to distributors a very decided advantage."

Claim No Indication of Selling Due to Product Shortage

Attacking the decree on a number of grounds, Crescent pointed out that the District Court found the defendant exhibitors had acquired certain theatres formerly operated by independents "but there is no finding that any such independent exhibitor sold out because of a shortage of product."

"In some instances," the Supreme Court was told, "it was expressly found that the prices charged by the distributors for films were increased when competition entered the town and that this increase in cost of films was one reason for the independent's unwillingness to continue to operate."

Where there were "sell-aways," it was contended the films were licensed to the defendant rather than the independent "because it was better business to do so wholly aside from the question of making a circuit deal for other towns. For example, it was

explained, "the independent usually had a very inferior theatre and in many cases was financially irresponsible and did not have a record of complying with contract terms."

"Appellants make no question on this appeal as to the applicability of the Sherman Act to the business of exhibiting motion pictures," the brief continued.

Contend "Unfair and Improper" Requirement Included

"They make the factual defense that there was no evidence of conspiracy, no evidence of coercion, no evidence of discrimination except in the sense of choice of a customer by a distributor for the latter's own justifiable business reasons, and no evidence of exclusion of any independent exhibitor because of a shortage of product. There was no evidence and no contention by plaintiff that any defendant exhibitor had ever licensed any films which were not actually exhibited."

Under the final decree, issued May 17, 1943, it was argued, an "unfair and improper" requirement, "contrary to ordinary principles of equity jurisprudence," is included under which, while each defendant exhibitor is apparently enjoined from refusing to license pictures from any particular distributor in non-competitive situations unless the distributor also licenses its films to it in competitive situations, the distributors are left free to exercise the corresponding leverage on defendant exhibitors. They could be required to take pictures for every theatre they operate in order to get films for any town in which they have competition.

Another issue raised is that provision of the decree enjoining the defendants from making franchises. This, it is contended, is vague in language.

Still another issue is the requirement that each defendant divest itself of stock ownership in certain affiliated corporations.

Say Injunction on Franchises Should Be Clarified

"The question of the legality or illegality per se of franchises is an important one for the industry," the brief asserted. "At the present time pictures are being sold by some of the distributors in blocks of five because of a provision in a consent decree signed by these distributors. If this provision should be modified and the distributors should again make long term contracts which contain no illegal clauses or features, appellants should be free to negotiate on this basis. In any event, the injunction as to franchises should be clarified so that appellants can know what they may and may not legally do."

"The requirement that defendant exhibitors divest themselves of stock ownership in each other (as well as in two corporations which were not even made defendants) is not, as appellants contend, a suitable or equitable remedy under the facts in this case but amounts to a harsh and unnecessary punishment. Assuming that there are practices in the motion picture industry which should be remedied or corrected, it is submitted

that this is not the equitable or proper way to do it.

"It is realized," the brief concluded, "that the questions raised are questions which would ordinarily be determined by an intermediate court rather than by the Supreme Court. However, Congress has seen fit to enact that appeals in cases of this character go direct to the Supreme Court. Under these circumstances, it is submitted that any question which would ordinarily be substantial in an appeal to the Circuit Court of Appeals is necessarily substantial where the only right of appeal is to the Supreme Court."

Ordered to Answer Newark Trust Suit Questions

Ruling that general denials by defendants in the anti-trust suit brought by the East Orange Amusement Company, Newark, against 26 circuits, independent exhibitors and distributors, would leave the real issue of the controversy in "obscurity, contrary to both the letter and spirit of the Rules of Civil Procedure," Judge William F. Smith in Federal District Court this week directed the plaintiff to answer 39 questions requested in defense bills of particular.

This ruling applies to requests made by Vitagraph, Inc., the Essex Amusement Company, and Moe and Jerome Kridell, two individual defendants, identified with the M. J. M. Operating Company.

In the complaint, filed October 21, 1941, the East Orange Amusement Company sought treble damages of \$975,000, alleging violations of the Sherman Act.

The plaintiff owned and operated the Strand theatre, Main and Grove Streets, East Orange, now known as the Beacon Theatre. It charged it was unable to obtain and retain tenants because the defendants refused to allow the plaintiff, lessees, or sub-tenants to date pictures until after prior run in circuit theatres.

Will Examine Majors In Joelson Suit

A motion by J. J. Theatres, Inc., operator of the Time Theatre in New York, for examination of eight major film companies and other defendants before trial of its suit charging violation of the Sherman anti-trust law was granted last week by N. Y. Supreme Court Justice Charles B. McLaughlin. The court directed that the examinations, which also include an inspection of the books and records, will start February 16 and continue through March 6.

The action charges that the defendants formed a combination to restrain trade and eliminate competition in the distribution of subsequent-run pictures in the Times Square area.

Besides the majors, other defendants are Anwell Amusement Corporation, Helgus Corporation, Iris Joyce, Inc., and Andear Amusement Corporation, operating houses in the Times Square and 42nd Street area, and William and Harry Brandt and Max A. Cohen.

Set Pickwick Hearing

Judge Carroll Hicks in Federal District Court at New Haven last Friday refused the petition of major distributors for an adjournment until May of the Pickwick theatre anti-trust case. He set a hearing March 7 for the \$5,452,575 suit filed by the Greenwich, Conn., theatre in 1941.

GIVE MORE OR GO TO TRIAL EXHIBITOR DECREE VERDICT

Independent Units Outline Their Version of What Decree Should Provide

"Not enough," was the unanimous verdict of exhibitor associations as they told the world this week what they thought of distributor proposals for revision of the Consent Decree.

A dozen national and regional theatre organizations in joint and separate statements detailed the objections and counter proposals which they had told to Tom C. Clark, Assistant Attorney General, in the privacy of his Washington office a week ago.

"Make them give more concessions or go back into court and try the issues," was the demand of Allied States Association and seven other groups who had met at Chicago two weeks ago to examine the distributors' proposals. The Motion Picture Theatre Owners of Virginia, Southeastern Theatre Owners, at Atlanta, and Independent Theatre Owners Association at New York City also asked Mr. Clark for a decree with more force.

The distributors made no public reply. Mr. Clark was silent also, leaving the decree discussions in abeyance for a week or 10 days while he visits Texas and the west coast for decree discussions with exhibitors.

"Grossly inadequate," Abram F. Myers charged in a 31 page letter to Mr. Clark discussing the decree proposals in behalf of the joint exhibitor committee. They urged that the Government's anti-trust and divorcement suit be prosecuted or, if a decree is accepted, demanded that Mr. Clark insist on remedies for the complaints cited by exhibitors and listed in the 1938 Bill of Complaint on which the New York prosecution was based.

Say Decree Enforcement Is Work of Government

Enforcement of a new decree should be the responsibility of the Government, not exhibitors, the letter further contended. It asked for flat 20 per cent cancellation, more liberal terms in the sales sections of the decree, strict limitation of circuit expansion in lieu of divorcement and sweeping changes in arbitration to make clearance relief easier to obtain and to eliminate the many current restrictions on arbitration of run, and to provide new appeal procedure.

Selling provisions of the distributor proposals were the subject of numerous exhibitor criticisms.

Trade shows should not include screenings attended by a paying audience or the general public and no picture in an announced group should be licensed until the entire group had been shown, the report said. It also asked a prohibition against showing pictures in affiliated circuits before they have been trade shown.

Picture groupings should amount to "not less than 25 per cent of the company's bona fide estimate of its annual output" and there should not be more than four blocks a year, the exhibitors said.

Restrictions to prevent the conditioning of the sale of one group upon another and to save exhibitors being required to license for two or more theatres at one time were asked.

Stricter regulation of the forcing of shorts

OBJECTORS

Objections to the distributor proposals for revision of the Consent Decree have been sent to the Department of Justice by the following exhibitor organizations:

Allied States Association.
Pacific Coast Conference of Independent Theatre Owners.
Independent Exhibitors, Inc., of New England.
Nebraska-Iowa ITO.
Virginia Motion Picture Theatre Owners.

Unaffiliated Independent Exhibitors, Inc., of New York City.
Northwest Allied Theatre Owners.
North Central Allied Independent Theatres.

Southeastern Theatre Owners Association.

Independent Theatre Owners Association of New York.

The first eight organizations joined Allied in a united report. No reply has been made by either the majors or the Department of Justice to the exhibitor criticisms.

was demanded, with suggestions that arbitrators be empowered to levy fines of \$250 (\$500 for a second offense) in case of conviction. The money would be paid the complainant.

Westerns, reissues, serials and foreign pictures should be excluded from blocks, according to the letter.

Roadshows were defined as two-a-day performances where the majority of main floor seats are priced at not less than \$1.50. A "special" was defined as an independent production distributed by a major company.

Announced groups should be the same in all exchange territories and distributors prohibited from shifting pictures from one group to another.

Blind pricing, and allocating of price after exhibition were attacked by the report. It demanded that terms be set at the time a contract is signed.

Flat 20 Per Cent Cancellation Is Asked in Report

Cancellation rights, which the distributors had offered on the basis of the United Motion Picture Industry plan of prorating according to rental was rejected and a flat 20 per cent formula requested in the report.

Criticizing enforcement provisions, the letter to Mr. Clark declared that like the original decree current proposals had the weakness of putting enforcement responsibility on exhibitors instead of the Government. It pointed out that such responsibility exposed complainants to the ill will of distributors on whom they depend for product. The report demanded penalties be included in awards and made payable to the exhibitors to cover all expenses and to make proceedings worth while.

Circuit expansion, the letter continued, "was the very foundation of the pending suit against

the consenting defendants." The report charged that the distributor proposals make no provision for maintaining the status quo and do not provide against further construction and acquisition which may have the effect to restrain trade.

This is "the very least that could be provided without doing violence to the statute under which the suit was filed," according to Mr. Myers.

The report upheld Paragraph I, of Section XI, of the proposals, which would in effect require a consenting company to make affirmative showing in a U. S. district court that acquisition of a new theatre interest would not restrain trade in a particular competitive area.

Two Sections Approved In Exhibitor Report

However, modifying clauses of distributor proposals emasculate this control, according to the report. The exhibitors charged that loopholes authorized unlimited expansion in "vaguely defined areas" where circuit interests are already established.

The report demanded that any exhibitor who might be affected by the establishment of a new circuit theatre be given notice, and the right to appear at a court hearing held in the area in question.

Section VI, the some run provision, and Section VII, the immoral pictures clauses of the proposals were approved by the report. It said, however, that Section V's provisions in regard to licensing in more than one exchange district were "so easy of evasion" that their retention was a matter of indifference.

Clearance provisions of Section VIII were the subject of several recommended changes designed, the exhibitor report said, to give greater relief to theatre operators. It asked elimination of old definitions of clearance and the substitution of passages declaring it to be:

"A period of time, either fixed by agreement between a distributor and an exhibitor, or by general practice" which must elapse between exhibitions at competitive theatres. It asked recognition that clearance be commensurate with the degree of competition and also demanded that it be calculated from the beginning of a run.

Exhibitors Criticize Distributor Proposals for Arbitration

Distributor proposals for arbitration of demands for a particular run were criticized by the exhibitors as inadequate and offering only slight improvement over the current provision which, they declared, had been so surrounded with restrictions as to prove worthless.

The report urged that all controversies charging distributors had refused to license on a requested run be subject to arbitration. It specified that:

1. The complainant be independent of any distributor or affiliated circuit relationship and that he operate the theatre in question at the time complaint is filed.

2. That the theatre having the requested run be a circuit theatre, defined as a common ownership or buying combine with at least "double the total film buying power of the complainant."

3. That complainant submit bona fide offers to buy at least five successively released features, and that distributors refuse to license them on the run requested.

4. That the complainant did not have sufficient pictures available to run his theatre on the run requested.

5. That refusal to license was based not on

(Continued on page 18, column 1)

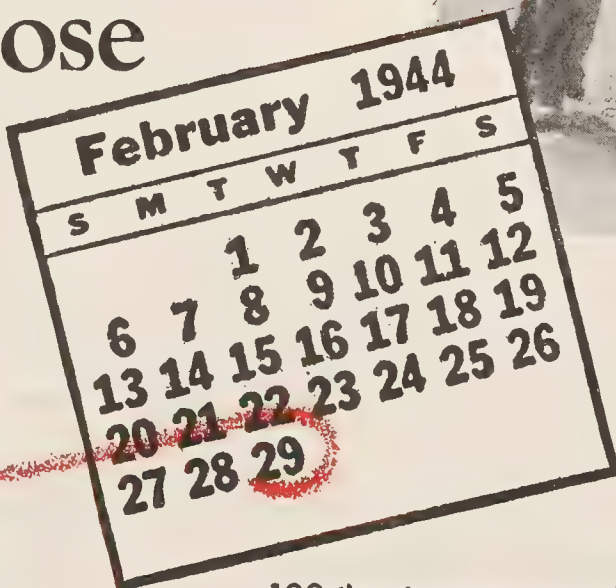
LET'S FINISH OUR 4TH WAR LOAN JOB IN A BLAZE OF GLORY!



Don't Stop
Now! Keep
Selling Those
"E" Bonds!

REMEMBER

All properly certified bond sales through February 29th will count in the "HONORED HUNDRED" contest. Mail your stubs and final report form to your STATE EXHIBITOR CHAIRMAN, bearing a postmark not later than March 15th, 1944.



BACK OUR BRAVE BOYS ON
THE BLOODY BEACH-HEADS!

**HONORED
HUNDRED!**
There's Still Time!

100 theatre managers from all over America, Alaska and Hawaii who sell the greatest number of "E" bonds in ratio to the number of seats in their theatres will go to Washington, with all expenses paid, as an Executive Advisory Committee for the Fifth War Loan. In addition, they will receive scrolls, citations, medallions and acclaim!

Give or Go to Trial, Exhibitor Decree Verdict

(Continued from page 16)

valid business reasons but because the theatre actually licensed was a circuit house. Twelve guiding considerations were then outlined for arbitrators.

It would empower arbitrators to prohibit distributors from offering the run in question to the circuit until a similar offer has first been made to the independent. The report would permit vacation of such an order if it is shown to have reduced the distributors total revenue in the area.

Distributor proposals to make the decree effective for 10 years were sharply attacked by the exhibitors. They demanded that a new trial period of not more than three years be set up and asked that the Court retain jurisdiction of the case. This would enable the Government at any time to seek modification of the decree. The exhibitors charged that the distributor proposals would permit only a consenting defendant to seek such change.

Appointment of arbitration lawyers in each tribunal district to represent independent exhibitors was asked in the letter to Mr. Clark, in line with earlier Allied proposals.

The group said that such a prosecutor could represent all exhibitors with a calibre of counsel equal to familiarity with film affairs to film company lawyers. It was suggested that these special prosecutors be selected and compensated by the administrator of the arbitration system.

Disagreement over the function of the Appeal Board was settled in a compromise recommendation which would permit complainants to request appeal to a special board of three arbitrators chosen from local panels. The New York Appeals Board would be limited to legal interpretations of the decree and to questions of misconduct by arbitrators.

Among monopolistic practices for which it claimed the proposed decree provides no remedy the joint letter listed: arbitrary designation of play dates, "arbitrary, unconscionable and discriminatory film rentals, benefits and advantages extended by distributors to each other, sharing of advertising costs and optional contracts favoring circuit distributors. The report cited the 1938 Bill of Complaint and asked that Mr. Clark insist on provision for these alleged abuses.

RKO Ned Depinet Drive Begins in New York

The RKO Radio Pictures' Ned Depinet sales drive, which started February 4, and will end May 18, was given a Metropolitan New York sendoff last Friday at the New York exchange, where drive captain Charles Boasberg held a meeting. Mr. Boasberg had returned from a 39-day tour of exchanges.

Durwood's Daughter Wed

Mr. and Mrs. Edward D. Durwood of Kansas City, Mo., have announced the marriage of their daughter, Marjorie Beth, to Lt. Bayard Martin Grant of the Army Signal Corp, last Friday. Lt. Grant is a graduate of Rensselaer Polytechnical Institute, Troy, N. Y. Mr. Durwood is head of the Durwood-Dubinsky Bros. Theatres.

Cagney Tours War Zones

James Cagney, actor and president of the Screen Actors Guild, this week began a personal appearance tour of U. S. Army and Navy bases in the European war theatre. He will be abroad approximately three months. The trip is under USO auspices.

Fellerman Eastern Partner of Banner Production

Max Fellerman, on his return from the coast, last week, announced that he had joined Banner Productions as partner and associate with Sam Katzman and Jack Dietz, and with them will produce several pictures featuring the East Side Kids; another series starring Bela Lugosi, John Carradine and George Zucco, and also will introduce a new program of comedy features with Billy Gilbert, Shemp Howard and Maxie Rosenbloom.

Mr. Fellerman, who will make his headquarters at 1270 Sixth Avenue, New York, will be eastern representative of Banner Productions. The pictures are being released through Monogram.

Mr. Fellerman spent 27 years in distribution and exhibition with RKO.

Map Plans for Red Cross Drive

Joseph Bernhard, industry chairman for the motion picture theatres Red Cross drive from March 23 through March 29, Tuesday appointed Harry Goldberg, director of advertising and publicity for Warner Theatres, as campaign manager, and Friday called a meeting of the executive committee to map plans and discuss first steps in launching the drive. S. H. Fabian, WAC chairman, Arthur L. Mayer, Francis S. Harmon, all members of the committee, were among those present.

A special trailer to be supplied all theatres was discussed, also the printing of a comprehensive press book, radio tieups, and other promotional activities designed to obtain the maximum of public response to meet the greatly increased demands upon the Red Cross as result of the war.

Plans for holding a series of regional exhibitor meetings for the purpose of bringing Red Cross chapters and theatremen together and coordinating their drives were discussed.

On Monday Herman Robbins, president of National Screen Service, accepted the chairmanship of the 1944 Greater New York Red Cross War Fund campaign.

Columbia Sets Sales Campaign

Columbia Pictures' annual sales campaign has been given the slogan, "Dates to Win," as a tribute to the company's sales force for the part it has played "in cementing exhibitor friendship," according to an announcement made Tuesday by A. Montague, general sales manager. The drive ends June 22.

Under the award setup, division supervisors, branch managers, salesmen, office managers and bookers in the 31 branches will have the opportunity to participate in the War Bond and cash prizes. At least 24 offices will share in the cash awards. During the "Dates to Win" drive, Columbia will release some of the most important pictures it has ever offered, Mr. Montague said, including "None Shall Escape," "What a Woman," "Sahara," now in release, and "Cover Girl," "Curly," "Address Unknown," "Mr. Winkle Goes to War," "Pilebuck" and "Tonight and Every Night," scheduled for release.

Ascap Wins Theatre Suit

Federal Court in Los Angeles has dismissed a \$300,000 suit against the American Society of Composers, Authors and Publishers, brought by Largo Theatres, Inc., representing West Coast operators. The plaintiff petitioned for dismissal after ASCAP had sought an order to amend the complaint requiring Largo to furnish a bill of particulars. The suit was filed in 1941.

E. M. Loew Suits On Percentages Start in Boston

Statements that the theatre daily records and cash books of E. M. Loew theatres for the years prior to 1939 had been destroyed some time prior to July 14, 1943, on instructions from Mr. Loew, were put into the record in Boston Federal Court this week in the trial of suits by eight major companies charging the independent circuit operator with falsifying records of percentage engagements.

The actions have been consolidated for convenience in a single trial which started Monday. The distributors charge E. M. Loew with having conspired with his various theatre companies to falsify reports to distributors on the gross receipts of their pictures which played his houses on percentage terms over a period of years. A defense motion for dismissal of the case on jurisdiction grounds was denied by the court today.

The suits, it is learned, are the first of many which the distributors plan to file. The actions here seek an accounting of sums alleged to be due the plaintiffs, and they ask that the defendants be enjoined from disposing of his theatres' books and records.

The statement on the daily records was put into the record through the filing of the deposition of Gertrude Rittenberg, controller of the bookkeeping department of the E. M. Loew theatres. In 1942 the court enjoined the defendants from removing, altering or disposing of their records.

On Tuesday, the trial was extended several days by the court. The session that day was filled with evidence from theatre and office records. Entered was a daily statement marked: "Private, actual report. Payment to checkers: 'X' dollars." Also offered was evidence that double rolls of tickets were used.

Alliance Accepts Cooperation Of American Legion

The California American Legion Americanization Committee's offer to cooperate with the Motion Picture Alliance for the Preservation of American Ideals has been accepted, MPA President Sam Wood announced last week. The joint aim of the organizations is to eradicate communist and fascist influence in the industry. The MPA executive board, with Capt. Clark Gable as honor guest, will meet with the Americanization chairmen of Legion posts from all parts of the state at Patriotic Hall in Los Angeles on Washington's birthday.

Mr. Wood said: "The Legion's offer to aid in combating anti-subversive activities in the motion picture industry is welcomed and the meeting February 22 is the first step in that direction."

Speakers at the meeting will include Colonel Rupert Hughes, MPA; Appellate Court Justice Thomas P. White, and State Senator Jack Tenney, chairman of the joint committee.

Named Guild Chaplain

Father Gustave de Leon has been named Chaplain of the Catholic Actors Guild in New York, succeeding the late Father John F. White. Father de Leon, who assumed his new duties this week, is a native New Yorker, ordained in May, 1921. He has been assistant pastor of St. Gregory's Church in New York.

Arrested for Showing

R. D. Goldberg, circuit operator, was arrested last week for the showing of "Teen Age," 1943 Continental Production film bearing a Production Code seal, at the Arbor theatre, Omaha. Mr. Goldberg appeared in Municipal Court.



This Is It, Gentlemen!

The Most Beautiful Thing in the World
of Motion Pictures
In Technicolor
From Paramount

Paramount's

"Lady in



The Dark

In Technicolor



The Girl of the Moment

With the Loves of the Year

In the Picture of the Century

Ginger Rogers

Ray Milland

Warner Baxter

Jon Hall in

"Lady in the Dark"

IN TECHNICOLOR

A MITCHELL LEISEN PRODUCTION

With Mischa Auer
and Hundreds of Others

B. G. DESYLVA, Executive Producer

From the Sensationally Successful
Stage Musical by Moss Hart—With
Music by Kurt Weill and Lyrics
by Ira Gershwin—Screen Play by
Frances Goodrich and Albert Hackett

Directed by MITCHELL LEISEN

Paramount

Presents It First At

HOLLYWOOD AND
LOS ANGELES

PARAMOUNT THEATRES

FEB. 9th

NEW YORK

PARAMOUNT THEATRE

FEB. 22nd

At Regular
Admission Prices



Flash!

FIRST 4 DAYS OF LOS ANGELES AND
HOLLYWOOD WORLD PREMIERE WERE
ACTUALLY 45% OVER PREVIOUS
ALL-TIME RECORD-HOLDER, "STAR
SPANGLED RHYTHM" . . . AND HERE
ARE THE FIRST TERRIFIC REVIEWS OF

"Lady in the Dark"

"An opulent feast...A magnificent motion picture . . . Possibly the most beautiful motion picture ever made . . . A masterpiece of production...quality in the best meaning of the word . . . All-around excellence."—*Hollywood Reporter*

"A box-office smash; color, settings, photography rate raves...an entertainment feast . . . A tremendous attraction. Costumes will have the women in ecstasies. Never has anything like it been seen on the screen."—*Film Daily*

MORE...MORE...MORE.

"Super entertainment . . . breath-taking beauty and down-to-earth fun . . . lavishly produced in Technicolor."—*Boxoffice*

"The most magnificent pictorial fashion show of all time . . . a visual masterpiece."
—*Lowell E. Redelings, L. A. Citizen News*

"Paramount empties a veritable jewel case of gorgeous sets and costumes upon the screen. Technicolor camera work is one of the outstanding triumphs of the film. The most sumptuous Technicolor extravaganza ever photographed."
—*Harrison Carroll, L. A. Herald-Express*

"Lady in the Dark"

"Arrived in a riot of color and excitement . . . Never before or since has such a Technicolorful fashion show been paraded across the screen . . . It is an eye-filling extravaganza."—*Dorothy Manners, L. A. Examiner*

"A show to knock the eye out. Hollywood has had its sumptuous, luxurious and opulent moments but this attraction nestles comfortably alongside the most extravagant . . . An overflowing cup of optical elegance . . . sets magnificent, Technicolor superb . . . in the big money division . . . breathtakingly beautiful."
—*Red Kann, M. P. Daily*

"Will be brightly illuminated at the pay-off windows. Hilarious comedy . . . brilliant satire, searching drama. Well nigh irresistible to all."—*Daily Variety*

"Loaded with tremendous appeal for women. Fabulous dream sequences to draw women customers literally 'out of this world'."—*Helen McNamara, M. P. Daily*

"Unique in the annals of the movies . . . A feature to put on any must list of events to be witnessed."—*Edwin Schallert, L. A. Times*

... AND THE TRADE SHOWING IS FEB. 28th!



TRADE SHOWINGS



PARAMOUNT'S

"Lady in the Dark"

In Technicolor

starring

INGER ROGERS • RAY MILLAND • WARNER BAXTER • JON HALL

CITY	PLACE OF SCREENING	ADDRESS	DAY and DATE	TIME
BANY	DELAWARE THEATRE	290 Delaware Ave.	MONDAY, FEB. 28	2 P.M.
TLANTA	RHODES THEATRE	62 S. Rhodes Center N.W.	MONDAY, FEB. 28	11 A.M.
OSTON	ESQUIRE THEATRE	264 Huntington Street	MONDAY, FEB. 28	8 P.M.
UFFALO	SHEA'S NIAGARA THEATRE	426 Niagara St.	MONDAY, FEB. 28	2 P.M.
HARLOTTE	DILWORTH THEATRE	1609 South Boulevard	MONDAY, FEB. 28	11:30 A.M.
CHICAGO	ESQUIRE THEATRE	58 E. Oak St.	MONDAY, FEB. 28	11 A.M.
NCINNATI	FOREST THEATRE	671 Forest Ave.	MONDAY, FEB. 28	2:30 P.M.
LEVELAND	COLONY THEATRE	Shaker Square	MONDAY, FEB. 28	2 P.M.
ALLAS	MELROSE THEATRE	3419 Oaklawn Ave.	MONDAY, FEB. 28	2 P.M.
ENVER	BROADWAY THEATRE	1756 Broadway	MONDAY, FEB. 28	10 A.M.
ES MOINES	ROOSEVELT THEATRE	831—42nd St.	MONDAY, FEB. 28	2 P.M.
ETROIT	FISHER THEATRE	7331 Second Blvd.	MONDAY, FEB. 28	10:30 A.M.
DIANAPOLIS	HAMILTON THEATRE	2116 E. 10th St.	MONDAY, FEB. 28	2 P.M.
ANSAS CITY, MO.	VOGUE THEATRE	3444 Broadway	MONDAY, FEB. 28	2 P.M.
EMPHIS	MEMPHIAN THEATRE	51 So. Cooper St. (near Union Ave.)	MONDAY, FEB. 28	2:30 P.M.
ILWAUKEE	COLONIAL THEATRE	1516 W. Vliet St.	MONDAY, FEB. 28	2:30 P.M.
INNEAPOLIS	GRANADA THEATRE	3022 Hennepin Ave.	MONDAY, FEB. 28	2:15 P.M.
EW HAVEN	WHITNEY THEATRE	1220 Whitney Ave.	MONDAY, FEB. 28	11 A.M.
EW ORLEANS	CIRCLE THEATRE	1709 N. Galvez St.	MONDAY, FEB. 28	11 A.M.
KLAHOMA CITY	TOWER THEATRE	425 Northwest 23rd St.	MONDAY, FEB. 28	11:30 A.M.
MAHA	DUNDEE THEATRE	4952 Dodge St.	MONDAY, FEB. 28	2 P.M.
PHILADELPHIA	SHUBERT THEATRE	250 S. Broad St.	MONDAY, FEB. 28	8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE	5518 Walnut St.	MONDAY, FEB. 28	2 P.M.
PORTLAND	ORIENTAL THEATRE	822 So. E. Grand Ave.	MONDAY, FEB. 28	2 P.M.
. LOUIS	WEST END THEATRE	4819 Delmar Blvd.	MONDAY, FEB. 28	11 A.M.
ALT LAKE CITY	STUDIO THEATRE	161 S. Main St.	MONDAY, FEB. 28	2:30 P.M.
AN FRANCISCO	METRO THEATRE	2055 Union St.	MONDAY, FEB. 28	2 P.M.
EATTLE	EGYPTIAN THEATRE	4543 University Way	MONDAY, FEB. 28	2:30 P.M.
YASHINGTON	AUDITORIUM, U. S. Dept. of Interior Bldg.	E St. N.W. (between 18 & 19 Sts.)	MONDAY, FEB. 28	8:30 P.M.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE statement of principles released to the American press by the newly-formed Motion Picture Alliance for the Preservation of American Ideals contains this completely commendable credo:

"We believe in, and like, the American way of life; the liberty and freedom which generations before us have fought to create and preserve; the freedom to speak, to think, to live, to worship, to work and to govern ourselves, as individuals, as free men; the right to succeed or fail as free men, according to the measure of our ability and our strength."

"Believing in these things, we find ourselves in sharp revolt against a rising tide of Communism, Fascism and kindred beliefs, that seek by subversive means to undermine and change this way of life; groups that have forfeited their right to exist in this country of ours, because they seek to achieve their change by means other than the vested procedure of the ballot and to deny the right of the majority opinion of the people to rule."

This selfsame statement of principles closes out with this declaration, loftily conceived and eloquently given voice:

"As members of the motion picture industry, we must face and accept an especial responsibility. Motion pictures are inescapably one of the world's great forces for influencing public thought and opinion, both at home and abroad. In this fact lies solemn obligation. We refuse to permit the effort of Communist, Fascist and other totalitarian-minded groups to pervert this powerful medium into an instrument for the dissemination of un-American ideas and beliefs. We pledge ourselves to fight, with every means at our organized command, any effort of any group or individual, to divert the loyalty of the screen from the free America that gave it birth. And to dedicate our own work, in the fullest possible measure, to the presentation of the American scene, its standards and its freedoms, its beliefs and its ideals, as we know them and believe in them."

Lodged between beginning and end, however, is this:

"In our special field of motion pictures, we resent the growing impression that this industry is made up, and dominated by, Communists, radicals and crackpots."

A Cause for Regret

HERE are strange phrases, authored by prominent men, to feed the American press about their own industry. They must be viewed, too, as highly regrettable phrases unsupported by the introduction of a single shred of evidence and, in fact, supported only by blanket indictment. There is no definition or explanation of who entertains such a growing impression beyond the evident willingness of the sponsors of this new organization to accept it.

Nevertheless, Sam Wood, in assuming the presidency, referred to its principles in this manner:

"This statement will be released to the American press so that all of our fellow citizens may know exactly where the majority of Hollywood film workers stand."

Through what processes and by what authority Wood and his group presume to speak for the majority of Hollywood is not declared. What is declared, in clear enough terms, however, is an assumption, taken by no known or announced arrangement, that most of Hollywood feels as they do.

We do not believe this squares with the facts.

No doubt, there are Communists in Hollywood. There must be Fascists, too. There are also Democrats and Republicans. There are conservatives and, in every likelihood, reactionaries. The cross-section of all phases of political life and thinking undoubtedly reside in Hollywood. But they reside elsewhere as well.

Thus, there enters damage in unsupported pillories of this kind. A well-defined suggestion thereby is let loose throughout America and perhaps beyond that the responsible leaders of this business are not aware of what goes on around them; that they are being sucked into matters with which they are out of sympathy; that a shadowy, but powerful, group of unknowns is steering

them and, even more importantly, their industry into channels of which neither these leaders nor their industry are aware. This is a situation we refuse to accept, nor do we think will any majority in the industry no matter where located.

The effect in one direction, at least, has been immediate. Editorially, the Los Angeles *Examiner* quickly accepted the new organization and its total credo and, perhaps, other Hearst papers in various cities have followed suit. The consequence asserts itself with this:

"Unfortunately, the patriotic majority in the motion picture industry has been slow to organize and to assert its principles and exercise its influence."

"Consequently, the subversive minority in the industry has connived and contrived to produce a long succession of insidious and evil motion pictures to the discredit of the industry and to the detriment of the country."

"It has made pictures disparaging American history and American heroes and American institutions and traditions."

"It has made pictures glorifying Communistic Russia, ignoring the oppressive and tyrannical character of Bolshevism and inventing virtues for it that have never existed."

Aside from the obvious reference to "Mission to Moscow," what are these pictures? To safeguard its reputation, the industry is privileged to insist upon the precise nature of these various allegations.

The *Examiner*, and/or the Hearst press, ought to name names. The Motion Picture Alliance for the Preservation of American Ideals ought to explain the source, or sources, of the growing impression it appears so willing to accept.

Who? What? When? Where?

Out Goes the Chin

NO doubt of it. This is a foolhardy enterprise, the business of trying to spot winners in the Academy race. Drawing upon conversation, drifts and blue sky, plus an impression or so attributed to Academy headquarters where it's guesswork too, here is the leap into space:

BEST PICTURE: "The Song of Bernadette."

BEST ACTOR: Paul Lukas for "Watch on the Rhine."

BEST ACTRESS: Ingrid Bergman for "For Whom the Bell Tolls."

BEST MALE SUPPORTING PLAYER: Charles Bickford for "The Song of Bernadette."

BEST FEMALE SUPPORTING PLAYER: Katina Paxinou for "For Whom the Bell Tolls."

If the night of March 2 verifies some or all of these predictions, you'll be hearing from us. Otherwise, a deep silence.

■ The Warner tussle with the Screen Actors Guild over "Hollywood Canteen" may leave its mark on the course of Academy voting. Down-beat effects already are discounted in Burbank.

■ Lizette Klimer filed and lost a \$50,000 suit against Loew's, Inc., and MGM alleging "Come Live With Me" was a plagiarism of "Chinchilla," a story by John B. Klimer. Judge Ben Harrison in Federal Court here ordered her to pay \$1,000 toward fees of the defendants, Great Cooper and Milton Schwartz. In an earlier case involving "Of Thee I Sing," Judge John Woolsey in New York awarded \$3,500 in attorney fees to the defendants. "In this case, as is usual in plagiarism cases, obscurity is taking a long shot at success. Having failed to reach its mark, the plaintiff must pay for the expense to which he put the defendant," he ruled.

These and a file of others like them give the studios heart against floods of future actions of this nature, their theory—and their hope—being these decisions will act as a deterrent against law suits indiscriminately launched.

■ War news went down to crashing defeat in the Los Angeles Hearst press the morning and evening the Chaplin indictment broke. Incidental headline in the *Examiner*:

ALLIES WIPE OUT 14,000 JAPS.

Incidental streamer in the *Herald-Express*:

NAZIS IN ALL-OUT ROME BEACH HEAD DRIVE.

Sunny place, Southern California.

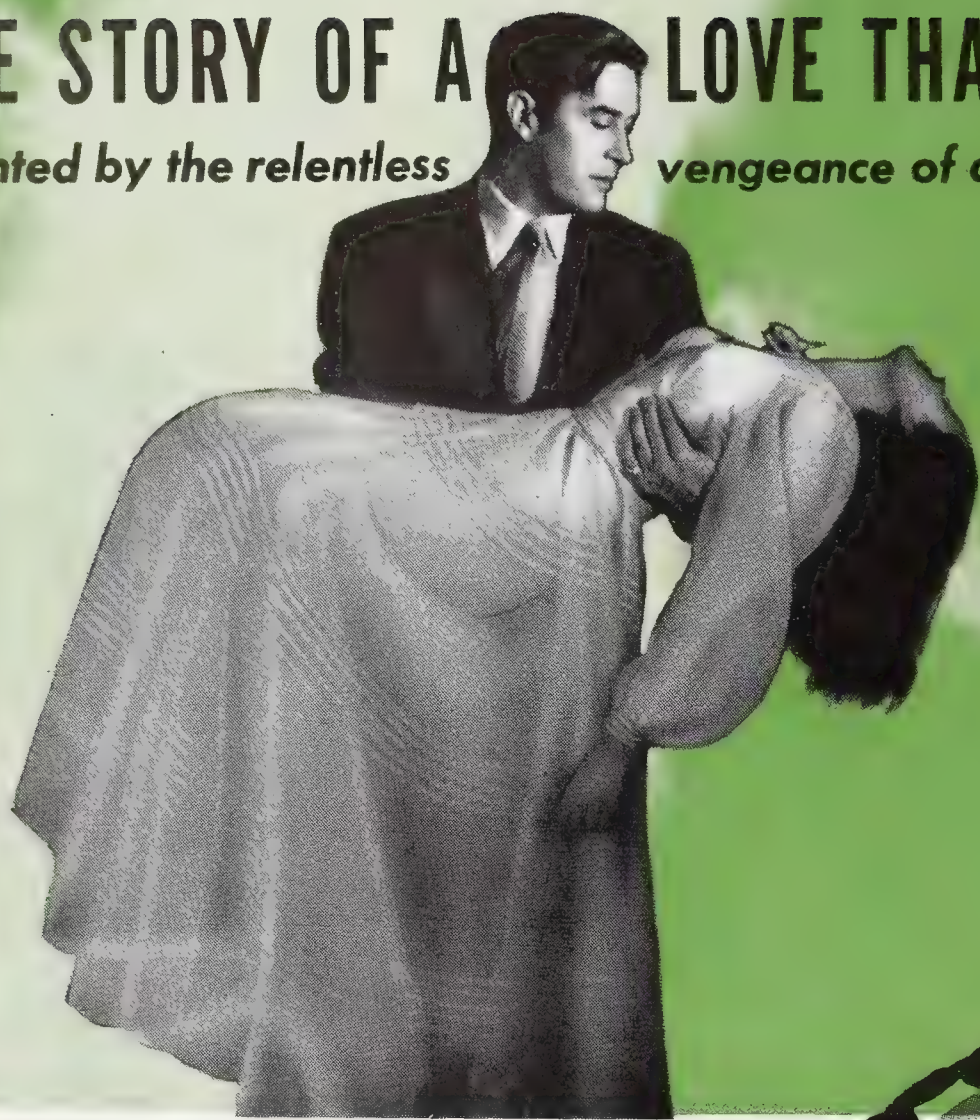
THE GREATEST MYSTERY ROMANCE SINCE "REBECCA"
Is Coming From
Paramount

Macardle
Dorothy
**THE
UNINVITED**

A.D.O.
A story of ordinary people in extraordinary circumstances

THE STORY OF A LOVE THAT IS OUT OF THIS WORLD

Haunted by the relentless vengeance of an amazing spectre of the past!



THE UNDISCOVERED COUNTRY



Starring

RAY MILLAND · RUTH HUSSEY · DONALD CRISP

with **Cornelia Otis Skinner** · And Introducing **Gail Russell**

From the Famous
Best-Seller and
Liberty Magazine
Sensation

UNINVITED

Paramount will
advertise it in

LIFE

and 14 other great
magazines.

Do you believe there
are houses filled with
unseen evil?

Do you believe that
the cold hate of an evil
soul can materialize on
earth and threaten the
destruction of a lovely
young girl?

Do you believe that
the spirit of a mother can
stay behind to guard her
daughter from the ma-
lignance of the un-dead?



You will when you see
Paramount's thrilling picturization
of Dorothy Macardle's
exciting novel of the supernatural



"The Uninvited"

A Paramount Picture Starring

RAY MILLAND RUTH HUSSEY DONALD CRISP

and Frank Porton

And
Screenland
Says:
"WATCH HERE!"



This advance dummy of a pictorial spread in one of America's lead-
ing picture magazines heralds a tremendous press reception for Para-
mount's greatest player discovery since Sonny Tufts and Alan Ladd...



SCREENLAND

SALUTES GAIL RUSSELL!

She's sensational in "The Uninvited,"
the greatest "find" in years.
Paramount has picked a winner in
this beautiful young girl. Watch her!

TRIM SIM

Ginger Rogers greets now star, Gail Russell, on the set at Paramount. Gail played a small part in Ginger's picture, "Lady In The Dark." Below, Gail with Donald Crisp in "The Uninvited," splendid "spook" drama with romance — Gail's first big rôle.



Below, with Cornelia Otis Skinner, in whose popular story, "Our Hearts Were Young And Gay," Gail will next appear.



Picture

THE REPORTER^{††}

THE Film^{*}
DAILY

MOTION PICTURE[†]
DAILY

*Distinguished
Product
Says the Trade Press*

Boxoffice^{*}

VARIETY

**"A Film Possessing
Class & Distinction**

**Rich in Drama
and Suspense."**^{*}

*"Seldom has a chil-
der been produced
with so much refine-
ment and subtlety."*^{**}

*"Distinguished product,
rich in the values that count
for entertainment."*[†]

**"SUPERB GHOST
DRAMA; SURE OF
TOP GROSSES."**^{††}

*"One of the most unusual pic-
tures to emerge from any studio
... Gail Russell displays dra-
matic talents which assure her a
place in the star firmament."*[★]

Directed by
LEWIS ALLEN
Screen Play by Dodie
Smith and Frank Partos

Paramount's

The Uninvited

Another Miracle In The Miracle 5

"THE MIRACLE OF MORGAN'S CREEK"

"THE UNINVITED"

"STANDING ROOM ONLY"

"HENRY ALDRICH, BOY SCOUT"

"TIMBER QUEEN"

RANK STARTS TRIPLE PLAY FOR AMERICAN MARKET

Opens Own Office Headed by Kelly While Agents Seek Release Deals

by JEANNETTE E. SAMUELSON

J. Arthur Rank, England's largest producer-distributor-exhibitor, this week established a multiple approach to the American film market.

1. He opened an office on Fifth Avenue to distribute British films.
2. Through his representative, Barrington Gain, he continued to seek a distribution deal through a major company.
3. Through an official of a related company, Two Cities Films, Ltd., he continued to seek major distribution for this unit's product.

A further possibility regarding Mr. Rank's entry into the U. S. market was seen this week with the report that Spyros Skouras, president of Twentieth Century-Fox, expected to leave Tuesday for England. Six months ago, Mr. Skouras had planned to visit London to talk business with Mr. Rank. Since that time, the report of his contemplated trip had been repeated several times.

Eagle-Lion Films, Inc., headed by Arthur W. Kelly, former vice-president in charge of the foreign department for United Artists, was in process of formation this week. Application for incorporation papers had been filed with the Secretary of State of New York. Official stationery had been ordered. The telephone had been put in and the office was ready for business. The new company is headquartered at 522 Fifth Avenue in the Guaranty Trust Company Building, incidentally, the building in which the Hays Office made its home in 1922.

To "Pluck the Diamonds" From British Product

Mr. Kelly said that Eagle-Lion Films, formed to distribute British films, would "pluck the diamonds" from the field of British production, including product of such outstanding producers as Two Cities Films; Michael Powell and Emeric Pressburger; Gabriel Pascal and Paul Soskin.

According to Mr. Kelly, approximately 15 films a year will be distributed in the U. S., Canada and South America by Eagle-Lion Films. Of this number, about seven or eight "quality" British productions will be released and the remainder will be American films made by independent Hollywood producers financed by Mr. Rank.

Under the new setup, E. T. Carr, former United Artists managing director in England, will head the eastern division of Eagle-Lion, covering all of Europe and extending to South Africa and the Near East.

Mr. Kelly, whose resignation from UA was announced officially last week, told MOTION PICTURE HERALD Monday he planned to organize a complete sales, advertising, exploitation and publicity staff, and



J. Arthur Rank, left, chats with Phil Reisman, right, RKO foreign head, at a party for Mr. Reisman in London. John Davis, Odeon executive, looks on.

that eventually, Eagle-Lion would establish branch offices in the 32 exchange centers.

Formation of the new company automatically eliminates the reported intention of Mr. Rank to seek a distribution deal with one of the American major companies for release of a block of British films annually. However, early this week, Barrington Gain, one of Mr. Rank's financial advisers and a director of General Films Distributors, a Rank-controlled company, said he would continue negotiations with major companies for a distribution deal.

When Mr. Kelly was asked how the new organization would affect Mr. Gain's plans, he said: "I don't know what Mr. Gain is supposed to be doing. All I know is that Mr. Rank asked me to take charge of Eagle-Lion here."

Mr. Gain came to the U. S. early in January, and outlined his mission here for Mr. Rank, but denied emphatically that Mr. Rank would finance films made in Hollywood by independent producers.

Eagle-Lion not only will distribute British films but will finance independent Hollywood productions, according to Mr. Kelly. The deals would be patterned after those offered independents by United Artists.

Galperson in U. S. to Set Deals for Two Cities

Two Cities Films, Ltd., an important British producing company which distributes its product through GFD, also sent its representative to the U. S. with instructions to arrange a distribution deal. Dr. Alexander Galperson, assistant managing director for Two Cities, since his arrival, has consistently denied that Mr. Rank controls the company, but the British producer-distributor has a considerable financial interest in it. GFD holds the world distribution

rights to Two Cities' product; Mr. Rank has financed several of the company's important films; Two Cities uses studios owned by Mr. Rank.

Dr. Galperson indicated Monday that he would continue his negotiations for a major company tieup until he received word from London. It was learned that Filippo Del Giudice, head of Two Cities', conferred with Mr. Rank last weekend to determine the company's position with regard to the newly-formed Eagle-Lion.

Gain Conferred by Telephone With Justice Department

From his conversation with presidents of the major companies, Mr. Gain said his impression was that American film leaders would welcome the distribution here of England's better productions. Observers had offered this opinion previously, contending that the American majors would want to encourage British film distribution in the U. S. in order to continue doing business in England on the best possible terms, with a minimum of trade or Government restrictions.

In view of the new Rank organization in the U. S., it could not be learned on what basis either Mr. Gain or Dr. Galperson would proceed with their conferences with company officials. It was expected that both British executives would return to England within the next two or three weeks.

Meanwhile, recent reports from Washington that the Department of Justice was investigating the Anglo-American film deals, contemplated or negotiated, with an eye to a possible cartel, were partly confirmed by Mr. Gain who said that he had spoken on the telephone last week to Wendell E. Berge, Assistant Attorney General in charge of the anti-trust division. Mr. Gain did not give details of the conversation but reported that at one point Mr. Berge had said: "We have no objection to competition at all. In fact, we rather welcome it."

First Eagle-Lion Release To Be "Colonel Blimp"

Mr. Rank's rapid rise to prominence in the British industry in the past two years already has been the subject of monopoly investigation on both sides of the Atlantic.

"Colonel Blimp," formerly titled "The Life and Death of Colonel Blimp," produced by Powell and Pressburger, will be the first picture released in the U. S. by Eagle-Lion, as soon as distribution arrangements are completed. Mr. Kelly said, "we are now canvassing the possibilities of whether or not it should be given a road show release or higher admissions." He said the picture could stand up under a \$2 top scale, backed by the proper advertising-exploitation-publicity campaign, and that in production values it compared favorably with the best of Hollywood.

It is considered likely that several Two-Cities productions, among them "This Happy Breed" and the film version of Noel Coward's play, "Blithe Spirit," will be offered American exhibitors through Eagle-Lion.

RANK SEEKS "SIGNIFICANCE" IN FILMS HE PRODUCES

Plans Picture to Be Made with the Cooperation of U. S. Army Officials

by PETER BURNUP
in London

Indicative of the wide, ambitious pattern set by J. Arthur Rank in his plans for world film market assault is a project now under secret discussion among Mr. Rank's associates, including Filippo Del Giudice of Two Cities, and U. S. Army headquarters in London. This is a film half of whose action is designed to take place in America set in sort of counterpoint against the action of the other half in Britain.

In America, so it is planned, one will see the reactions of a British sailor undergoing training and discipline at the Royal Navy Depot in Asbury Park, N. J. In the British half of the piece there will be a mixed company of American doughboys hailing from every state in the union.

Film Intended to Be More Than a Documentary

The planner of the film, John Sutro—one of Mr. Del Giudice's most imaginative producers—states definitely that it is not his intention to make a mere documentary. Rather does he aim at producing a rich amalgam of Anglo-American relations; believing that he can make a significant, worthwhile contribution to the cause of trans-Atlantic good-neighborliness and understanding.

U. S. Army authorities here have welcomed the idea wholeheartedly, pledging all possible aid in the film's production. Although not yet known, it is anticipated that the British Government's reactions to the proposal will be no less warm. For Whitehall nowadays, abandoning its erstwhile disdain of the cinema, is very mindful of the potentialities of the motion picture in general and of the Rank influence in particular. Tentative title of the piece is, not inaptly, "Two Cities."

Answers Rank Insistence Films Be Significant

This is the latest of a long string of Two Cities productions, each of which amply fulfills Mr. Rank's firmly stipulated demand that his pictures should exhibit not only quality in their design but should possess "significance."

Awaiting showing, for example, are two major efforts: Noel Coward's "This Happy Breed" and Laurence Olivier's version of William Shakespeare's "Henry V." Both are in Technicolor, which circumstance accounts for a delay in their respective unveilings; British laboratories, in wartime, being unable to cope speedily with color processing problems. But each is promised an early viewing.

The Rank stipulation of "significance" is seen in the three other Two Cities films now in active production: "Mr. Emmanuel," motivated by Nazi anti-Semitism; "The Way

BRITISH FILMS EARMARKED FOR U. S. RELEASE

Among the important British productions which are being considered for the American market by J. Arthur Rank, British producer-distributor-exhibitor, are the following films, produced by Rank-controlled companies or by related producing units: "Colonel Blimp", the Michael Powell-Emeric Pressburger Technicolor picture; "This Happy Breed", story by Noel Coward, produced by Two Cities Films, Ltd., in Technicolor; "Blithe Spirit", screen version of the Noel Coward play, Two Cities; "Henry V", Technicolor production of the Shakespearean play, starring Laurence Olivier, Two Cities; "Caesar and Cleopatra", Technicolor screen version of George Bernard Shaw's play, produced by Gabriel Pascal and starring Vivien Leigh; "Signed With Their Honor", Paul Soskin production, and "Army of Shadows", film about the French underground movement, to be made with Hollywood French actors, Two Cities.

Ahead," dramatization of the Eighth Army's majestic conquest of the African desert; "Man of Two Worlds," a study of the problems inherent in Britain's African empire.

Promised for the near future are the bilingual French background films, brief details of which were first revealed in cable dispatches, and a film of the RAF which, Mr. Rank proposes, shall do for Britain's flying heroes what "In Which We Serve" did for the Navy.

Typical of the Del Giudice punctiliousness in production is the thoroughness of preliminary preparation, and meticulousness in casting. At the respective ends of the African continent, for example, camera and sound-recording units have been working for many months on the backgrounds of "The Way Ahead" and "Man of Two Worlds."

Moreover, ignoring convention, hitherto completely unknown actors have been cast prominently in both "Mr. Emmanuel" and "Two Worlds." The adaptation of Louis Golding's well known novel placed considerable emphasis on the part of Mr. Silver, a Jewish victim of Nazi terrorism. A dozen or so celebrated actors were tested unsuccessfully for the role which has now been allotted to one Meyer Tzelnicker, Russian born, who was seen by one of the Del Giudice talent scouts appearing in a Yiddish play at London's only Ghetto theatre, in the Whitechapel quarter. Tzelnicker had never previously seen the inside of a film studio. His tests revealed surpassing talent.

Similarly, the lead in "Man of Two Worlds"—a story of a Negro musician,

famed and lauded in European artistic circles—who goes back to his own people, is awarded to another little known actor, Robert Adams, a Negro who gave a notable performance in Eugene O'Neil's "Hairy Ape" at one of London's little theatres. Eric Portman, high ranking favorite in MOTION PICTURE HERALD's British poll to determine money-making stars, plays opposite Adams in the new piece.

All this unprecedented activity puts a heavy strain on attenuated studio space at Denham. Already Two Cities have "borrowed" stages at Warner Brothers' Teddington Studios. It is understood that Del Giudice proposes also taking over space at the Ostrer-Gainsborough Shepherd's Bush establishment, an arrangement presumably easily implemented now that the Two Cities chief has been appointed to Gainsborough's board of directors by order of Mr. Rank.

Balcon Has Two Subjects Under Way at Ealing

At this very moment of writing Del Giudice announces that his company has acquired from an American organization the world film rights, including the music and lyrics, of Noe Coward's group of eight short plays known, in omnibus fashion, as "Tonight at Eight-Thirty."

Michael Balcon has two subjects under way at his Ealing plant. Charles Frend, who achieved such a worthy directorial job of work in "San Demetrio," has started on another quasi-documentary, "The Return of the Vikings," a story of Norwegian whalers ordered into Allied ports at the German invasion and their subsequent adventures after enlisting in the fighting forces of their country stationed in Britain.

Mr. Balcon's other enterprise is an adaptation of J. B. Priestley's play, "They Came to a City," in which famed stage actors like Mabel Terry-Lewis, A. E. Matthews and Norman Shelley appear on the screen.

Latest communique from Korda headquarters: Shooting on "The Perfect Strangers," first of the ambitious MGM-Korda program, will start toward the end of February. Robert Donat and Deborah Kerr play the leads in this, with Wesley Ruggles directing.

Meantime, Sir Alexander, it is understood, proposes another flying visit to the United States.

Paramount Plans Post-War Production in England

Paramount is planning to set up its own production organization in England after the war on a scale which will permit it to turn out products there comparable with the better Hollywood pictures, David Rose, Paramount managing director for Great Britain, indicated just prior to his departure from New York for London last weekend.

Mr. Rose said the continuing discussions concerning the company's post-war plans look to the realization of that and several other objectives in operations abroad.

Paramount's post-war plans have not yet reached their final phases, he said, but may in the near future.

AND
HERE
COME
FOUR
MORE
GREAT
SHOWS
FROM





Paramount's TRADE SHOWINGS



CITY	PLACE OF SCREENING	THE HOUR BEFORE THE DAWN	THE NAVY WAY	GOING MY WAY	YOU CAN'T RATION LOVE
ALBANY	FOX Proj. Room, 1052 Broadway	THURS. FEB. 24 2:30 P.M.	THURS. FEB. 24 10:30 A.M.	FRI. FEB. 25 2:30 P.M.	FRI. FEB. 25 10:30 A.M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 10:30 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 10:30 A.M.
BOSTON	PARAMOUNT EX., 58 Berkeley St.	THURS. FEB. 24 11 A.M.	THURS. FEB. 24 2:30 P.M.	FRI. FEB. 25 11 A.M.	FRI. FEB. 25 2 P.M.
BUFFALO	PARAMOUNT EX., 464 Franklin St.	THURS. FEB. 24 3 P.M.	THURS. FEB. 24 1:30 P.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 10 A.M.
CHARLOTTE	PARAMOUNT EX., 305 S. Church St.	THURS. FEB. 24 3 P.M.	THURS. FEB. 24 1:30 P.M.	FRI. FEB. 25 3 P.M.	FRI. FEB. 25 1:30 P.M.
CHICAGO	PARAMOUNT EX., 1306 S. Michigan Ave.	THURS. FEB. 24 3:10 P.M.	THURS. FEB. 24 2 P.M.	FRI. FEB. 25 3:10 P.M.	FRI. FEB. 25 2 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central P'kway	THURS. FEB. 24 2:30 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 2:30 P.M.	FRI. FEB. 25 11 A.M.
CLEVELAND	PARAMOUNT EX., 1735 E. 23rd St.	THURS. FEB. 24 1:30 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 1:30 P.M.	FRI. FEB. 25 11 A.M.
DALLAS	PARAMOUNT EX., 412 S. Harwood St.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 2 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 2 P.M.
DENVER	PARAMOUNT EX., 2100 Stout St.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 3:30 P.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 3:30 P.M.
DES MOINES	PARAMOUNT EX., 1125 High St.	THURS. FEB. 24 12:45 P.M.	THURS. FEB. 24 2 P.M.	FRI. FEB. 25 12:45 P.M.	FRI. FEB. 25 2:15 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Ave.	THURS. FEB. 24 1:30 P.M.	THURS. FEB. 24 3:30 P.M.	FRI. FEB. 25 1:30 P.M.	FRI. FEB. 25 3:30 P.M.
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan St.	THURS. FEB. 24 1:30 P.M.	THURS. FEB. 24 3:00 P.M.	FRI. FEB. 25 1:30 P.M.	FRI. FEB. 25 3 P.M.
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte St.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 11 A.M.
LOS ANGELES	AMBASSADOR THEA., Ambassador Hotel	THURS. FEB. 24 3 P.M.	THURS. FEB. 24 1:30 P.M.	FRI. FEB. 25 3 P.M.	FRI. FEB. 25 1:30 P.M.
MEMPHIS	PARAMOUNT EX., 362 So. 2nd St.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 2 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 2 P.M.
MILWAUKEE	PARAMOUNT EX., 1121 N. 8th St.	THURS. FEB. 24 1:30 P.M.	THURS. FEB. 24 3 P.M.	FRI. FEB. 25 1:30 P.M.	FRI. FEB. 25 3 P.M.
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 2:30 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 2:30 P.M.
NEW HAVEN	PARAMOUNT EX., 82 State St.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 3:15 P.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 3:30 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 S. Liberty St.	THURS. FEB. 24 10 A.M.	THURS. FEB. 24 1 P.M.	FRI. FEB. 25 10 A.M.	FRI. FEB. 25 3 P.M.
NEW YORK CITY	FOX Proj. Room, 345 W. 44th St.	THURS. FEB. 24 2:15 P.M.	THURS. FEB. 24 11:30 A.M.		THURS. FEB. 24 10:15 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd St.			FRI. FEB. 25 10:30 A.M.	
OKLAHOMA CITY	PARAMOUNT EX., 701 W. Grand Ave.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 10:30 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 10:30 A.M.
OMAHA	PARAMOUNT EX., 1704 Davenport St.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 11 A.M.
PHILADELPHIA	PARAMOUNT EX., 248 N. 12th St.	THURS. FEB. 24 2:30 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 2:30 P.M.	FRI. FEB. 25 11 A.M.
PITTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 10:30 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 10:30 A.M.
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Ave.	THURS. FEB. 24 2 P.M.	THURS. FEB. 24 11 A.M.	FRI. FEB. 25 2 P.M.	FRI. FEB. 25 11 A.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive St.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 1:30 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 1:30 P.M.
SALT LAKE CITY	PARAMOUNT EX., 270 E. 1st So. St.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 1 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 1 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Ave.	THURS. FEB. 24 3 P.M.	THURS. FEB. 24 1:30 P.M.	FRI. FEB. 25 3 P.M.	FRI. FEB. 25 1:30 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Ave.	THURS. FEB. 24 1:30 P.M.	THURS. FEB. 24 11:30 A.M.	FRI. FEB. 25 1:30 P.M.	FRI. FEB. 25 11:30 A.M.
WASHINGTON	PARAMOUNT EX., 306 H St., N.W.	THURS. FEB. 24 10:30 A.M.	THURS. FEB. 24 2:30 P.M.	FRI. FEB. 25 10:30 A.M.	FRI. FEB. 25 2:30 P.M.

"GOING MY WAY" with Bing Crosby, Risé Stevens, Barry Fitzgerald, Frank McHugh, James Brown, Jean Heather

"THE HOUR BEFORE THE DAWN" starring Veronica Lake, Franchot Tone with Binnie Barnes, John Sutton

"THE NAVY WAY" with Robert Lowery, Jean Parker

"YOU CAN'T RATION LOVE" with Betty Rhodes and Johnnie Johnston

SKOURAS CITES TREASURY'S COOPERATION WITH TRADE

Team Work Valuable in All Future Drives; Figures To Be Released Later

Tuesday, with the Fourth War Loan's national drive officially closed, Charles P. Skouras, heading the industry's contribution to the campaign, flanked by his chief lieutenants, Frank "Rick" Ricketson, B. V. Sturdivant and Andrew Krappman, reviewed the events of the past six weeks and announced that one of the great achievements of the drive was the establishing of greater cooperation between all the U. S. Treasury's War Loan agencies and the industry. Mr. Skouras and his staff spoke informally at a gathering of representatives of the trade press in the home offices of Twentieth Century-Fox. This newly found teamwork, it was explained, would prove to be the backbone of drives to come.

No final figures for the drive were announced at the meeting, Mr. Ricketson explaining that it is the industry's purpose to leave the announcement of official results to the Treasury. It is also the policy of the industry in this campaign to eliminate all emphasis on dollar figures, except those released by the Treasury.

Skouras Thanks Industry Through Trade Press

Mr. Skouras, through the trade press, thanked the "approximately 195,000 persons from exhibition, distribution and production" who were engaged actively in the campaign. Mr. Sturdivant spoke of the great improvement in relations between the War Finance Committee and the industry, born, he said, of the efforts of Mr. Skouras. He spoke, too, of the great cooperation received from the American Legion, local merchants, Boy Scouts and other civic groups and the IATSE and Scenic Artists.

Mr. Skouras explained that while the national drive had been concluded, the industry's concentrated efforts would continue to the end of this month, with premieres and with Bond sales to March 1 counting in the Honored Hundred Contest. March 15, he said, would be the deadline for counting Bond sales in theatres, with the U. S. Treasury announcing results shortly thereafter.

15,000 Theatres Sold Through Bond Booths

These over-all results also were announced at the meeting: 3,300 premieres, 4,000 "Free Movie Days," special War Loan films seen by some 570,000,000 patrons shown every week on every screen, nationwide tours of war veterans and Hollywood stars, 480 appearances of stars in key-city rallies, air tour of 12 "Flying Bondsmen," 10,000 theatre managers in the States, Alaska and Hawaii entered the Honored Hundred Contest, according to entry blanks and state chairmen reports received at headquarters.

Also, some 15,000 theatre Bond booths and box offices taking War Bond orders, 61,440 outdoor Bond-selling events by showmen, swing shift premieres, radio broadcast

GAMBLE PREDICTS INDUSTRY VICTORY

Theodore Gamble, chairman of the War Finance division, U. S. Treasury, telegraphed Charles Skouras, industry Fourth War Loan chairman, Wednesday as follows:

"If present averages are maintained through the end of the drive, we will go over the top on E Bonds. You and all those associated with you can be very proud of this, as it reaches a new milestone in wartime financing. You will be interested to know we are announcing in tomorrow morning's papers that total sales of \$14,191,000,000 have been achieved. It will not be possible for us to know the final outcome of E Bond sales, around which your campaign was largely built, until the close of reporting, February 29. There is, however, at this moment evidence that your campaign has been invaluable in helping us roll up unprecedented E Bond sales.

"The E Bond sales in small communities have been especially gratifying, and it is hoped that these sales will continue unceasingly until the final day of your campaign. The Secretary and members of the War Finance division have asked me to express sincere appreciation to you, to your associates and to all of the patriotic men and women in your industry who have aided in this important home front task."

tribute to the industry over the Blue Network, innumerable Bond auctions, sponsoring of the Liberty ship *Carol Lombard*, the mailing of 17,000 seating charts, 14,000 theatre front displays, mobile Bond-selling units, theatre-staff neighborhood Bond canvass, and 6,000 authorized theatre Bond-issuing agents. The figures, it was explained, were estimated by state chairmen and executives throughout the country.

Over last weekend, Mr. Skouras made an eleventh hour plea to the industry to redouble its efforts, and reminded exhibitors that in "virtually every territory" there were to be added activities between last Tuesday and February 29; with rallies and auctions, etc., besides premieres, and that the entire resources of the industry would be "in there pitching" until February 29.

Next Monday evening Mr. Skouras will hold a testimonial dinner for the distribution heads of all the film companies, WAC officials and the 12 Flying Bondsmen in appreciation of last week brought a total of \$2,000,000,000 of their cooperation throughout the drive.

In eight RKO New York Metropolitan

area theatres, premieres held on Wednesday 555,900 in Bond sales. Keith's Flushing theatre, with "The Lodger," led the list with a half a million sale.

Through February 13, Loew's circuit had sold Bonds totaling \$10,082,628 in value, representing sales of 126,387 individual Bonds. Joseph Samartano, manager of Loew's Poli Palace, Meriden, Conn., led the circuit in Bonds sold in ratio to seating capacity.

Up to the middle of last week nine Loew's theatres had passed their Bond for every seat quota. In New York City on "Free Movie Day," Loew's theatres admitted 4,331 Bond buyers, with the Capitol theatre on Broadway leading the circuit with 643 admissions, and the Pitkin in Brooklyn second with 317.

Reports Sale Three Times Capacity of Theatre

The Highway theatre in Brooklyn sold \$27,000 in Bonds last week at a rally which brought pledges for purchases not included in the total. The guest of honor at the rally was the theatre's former manager, Barney Wiselman, now a PFC in the U. S. Air Corps.

Joe Samartano, manager of the Palace theatre in Meriden, Conn., reported a sale of Bonds three and one-half times the capacity of his house. On St. Valentine's Day Cheney County in Missouri held a Bond festival with Harry Arthur, Jr., of St. Louis, vice-president of Fanchon and Marco, co-operating on the production in connection with the festival.

Tom North, manager of the Rockbridge theatre in Buena Vista, Va., last week reported a sale of a Bond for each of his theatre seats. In Fall River, Mass., the *Herald-News* printed a story to the effect that William S. Canning, manager of the Empire theatre, had sold more Bonds in the past year than any other theatre in the state. He was credited with selling 6,000 "E" Bonds in the current drive. His theatre seats 1,900.

Wyoming Manager Sets Record for the State

Wilford Williams, manager of the Fox-Victory theatre in Kemmerer, Wyo., is reported to have set a state record with the sale of 1,600 Bonds at a premiere, his house seating 524. An auction added to the sales. The Earle theatre in Washington, D. C., became the second house to meet its quota with a sale of 2,154 "E" Bonds; Loew's Columbia was the first with the sale of 2,353 "E" Bonds against 1,174 seats. In San Francisco the Warfield theatre sold 2,656 Bonds at a midnight premiere last week.

Because Ted Schlanger, Philadelphia zone manager for the Warner circuit, turned over the Boyd theatre to the Navy League for a premiere that netted \$3,500,000 in Bond sales, and the Aldine theatre to the Fraternal Order of Police on Tuesday night, the premiere selling almost \$3,000,000 in Bonds, the *Daily News* of Philadelphia made Mr. Schlanger the subject of a laudatory editorial.

Services Competing On Incentive Films

Army and Navy Units Both Seek War Plant Playing Time for Pictures

Separate and competitive distribution of war incentive films to war plants by the Army and Navy recently gained the attention of the motion picture bureau of the Office of War Information through the claims of the OWI 16mm advisory committee which placed the OWI in the center of a dispute with Army and Navy officers.

Stanton Griffis, chairman of the executive committee of Paramount, now on leave, and director of the OWI film bureau, recently endeavored to arbitrate the dispute in New York, following conferences with Army and Navy officers and the chief of the OWI non-theatrical division.

Army and Navy Units Compete For Screenings at Plants

Both the Army and Navy incentive film divisions are competing with each other for war plant screenings of their pictures. Distribution of the Army films is being handled, under contract, by three commercial agencies, Castle Films, Walter Gutlohn, Inc., and Modern Talking Pictures, Inc. The Navy, with its own distribution organization, arranges screenings in war plant areas for its incentive pictures.

According to C. R. Reagan, head of the OWI non-theatrical division, the Government has been utilizing a nationwide network of 16mm film depositories, totaling 241, for OWI war effort films, which could readily be used to handle both the Army and Navy 16mm incentive films. The National 16mm Motion Picture Advisory and Policy Committee of the OWI recently charged that the three commercial distributors do not have sufficient 16mm outlets to blanket the country. The Army claims that under its present distribution system, it does not need the services of the 241 depositories to achieve widespread distribution.

In the meantime, the Army is continuing to make arrangements for theatrical distribution of films produced by the Special Services Division, which, under the supervision of Col. Frank Capra, made the "Why We Fight Series," including "Prelude to War" and "Battle of Russia," two of the series already exhibited in theatres. "The Negro at War," another Special Service subject, is now being considered by the War Activities Committee for theatrical showing. (See page 57.)

Mayer and Greenthal Head Army Film Releases

Through WAC, the Navy film, "Battle of Midway," produced by John Ford, also was shown in theatres, and another Army picture, "At the Front," made by Col. Darryl F. Zanuck, was distributed through regular commercial channels.

Under the direction of the industrial services division of the War Department Bureau of Public Relations, Arthur Mayer,

owner and operator of the Rialto theatre, New York, on leave from his executive position with WAC to take the post of consultant to the War Department, and Captain Monroe Greenthal, former United Artists advertising and publicity head, are in charge of coordinating the distribution of Army incentive films.

Recently, Mr. Griffis and Mr. Mayer were asked to comment on the claims made by the OWI 16mm advisory committee. Mr. Griffis said he had no comment to make concerning the controversy. Mr. Mayer indicated that the 16mm commercial and educational distributors who comprise the committee had made unwarrantable allegations regarding the Army's film program for war plant workers.

Mr. Reagan, however, urged that the Army and Navy utilize the 241 16mm film depositories, in addition to the outlets obtained through Castle, Gutlohn and Modern Talking, "in order to achieve the best possible coverage nationally for these vitally important war films."

Scale of Rates Set for Projection of Films

According to the Army contracts made with the three commercial companies, a nominal charge of \$1 for three reels or less in any one shipment, "is allowed each distributor to cover the cost of transportation, handling, insurance and maintenance. Plants or industrial groups not having projection facilities may contract with the distributor for an experienced operator and 16mm projector on the following authorized scale of rates: continuous showings up to 1½ hours, \$17; up to four hours, \$25; up to six hours, \$30; up to eight hours, \$35."

Currently, the War Department is preparing a report on distribution of the incentive films under the present system. In Washington this week, it was learned that during the month of January in one area alone, 24 incentive pictures were given approximately 4,000 screenings in war plants, reaching a total audience of more than 7,000,000, or an average attendance per screening of about 200 persons.

Army Has Clearance Over Theatrical Bookings

To promote the best possible coverage in any given war plant district, the War Department has assigned an Army officer to take charge of film distribution in the individual Army service command areas. The officer works with the local distributor and with local war plant managers in arranging the screenings. In many instances, the Army man also calls upon the local exhibitor requesting the use of his theatre for showings before or after regular theatre hours.

In the case of "Battle of Russia," which is distributed theatrically by Twentieth Century-Fox, and is one of the 24 Army incentive films available for 16mm showing, the Army has 90-day clearance over theatrical bookings. No war plant can exhibit the picture in 16mm in any area where the local exhibitor has not yet shown it. According to

reports, the factory screenings of this film are being held up in strategic war plant areas because theatre operators have prolonged their bookings of the subject.

To assist plant managers in providing suitable 16 mm film programs for their workers, the War Department's industrial service division has grouped Army pictures under two categories: Films of General Interest, comprising 16 subjects, and Films Made for Specialized Industries, consisting of eight subjects.

The pictures are shown to workers before, after and between shifts; during lunch hours; in factory theatres or auditoriums; or in local theatres before or after regular program hours. Several industries have put 16mm sound projectors on their trucks and have taken the pictures into various plants in the same community through these mobile units.

According to a booklet prepared by the industrial service division of the War Department, two new films will be made available to war plants for release each month, in both 35 and 16mm, a new "Film Communique," plus another subject designed to increase the output of war workers.

WAC to Release Five New Films During March

During March, five war information films will be distributed under the auspices of the War Activities Committee. Three are 10-minute subjects and two are the shorter "Film Bulletins." These were produced by the industry in cooperation with the Office of War Information.

"The Why of Wartime Taxes," No. 89 in the WAC release schedule, is set for March 9. It was made by Columbia, and will be distributed through that company's exchanges. For March 16 will be "Prices Unlimited," on rationing, produced and to be distributed by Universal, No. 90 in the series. "America's Hidden Weapon," No. 91 in the series, was produced and will be distributed by Warner Bros. beginning March 30.

"Film Bulletins," No.'s 12 and 13, which are attached to the newsreels of all five companies and later are given supplementary distribution to theatres which do not play newsreels, deal with the conservation of tires and waste paper, respectively. The first will be released March 21 and the other March 23.

Polish Newspaper Lauds Warners' "In Our Time"

After viewing "In Our Time" in its pre-release premiere showing at Shea's Buffalo theatre, Buffalo, N. Y., one of the country's leading Polish newspapers, *Everybody's Daily*, gave the picture a highly laudatory review and devoted a 1,000-word editorial to praise of the film's authenticity and commended Warners for giving the public a timely story.

Stanley Czaster, national president of the Polish Union of America, and Mrs. A. Bierdron, president of the Polish Women's Alliance, were among the prominent Polish-Americans who attended a showing of "In Our Time."

Through these organizations and the Polish press, the picture will be promoted in Polish communities throughout the country.

Columbia Shifts Gins

Joseph Gins, manager for Columbia in Charlotte, N. C., has been named manager of the Detroit exchange, effective February 28. Mr. Gins will be succeeded in Charlotte by George Roscoe, now a Columbia salesman, and Mr. Roscoe will be succeeded as salesman by Carl Patterson, now office manager in Charlotte.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

New Selznick Film Successor to "Wind"

Not averse to comparison of his latest picture with his greatest, David O. Selznick last week authorized release of several statistics pertaining to production of the two properties. They are, of course, in the order indicated, "Since You Went Away" and "Gone With the Wind."

The top statistic is the time-consumption factor: "Since You Went Away," on which shooting was completed February 9, was before the cameras 127 days. "Gone With the Wind," which the company says has grossed more than \$35,000,000, was before the cameras 10 days longer than that.

On the other hand, "Since You Went Away" gives star billing to eight personalities—Claudette Colbert, Joseph Cotten, Jennifer Jones, Shirley Temple, Monty Woolley, Charles Coburn, Lionel Barrymore and Robert Walker—whereas "Gone With the Wind" gave it to half that number.

Twice as Many Extras Used In New Film as "Wind"

"Since You Went Away" has 205 speaking parts, whereas "Gone With the Wind" had 55.

"Since" employed 5,025 extras, according to the studio, whereas "Wind" employed 2,500.

The statistics released to the press do not include the one about the budgets of the two projects, perhaps because the new one, now entering editing stage, may not be said at this point to have reached a state of completion facilitating accurate auditing of total cost.

Prior revelations by the studio include the information that the new picture is expected to run about three and a half hours on the screen, which is in the immediate neighborhood of the running time of the Academy Award-winning "Gone With the Wind."

"Wind" was in Technicolor and "Since" is not.

Both concern wars, "Wind" treating of the Civil War, both as to battlefield and home front, and "Since" dealing with the home-front aspect of the present conflict.

"Silent Partner" First Blair Assignment

"Silent Partner," listed this week as one of the three new pictures facing the cameras, marks the debut of George Blair as an associate producer for Republic.

Twentieth Century-Fox has assigned Walter Lang to direct "Where Do We Go from Here," which William Perlberg, producer of "The Song of Bernadette," will produce.

Universal has exercised its option on the services of George Waggoner, producer.

James Hilton, distinguished for his "Good-bye Mr. Chips" and "Random Harvest," has been signed by Metro-Goldwyn-Mayer to write a novel which that studio will produce. The nature of the novel has not been disclosed.

Harry Beaumont is to direct Ann Sothorn

All Quiet on Studio Front

All was quiet, serene and unspectacular on the production front at the weekend, with the completion of five pictures and the start of shooting on three, lowering the shooting level to a calm 40.

Universal's contribution to the short list of new undertakings is "Slick Chick", directed by Edward Lilley under associate producer Warren Wilson, with Noah Beery, Jr., Martha O'Driscoll, Fuzzy Knight, Lou Harding, David Bruce, Franklin Pangborn and Slapsie Maxie in the cast.

Republic started "Silent Partner", with George Blair producing and directing. It presents Beverly Loyd, William Henry, Grant Withers and Ray Walker.

PRC Pictures turned its cameras on "The Devil's Apprentice", one of its more elaborate undertakings, which will present J. Carrol Naish, Tala Birell, Wanda McKay and Ralph Morgan. Sam Newfield is directing for producer Sigmund Neufeld.

The breakdown at the weekend:

COMPLETED

Republic
Cowboy and the
Senorita

UA

Since You Went
Away (Van-
guard)

Universal

Christmas Holiday

Warners

Make Your Own Bed
Horn Blows at
Midnight

STARTED

PRC Pictures

Devil's Apprentice

Republic

Silent Partner

Universal

Slick Chick

SHOOTING

Columbia

Mr. Winkle Goes
to War

Girl in the Case

Pilebuck

At Night We Dream

Mission 36

MGM

Marriage Is a

Private Affair

National Velvet

Meet Me in St. Louis

Seventh Cross

Dragon Seed

Monogram

Detective Kitty Kelly

Paramount

Practically Yours
Bring On the Girls
And Now Tomorrow
Road to Utopia
Incendiary Blonde

PRC Pictures

Guns of the Lawless
Minstrel Man
Dixie Showboat

RKO Radio

One Exciting Night
Manhattan Serenade
(Formerly "Frank
Sinatra No. 2")

Republic

Candlelights in Lisbon
Man from Brooklyn
(Formerly "Man
from 'Frisco")

Twentieth Century-Fox

Keys of the Kingdom
Sweet and Lowdown
Wilson
In the Meantime,
Darling

UA

Hairy Ape (Levey)
Song of the Open
Road (Rogers)
Sensations of 1944
(Stone)

Universal

Pardon My Rhythm
Climax
Invisible Man's
Revenge

Warners

Cinderella Jones
Mr. Skeffington
My Reputation
Janie

in her next "Maisie" picture for MGM, now titled "Maisie Goes to Reno."

Ronald MacDougall has been assigned the writing of "Objective Burma" for Warner production.

Peggy Ryan, who's been seen opposite Donald O'Connor in 13 Universal comedies, inclusive of "Chip Off the Old Block," reviewed in the Product Digest Section this week, has been optioned by the Universal studio.

Hope Harding Davis, the daughter of Richard Harding Davis and Bessie McCoy, famed actress, arrived last week at MGM studios to start work on the story of her famous parents. Dailey Paskman will collaborate with Miss Davis.

Jack Flier has been named to the newly created post of production manager on all pictures produced under Irving Briskin's executive supervision, at Columbia. Mr. Flier has been producing features, and is currently in charge of "Mission Thirty-Six," which he will see through to the end of shooting. Five features which he has been preparing for production will be assigned to other producers.

Ethel Barrymore is returning to the

screen. She has been signed by RKO for the first screen role since her appearance in 1932 in "Rasputin."

Herbert Rudley, who played Ira Gershwin in "Rhapsody in Blue," and is now working before the cameras in "The Seventh Cross," has been named to a role in support of Lana Turner in MGM's "Marriage Is a Private Affair."

MGM also has signed Gladys Cooper to play the Duchess de Brantes, daughter of Greer Garson in the forthcoming "Mrs. Parkington." Miss Cooper, for her role as the nun in "Song of Bernadette," has been nominated for an Academy award for the best supporting performance of the year. Donna Reed has been named to the role of the great granddaughter Jane in the Greer Garson vehicle.

At United Artists, "Sensations of 1944," currently before the cameras, has had Mickey Clifton, Jack Carrington and Joan Curtis added to the cast. Clifton will play the role of a newsboy, Carrington a stagehand and Miss Curtis an elevator operator who wants to go up in the world.

MGM has given a term contract to Shirley Howard, a Chicago photographers' model.

CLAUDIA - HEAVEN CAN WAIT
AND THE

Rivoli

The Song of Bernadette

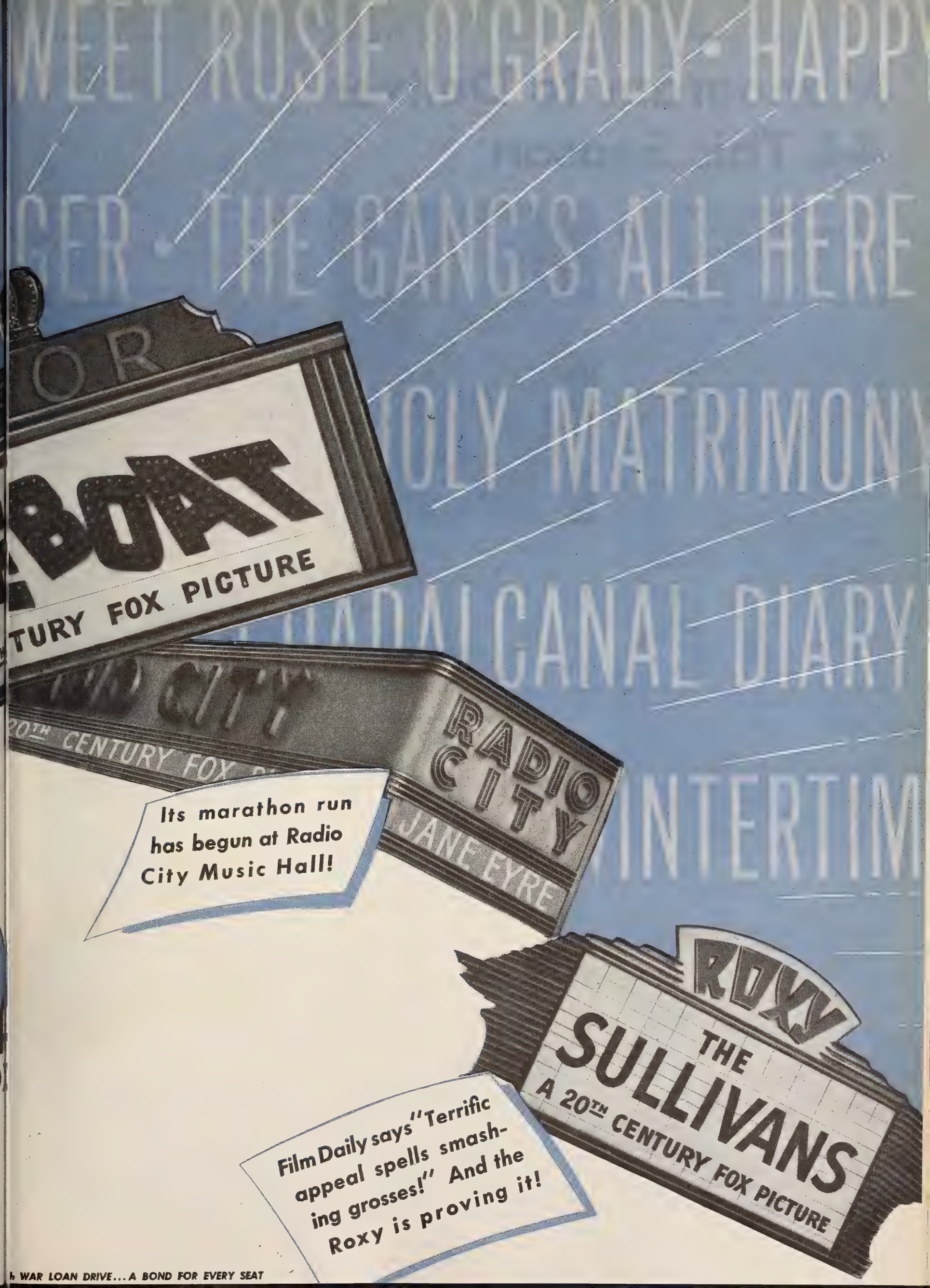
A **20th** CENTURY-FOX PICTURE

Broadway's box-
office biggest!
Rivoli's 15-year
record broken!

A smash at the
Astor—and around
the nation!

all from

20th
CENTURY-FOX



OR
BOAT
TURY FOX PICTURE

RADIO CITY
JANE EYRE
20TH CENTURY FOX

Its marathon run
has begun at Radio
City Music Hall!

ROXY
THE
SULLIVANS
A 20TH CENTURY FOX PICTURE

Film Daily says "Terrific
appeal spells smash-
ing grosses!" And the
Roxy is proving it!

Monogram to Deliver 44 This Season

Ray Johnston Promises 42 Films Next Year, with 16 Westerns Included

Monogram will give exhibitors two more pictures than announced, on this year's program, W. Ray Johnston, president, disclosed last week in New York, where he presided with general sales manager Samuel Broidy over a regional sales meeting at the Hotel Warwick, on Saturday and Sunday.

The company announced 42; it will deliver 44. Next year it will make 42, Mr. Johnston added. The 44 pictures to be delivered this year comprise 28 features and 16 Westerns. The 42 for next season comprise 26 features and 16 Westerns. There were six "top budget" pictures this year; next year there will be eight Mr. Johnston promised.

Monogram Studio Now Completing 5 Films

The studio is completing five pictures now, on this year's schedule. The last probably will be "Trail of the Yukon," the Monogram president said. He added he had seen another of the five, a "big" picture, "Johnny Doesn't Live Here Any More," and with Simone Simon and James Ellison and special "trick" photography it probably would be one of the company's best. It introduces for the first time in a feature a cartooned "gremlin" for which the special photographic processes were used.

Mr. Johnston listed six of the eight "top" pictures for the coming season: "Wonderland," "North of Nome," "Sunbonnet Sue," "Northern Lights," "The Right to Live" and "They Shall Have Faith." The first will star Belita, the company's star of "Lady, Let's Dance," the trade-showing of which was held in New York Wednesday at the Normandie theatre. The last two will be made by Jeffrey Bernerd, producer of "Where Are Your Children?"

Company Lineup Includes No War Pictures

Scott R. Dunlap will produce "Wonderland," Mr. Johnston said; and he also will make "North of Nome" and "Sunbonnet Sue," the latter film a musical production, he added.

Remarking that Monogram's lineup included no war pictures, Mr. Johnston said that he thought the public was "fed up on them—unless they are great big pictures. You have to do a 'Destination, Tokyo,'" he said, "and then it becomes too big a job for a company such as ours."

Monogram is "doing very well," its head observed, adding:

"So well, that it is even to me fantastic. We moved into this prosperity on our old formula, entertainment, and really began to hit with our big picture, 'Silver Skates,' which opened the way to bigger productions."

The eight "top" pictures in the new sea-



Staff Photo

W. RAY JOHNSTON

son's schedule each will cost approximately \$500,000, he said.

Mr. Johnston predicted that in the coming year Monogram would exceed by 25 per cent its current sales quota, and he noted that the company's English market had more than doubled in the past 18 months.

Monogram will not distribute English pictures, however, he said. It had not been approached by J. Arthur Rank, British film magnate, he declared, adding that in any event English pictures present a "problem" here. "They just can't seem to get our touch," he said.

Monogram does not fear a depression, either after the war with Germany ends, or after the end of war with Japan, Mr. Johnston said. "So far as we're concerned, we've been concentrating on the exploitation type of picture; we have staple entertainment, which means that we do not have to worry about an end of war and war themes as much as some other companies."

The company is even now preparing for post-war expansion, he said. A larger stage is planned, making a total of four. The studio carpenter shop will be enlarged, in a different location, allowing construction of a restaurant several times bigger than the present commissary. Also to be built are additional dressing rooms, cutting rooms and offices. The total studio expansion expenditure will be \$300,000.

Cites Success of Two Films At Eastern Meeting

The company also plans to open a London office, with a sales staff for European sales. A South American representative will be added to cover the territory continuously, and numerous offices will be opened in Latin America, the first in Mexico City, Mr. Johnston said.

At the eastern sales convention Saturday and Sunday at the Hotel Warwick, New York, Mr. Broidy, vice-president and gen-

eral sales manager, pointed to the success of "Women in Bondage" and "Where Are Your Children?" as proof of the power of timeliness, care in production and unstinted publicity campaigns. The pictures, he said, were being held over two to four weeks in 70 per cent of the cities in which they play.

Other speakers at the meeting were Harry Thomas, eastern sales manager; Ed Morey, New York office executive, and Edward A. Alperton RKO circuit general manager. The men attended a screening of "Lady, Let's Dance" Saturday. Monday afternoon Mr. Johnston was host to the trade press at a cocktail party in the Pine Room of the hotel.

Arthur Greenblatt, former general sales manager of PRC Pictures, has been engaged as a special home office representative, Monogram announced late last week. Mr. Greenblatt will maintain headquarters at the studio.

New York Paramount Is Booked for 7 Months

With "Lady in the Dark" set for its New York premiere February 22, the Paramount theatre there is booked solidly for the next seven months. Robert M. Weitman, managing director, last week announced a schedule of six attractions between now and October.

Following "Lady in the Dark," the Paramount will bring in "Going My Way," with Bing Crosby and Rise Stevens.

"And the Angels Sing" is a musical with Dorothy Lamour, Fred MacMurray, Betty Hutton and Diana Lynn. "I Love a Soldier" teams Sonny Tufts and Paulette Goddard. Dorothy Lamour in "Rainbow Island," with Eddie Bracken, Gil Lamb and Barry Sullivan, will follow. "Double Indemnity" stars Fred MacMurray, Barbara Stanwyck and Edward G. Robinson.

Four 20th-Fox Pictures Now on Broadway

Four Twentieth-Century-Fox features currently are playing at Broadway houses. "Lifeboat" is at the Astor, "The Song of Bernadette" at the Rivoli, "The Sullivans," at the Roxy, and "Jane Eyre" at the Radio City Music Hall.

The longest run, to date, is "Lifeboat," the Alfred Hitchcock picture with a cast headed by Tallulah Bankhead. "The Song of Bernadette," based on the Franz Werfel novel is the story of the Miracle of Lourdes.

"The Sullivans," produced by Sam Jaffe and directed by Lloyd Bacon, is a record of the five Sullivan brothers of U.S.S. Juneau fame. "Jane Eyre," was directed by Robert Stevenson from the Charlotte Bronte classic, and stars Orson Welles and Joan Fontaine.

Averts Theatre Panic

The presence of mind of Henry Riegel, Jr., manager of the Ambassador theatre, St. Louis, prevented a possible panic the night of February 9, when fire was discovered in a basement storage locker of the theatre and smoke filled the auditorium. Mr. Riegel spoke to the audience of 2,700 persons over the theatre's loud-speaker system, assured them there was no danger and suggested they leave the theatre until the blaze was extinguished. There was no disorder.

Opens Twenty-First Theatre

The old Playland amusement parlor on Market Street in San Francisco has been taken over by the Robert L. Lippert wartime theatre circuit, and converted into the circuit's 21st house established since Pearl Harbor. With seating capacity of 299, it has been reopened as the Roundup theatre, to show Westerns only. Complete change of bill is promised daily, with the house staying open round-the-clock. Al Fontana is the manager.

Loses Specific Run Appeal In Oklahoma

The Appeal Board sustained the dismissal of the specific run arbitration demand of J. A. Guest, operator of the Ritz theatre, Duncan, Okla., Friday, in their 89th decision. Paramount was the sole distributor defendant and the Griffith circuit was the only party cited by the demand.

The Board found that Mr. Guest had failed to qualify in at least two respects under the requirements of Section X of the Decree.

The board found that under the terms of paragraph (4) of sub-section B of Section X the complainant had not been able to show that he had insufficient product to play on the run requested. They cited delays in playing pictures at the Ritz and listed product, amounting to more than half the Paramount releases, which was available to Mr. Guest.

Also the Appeal Board found that Mr. Guest had failed to prove that the distributor's refusal to license was caused by a circuit theatre. The board ruled that the demand and refusal of run referred only to current product and found that Mr. Guest had not requested licenses on new pictures which were available for bookings either at his theatre or the Griffith's Folly theatre.

Paramount licenses selling pictures to the Ritz on "second or third run" were criticized as evasive by the Appeal Board.

"When an exhibitor licenses a picture he certainly should be entitled to know the run upon which he can play the picture. He should not be put in a position where he has to wait to see how many prior run theatres play the picture before he gets it," the board wrote.

Dallas

A new clearance action, his second, was filed at Dallas last week by Edward Joseph, operator of the Drive-In and Yank theatres in Austin, Tex. He asked that the arbitrator set reasonable clearances for the Interstate Circuit's Paramount, State, Queens, Capitol, Varsity, Texas and Austin theatres; Elmo Hegeman's Ritz and R. S. Pryor's Cactus theatres, all in Austin. The Drive-In is on the outskirts of the city.

At Boston the Star Amusement Company, operating the Modern in Brocton, has withdrawn its clearance action against the five consenting distributors. Morris Perlstein operates the theatre.

Plan "Voice in Wind" Opening For RCA Victor Workers

A world premiere for "Voice in the Wind" for war workers only will be staged by United Artists, in association with RCA-Victor, on February 26 at the Lyric theatre, Camden, N. J. All tickets to the premiere will be sold by RCA-Victor to its own war workers at the Camden plants. The picture is being heavily exploited on plant bulletin boards, house organs and public address systems.

In addition, the February 26 radio network show of RCA-Victor, "What's New," will also be tied in with the "war workers' premiere." Frances Lederer and Sigrid Gurie, starred in the picture, will present a scene from the film at the start of the program, originating in New York, and then rush to Camden to make a personal appearance that same evening at the premiere.

Virginia Morris to 20th-Fox

Virginia Morris, advertising writer with United Artists' New York home office, will join Twentieth Century-Fox's publicity department February 28. She will work under the supervision of Charles Schlaifer.

Will Hays Sees Quality Picture Increase

Will H. Hays, president of the Motion Picture Producers and Distributors of America, sees a very busy film industry concentrating increasingly on high quality pictures, regardless of a war which has imposed stringencies.

The MPPDA chief spoke to the trade press Tuesday in New York, following his return from Hollywood, where he presided at the annual meeting of the Association of Motion Picture Producers.

Mr. Hays stressed that the film industry's skills also were being used "with no let-down" for production of training films needed by the Government.

Atlas Doubles Film Holdings

Film stock holding of the Atlas Corporation increased during 1943 to \$20,545,036 from \$8,512,492, according to information mailed to stockholders this week in the annual report.

The film interests of the corporation headed by Floyd B. Odum now amount to almost two thirds of the company's total portfolio of utility, tobacco, machinery, banking, marine and other industrial investments in 77 different stocks.

The asset value of the common stock increased to \$19.01 per share at the end of 1943 from \$12.56 at the end of the previous year, or a rise of 51 per cent.

Gross assets of the company were listed at \$64,912,867, compared with \$48,913,474 in December, 1942.

Dividends of 25 cents per share on common stock and 75 cents per share of quarterly stock were declared for stockholders of record as of February 15. Additionally, \$1,718,765 was set aside in a special reserve.

Reporting satisfactory operation of its subsidiary, Radio Keith Orpheum Corporation, the Atlas report listed control of 1,329,078 shares of RKO common, with a listed value of \$11,795,567, and 56,400 shares of RKO six per cent cumulative preferred, listed at \$5,640,000.

RKO had outstanding 2,873,053 common and 128,170 preferred shares. One year ago Atlas held 1,324,853 common shares, valued then at only \$4,636,985, and the same number of preferred, then valued at \$3,017,400.

In addition, Atlas had 327,811 shares of RKO option warrants, listed at \$491,716. Total holdings in RKO approximated \$17,927,283 at the end of the year.

Mr. Odum, in a report to the stockholders, surveyed post war possibilities for participation in the financing of reconstruction and conversion to civilian economy.

"Your company's capital can be properly be called 'venture capital' in that it is capital not restricted by any charter limitation or hide-bound investment policy. Indeed, it is one of the largest pools of risk or venture capital in the country," he said.

Sturges and Hughes Form New Producing Unit

Preston Sturges and Howard Hughes have established a producing company and have leased studio space, Mr. Sturges said Tuesday in Hollywood.

What pictures, how many, and by whom they will be released Mr. Sturges did not specify.

Mr. Sturges has been directing for Paramount lately. Mr. Hughes' last production was "The Outlaw," which has been road shown in San Francisco.

Fall River Lighting Resumed

By order of the City Council, dimout shields have been removed from street lights on the Fall River, Mass., "White Way," on which most theatres are located.

Freeman Cites 19 Paramount Films Set or in Work

Paramount has 19 pictures completed, in work or preparing, Y. Frank Freeman, Paramount production head, reported in Hollywood Tuesday on his return from home office conferences in New York.

Among them are "Lady in the Dark," "For Whom the Bell Tolls," "Frenchman's Creek" in Technicolor, with Joan Fontaine; "The Story of Dr. Wassell, a Cecil B. DeMille production, starring Gary Cooper; "Incendiary Blonde," in Technicolor, with Betty Hutton; "The Road to Utopia," with Bob Hope, Bing Crosby and Dorothy Lamour; "The Hitler Gang"; "Going My Way," with Bing Crosby and Rise Stevens; "Rainbow Island," in Technicolor, with Dorothy Lamour.

"You Can't Ration Love"; "And the Angels Sing," with Dorothy Lamour, Fred MacMurray and Betty Hutton; "Hail the Conquering Hero," a Preston Sturges comedy, with Eddie Bracken; "The Man in Half Moon Street"; "Double Indemnity," with Fred MacMurray, Barbara Stanwyck and Edward G. Robinson; and "The Hour Before the Dawn," starring Fanchot Tone and Veronica Lake.

In preparation are an untitled Mark Sandrich Technicolor production featuring Bing Crosby, Betty Hutton and Sonny Tufts; the Henry Bellamann Book, "Victoria Grandolet"; a new version of the operetta, "The Count of Luxembourg," for Bob Hope and Dorothy Lamour; and "I Love a Soldier," to star Paulette Goddard and Sonny Tufts.

Has Signed 4,703 Deals With Independents

Paramount has signed 4,703 independent contracts, exclusive of those with circuits, for the company's third block of pictures in the 1943-44 season, Neil Agnew, general sales manager, announced Wednesday in New York. Last year, for the third block, in a similar period, the company obtained 2,787 contracts.

The third block this season comprises "The Miracle of Morgan's Creek," "Standing Room Only," "Uninvited," "Timber Queen" and "Henry Aldrich, Boy Scout."

Mr. Agnew also reported sales of short subjects running ahead of last year. It is indicated the company will release the 30 promised this season, and that possibly it may release more than that if the current pace is maintained.

Paramount's fourth block of features for 1943-44 will be trade-shown in all exchange centers on Thursday, February 24, and Friday, February 25, Neil Agnew, general sales manager, announced Tuesday. "The Hour Before the Dawn" and "The Navy Way" will be trade shown on February 24 and "Going My Way" and "You Can't Ration Love" on February 25, except New York where "You Can't Ration Love" will be shown on February 24. All showings will be in Paramount exchanges, except New York and Los Angeles, where screenings will be in the Ambassador Theatre, and Albany, where the Twentieth Century-Fox exchange projection room will be used for the showings.

John Krinsky, account executive of Buchanan & Company, advertising agency, in charge of the Paramount Pictures account, and Roy Winkler, art director, left last week for Hollywood. They will meet Robert M. Gillham, Paramount advertising and publicity director, to plan campaigns on "The Story of Dr. Wassell," "The Hitler Gang," "Going My Way," and other forthcoming pictures. John Hertz, Jr., executive vice-president of the Buchanan Agency, followed this week to join the conferences.

STILL GOING STRONG...
NEW ENGLAND
SAN FRANCISCO AREAS

NONE SH

AT THE LAFAYETTE
TOPPED COLUMBIA
AT THIS THEATRE
MY SISTER EILEEN
BY \$600, OPENING D

Columbia's **ALL ESCAPE** **THEATRE, BUFFALO** **S BIGGEST GROSSER**

COMING UP...

FOX Theatre, DETROIT

PALACE Theatre, MILWAUKEE

LOEW'S Theatre, INDIANAPOLIS

LOEW'S Theatre, LOUISVILLE

MALCO Theatre, MEMPHIS

ARKANSAS Theatre, LITTLE ROCK

**"REMEMBER! MARCH 15th DEADLINE FOR HONORED
HUNDRED BOND REPORTS TO STATE CHAIRMEN!"**



Raw Stock Quota In 2nd Quarter Is Unchanged

Washington Bureau

Raw stock allocations for the studios will remain unchanged through the second quarter of this year and probably through the third quarter, but a quick termination of the European phase of the war thereafter may make possible the elimination of all of the present restrictions on film consumption.

The inability to lift the restrictions early this year, as hoped by Harold Hopper, chief of the motion picture section of the War Production Board, is due not to any lack of productive capacity on the part of the film manufacturers, but to the adoption by WPB of a stand-still policy under which no large-scale relaxation of the controls over production of civilian goods in general will be considered until the outcome of impending military operations is known.

While there will be no immediate increase in the amount of film available to the industry, officials of the motion picture section emphasized, there is no cause for apprehension over a possible further cut. There is ample film available and the producers now are so geared as to be able to make quick changes in output to meet any changes in military requirements.

The WPB's stand-still policy is not due to any scarcity of materials but rather to the tightness of manufacturing space and facilities and manpower. So far as film manufacture is concerned, there are no material difficulties; silver, the only metal consumed, is available in satisfactory quantities, and chemicals, while some are tight, have been made available to the industry by the chemical division in adequate volume.

The Government's policy of holding all industry at practically its peak war level is based on considerations of security. Officials pointed out that should manufacturers be permitted to take out their war machinery and resume the production of civilian goods on a large scale, and some unforeseen emergency then arose in military operations, the time required to get the plants back into war production might imperil the success of military operations.

Once the European phase of the war had been cleaned up and operations concentrated in the Pacific, the relaxation of controls on civilian goods would be prompt and far-reaching, it was said.

The film requirements of the Pacific war have been pretty well worked out, it is learned, and the volume is expected to be sufficiently moderate to permit a much freer use of raw stock by the industry.

Ohio Censors Made Cuts In 5 Films in January

Out of a total of 129 films or 408 reels reviewed in January, the Ohio censors ordered eliminations in five films or six reels. There were no eliminations for the week ending January 15, when 28 films or 71 reels were reviewed. The figures compare with 145 films or 451 reels reviewed in December, with eliminations in 13 films or 37 reels. In January, 1943, 134 films or 426 reels were reviewed, with eliminations in 13 films or 17 reels.

Warner Suit Settled

The suit against Warner Bros. Pictures, Inc., for \$25,000 damages for alleged unlawful use of the title, "The Hard Way," in a film distributed by Warners in 1942 was discontinued and settled, according to papers filed last week in New York Federal Court. The action was brought by Allen Boretz, author of the play, "The Hard Way."

Astor Sues Selznick For Reissue Prints

Astor Pictures, Inc., of New York sued David O. Selznick in New York Supreme Court Wednesday for alleged breach of contract for the reissue rights to "Prisoner of Zenda," "Adventures of Tom Sawyer" and "Garden of Allah."

The action charged that the Selznick organization failed to deliver 177 used Technicolor and black-and-white prints of the three pictures in accordance with the terms of an agreement made in August, 1943. The price of 35 and 16mm U. S. reissue rights was reported at \$76,000 in the complaint.

Daniel T. O'Shea, Ernest L. Scanlon and Raymond A. Klune, Selznick executives, were named as co-defendants.

Asks WPB Permit For Projectors

Foreseeing theatre closings and a critical shortage of projection equipment next year unless replacements are made, Allen G. Smith, chief of the theatre service division of the War Production Board, Monday asked WPB materials allotment officials to set aside supplies for 1,000 new projectors.

This amount probably will be needed in 1945 to replace booth equipment which even now is being kept in service only with the utmost difficulty, officials estimate. The machines also will be used for replacement of apparatus destroyed by fire and in new theatres approved for critical areas by the WPB.

Estimating that it would take nine months to manufacture new equipment, Mr. Smith requested authorization for 300 to 400 projectors a quarter, beginning July 1. The current allotment is for only 200 units for the first six months of 1944.

Dealer inventories have supplied about 1,000 projectors to meet urgent replacement needs in the last two years. But these are now exhausted. WPB officials were hopeful the minimum industry needs could be met. The supply of projector materials was less critical and production would be spread over a long period, they said.

Warners Reelect Six to Board for Two Years

Six directors of Warner Brothers Pictures were reelected for two-year terms, at the annual stockholders meeting in Wilmington, Del., Tuesday. The directors are Harry M. Warner, Major Albert Warner, Jack L. Warner, Joseph Bernhard, Robert W. Perkins, and Waddill Catchings. An amendment to the certificate of incorporation was adopted. Article Four now eliminates mention of preferred stock, which was retired last year.

Siegel to MGM March 1

M. J. Siegel, who resigned January 11 as president of Republic Productions, Inc., to accept a high executive post with MGM, will report to that company March 1, it was learned in Hollywood last week when he left for a 10-day stay in New York.

Mr. Siegel, as previously reported, will be succeeded at Republic by Allen Wilson, who was appointed vice-president in charge of studio operations.

Charles Hickey Inducted

Charles Hickey, manager of the Paramount home office mailing department and with the company seven years, left last Friday to join the Army. He is married and has one child. He was given farewell party and gifts by associates and the Paramount Pep Club.

March of Dimes Collections for 1944 Doubled

Up to Monday of this week 2,128 theatres throughout the nation had reported an aggregate collection of \$688,414 in the 1944 March of Dimes drive. The total is running to about twice that of last year.

Walter Vincent, national treasurer of the theatres' committee, announced that circuit collections in Metropolitan New York, in nearly every instance doubled the 1943 figure. Following are circuit reports: Century, \$26,242, against a 1943 figure of \$13,934; Skouras, \$42,256 against \$29,583; Randforce, \$25,216 against \$9,318; Loew's \$443,782 against \$212,142; RKO Theatres, \$227,500 against \$116,249; Fabian, \$22,979 against \$16,703; Cinema, \$7,887 against \$3,535; Brandt, \$40,000 (approximate) against \$16,000; Walter Reade, \$13,076 against \$7,178; Rugoff and Becker, \$6,893 against \$2,323.

Elmer C. Rhoden, state chairman for Kansas, reported his state's total collections at \$84,000 against a 1943 figure of \$44,000. The Fanchon & Marco-St. Louis circuit reported \$32,395 as compared to \$14,226 last year. Loew's State and Orpheum theatres this year collected a total of \$10,403, against last year's figure of \$6,222, an increase of 67 per cent.

Warner Circuit houses almost doubled last year's collection and tripled 1942's figure with a collection of \$415,874 as against \$229,852 in 1943 and \$147,751 in 1942. The circuit consists of more than 450 theatres, making an average of \$925 per house.

Stanley Kolbert, general manager and treasurer for the Interboro circuit, has estimated the company's theatres will double last year's collection with a total in the neighborhood of \$11,000.

Miller, Donaldson and Company, certified public accountants, again have volunteered their services in auditing the March of Dimes accounts.

35% of MGM Accounts Use 10 Previous Releases

More than 35 per cent of Metro-Goldwyn-Mayer's subsequent run accounts have used the 10 previously-released pictures offered by the company to relieve picture shortages, it was learned in New York last week. The largest demand was in the eastern and central territories.

When, several months ago, exhibitor leaders brought to the attention of William E. Rodgers, general sales manager of MGM, that there was a shortage of pictures because of extended runs and because fewer pictures were being produced, 10 former releases were made available. They were: "A Christmas Carol," "Northwest Passage," "Third Finger, Left Hand," "Escape," "Go West," "Flight Command," "Come Live With Me," "Billy the Kid," "The Big Store," "Love Crazy."

These were not made available as regular reissues, but for booking by MGM customers so affected.

Schaefer on Mission

Carl Schaefer, member of Alex Evelove's publicity department at the Warner Bros. studios, has been granted leave of absence starting February 21 for a special overseas mission for the War Department. Mr. Schaefer has been on the Warner publicity staff for 10 years, mostly as a specialist in foreign publicity.

Felcher to Philadelphia

Ben Felcher, coming from the home office, has joined the Paramount exchange in Philadelphia as a student booker.

"Lost Angel" starring
Margaret O'Brien with
James Craig, Marsha Hunt,
Philip Merivale, Henry
O'Neill, Donald Meek • Ori-
ginal Screen Play by Isobel
Lennart • Based on an idea
by Angna Enters • Directed
by Roy Rowland • Produced
by Robert Sisk • A Metro-
Goldwyn-Mayer Picture

A scene from "LOST ANGEL" another sensational hit in M-G-M's famed "VITAMIN 12"

A STAR IS BORN!

- An unforgettable first appearance in "Journey For Margaret."
- Next she touched America's heart in a "United Nations" trailer.
- Then an appealing role in "Dr. Gillespie's Criminal Case."
- And right up with the big names in "Thousands Cheer."
- Listen to your folks now as they pack your house to see her!

The Nation's Darling—M-G-M's
MARGARET O'BRIEN
as the **"LOST ANGEL"**

"Remember! March 15 Deadline for Honored Hundred Bond Reports to State Chairmen!"



Joe E. Brown Finds Soldiers Want Light Fare

Joe E. Brown, the cavernous-mouthed comedian of Hollywood, Monday ended an Odyssey that has taken him to practically every theatre of war, with a press conference at the New York headquarters of the U.S.O. The comedian travelled the battle fronts with a bag of theatrical tricks, doing 202 shows, and returned with a bag of souvenirs and with the statement that while there remains some room for improvement in films being released to troops abroad, what faults remain do not lie at home but with the fortunes and the necessities of war.

Mr. Brown explained that films usually are shipped via water and not air, space being limited aboard planes, and are therefore often slow reaching their destinations.

"In China and India the problem of getting both films and equipment is especially great," he said. "Projectors are scarce. And as for lighting equipment, when we put on our shows we had to use the lights from jeeps. It is all pretty primitive."

Asked what type of pictures the soldiers prefer he verified the general impression in the industry. "Musicals and more musicals and comedies, and action pictures. Definitely not war pictures. For instance, 'Princess O'Rourke' was a great hit. And 'Coney Island.' The boys like almost all of Betty Grable's pictures."

"It's a real problem getting entertainment to the boys in China and India. For one thing, by the time a print gets there it has been shown throughout the South Pacific and it is not always in the best of shape. As for visual entertainment it is just impossible to explain to people at home what it means to soldiers at the front. Between battles they're tense, the boys are. What they need is relaxation. Commanding officers in all the war theatres are agreed that entertainment has a great military value."

Mr. Brown took the opportunity of telling the members of the press that he had been grossly misquoted in a dispatch from Algiers stating he had found fault with other entertainers for not carrying their entertainment to the front lines. "How ridiculous," he said. "Of course I said no such thing. Who am I to find fault with my fellow entertainers? Personally I think they've done a grand job, all of them."

The comedian gave a serious performance for the members of the press present. He opened up a bag filled with souvenirs. His act started a captured Nazi flag, taken in Naples along with an Italian flag now a flag of an Ally but at the time a symbol of fascism. There were also a number of daggers, one a Chinese dagger taken from a dead Japanese officer.

The comedian is under contract to Twentieth Century-Fox, but said he hadn't heard since his return what the company had planned for him. As master of ceremonies of a radio quiz program he will be kept away from the front lines for some while.

Moskowitz on PAL Board

C. C. Moskowitz, Loew's vice-president, has been named a member of the board of directors of the New York Police Athletic League by Deputy Commissioner William M. Kent, president of PAL. Mr. Moskowitz has been active in aiding the youth organization in its annual benefit shows at Madison Square Garden.

Bailey RKO Denver Manager

Tom Bailey, salesman for RKO Radio in San Francisco, has been promoted to branch manager of the Denver office, it was announced Tuesday by Robert Mochrie, general sales manager of the company. Mr. Bailey succeeds Al Kolitz, who will remain with RKO in a new post to be announced later.

"ALI BABA" LEADS AMONG SERVICE MEN

Service men during January preferred the following pictures, in order, according to the U. S. Army Motion Picture Service: "Ali Baba and the 40 Thieves", "Desert Song", "Gung Ho!", "The Fighting SeaBees" and "Song of Russia". The preference is indicated by receipts at Army theatres box offices.

Douglas New Manager of Loew's State, New York

The appointment of Edward C. Douglas as manager of Loew's State theatre, New York, was announced last week by Charles C. Moskowitz, Loew executive. Mr. Douglas, who has managed Loew's Kings and Prospect theatres, Brooklyn, in recent years, was assistant manager of the Capitol, New York, until 1930. Al Rosen, present manager of the State, will leave March 1, to enter business on the west coast.

Other promotions and transfers on the Loew circuit include: Paul Murphy, manager of the Ziegfeld, to the Prospect, Flushing. Harry Weiss will serve as temporary manager of the Ziegfeld.

Joseph Citron, assistant manager of Loew's State, has been appointed manager of the Apollo, succeeding Larry Samuels, who has entered the Navy. Edward Schwartz, assistant manager of the Metropolitan, Brooklyn, moves into the State as assistant.

Shifts in assistants are as follows: Charles Levinson from the 167th Street theatre to Metropolitan; Sylvia Sharfman from Burnside to 167th Street; Margaret Robinson from Dyckman to Burnside; Milton Schwartz from the Premier to the Kings; Henry Shamp from the Melba to the Premier.

Harold Zeltner, assistant manager of the Kings, leaves the theatre department of Loew's, Inc., to join the MGM sales forces in the Buffalo exchange.

Goldwater Heads New York Jewish Appeal Drive

Monroe Goldwater, New York attorney and a director of Keith-Albee-Orpheum Corporation, has been named head of the 1944 "War Emergency Campaign" of the United Jewish Appeal of Greater New York. Mr. Goldwater, partner in the firm of Goldwater & Flynn, will head a drive which is a part of a \$32,000,000 national campaign for the United Jewish Appeal for Refugees, Overseas Needs and Palestine.

Lewis Joins Metro Studio

Cliff Lewis has joined the Metro-Goldwyn-Mayer studios as assistant to Frank Whitbeck, head of the advertising and exploitation department. Mr. Lewis formerly was associated with Paramount for 18 years, and for the last two years has been public relations director for Consolidated Vultee Aircraft Corporation. His first assignment will be production of "Twenty Years After," which will be used nationally during the celebration of MGM's 20th anniversary.

Big Gross for "Acquaintance"

Partly as result of a 15 per cent improvement in Canadian receipts as compared with last season, and partly resulting from Bette Davis' increased popularity, Warners' "Old Acquaintance" has turned in, with the exception of "This Is the Army," the biggest Dominion gross of the season, according to Wolfe Cohen, Canadian district manager for Warner Bros.

Complete Full Report on Films For Army Men

A comprehensive report on the Army's New York operations in connection with its distribution of the industry's 16mm. gift films to servicemen overseas, has been completed by George Weltner, assistant manager of the foreign department for Paramount Pictures, and was released this week by War Activities Committee.

Mr. Weltner was requested to make the study following a meeting of the foreign managers' division of the WAC last December 31. Phil Reisman of RKO, and Arthur W. Kelly, were requested by WAC to make a similar study of Army distribution of the films in England. Marion Jordan of Paramount is making another study for India; McNeil Ackland, for the Pacific area, and T. J. Bennett, of Paramount, has just completed a report covering the Near East.

This action by WAC came shortly after several screen stars who had toured war fronts in Italy, North Africa and the South Pacific last autumn returned to New York and told the trade press and newspapers that the armed forces were not getting enough current entertainment films.

Following the WAC December meeting, Francis S. Harmon, executive vice-chairman, prepared cabled instructions for each representative of the foreign managers' division designated to make the study. The foreign managers of the respective major companies, in turn sent cables to their representatives in the various areas abroad.

In his report, Mr. Weltner praised the efficiency and speed of the Army's New York office in setting up the 19 film exchanges throughout the world which route prints of the industry's gift films. During the first five months of 1943 he found the Army ordered 22 prints per subject. This figure, he said, gradually increased to the present order of 56, and it is "quite possible that in the not too far distant future, 70 or 80 prints, and perhaps more, will be required, depending entirely upon the number and dispersal of American troops on foreign soil."

Currently, there are 2,919 16mm. projectors abroad, he said, compared with 370 projectors in December, 1942. One-third of all projectors sent overseas were shipped in October of last year, his report showed, and it is estimated that at least 1,000 additional projectors will be required for overseas use by June 30 of this year.

In connection with the industry's prints now overseas, Mr. Weltner pointed out that both the Army and the industry "should start to think about what will happen when the war ends."

The gift films "must be taken care of so that they are not left unguarded and likely to fall into the hands of unscrupulous film pirates," he warned, adding that the industry went through "a bad period of piracy at the end of the last war." He recommended that as soon as it is indicated "that war will end in a particular zone, the prints should be turned over to the nearest commercial film exchange of one of the American companies, to be held there until they can be disposed of properly."

Decoration for Jack Bernhard

Lt. Jack Bernhard of the U. S. Army Air Forces, a former Universal producer, has just been awarded his third decoration for valor, the Distinguished Flying Cross. He had previously received the Air Medal and an Oak Leaf Cluster for distinguished action in the European war theatre. Lt. Bernhard is the son of Joseph Bernhard, general manager of Warner Bros. Theatres, who also has two other sons on active service.

Lou Metzger, Coast Exhibitor, Dies at 49

Lou B. Metzger, California exhibitor and for many years a prominent distribution executive, died at the Cedars of Lebanon Hospital in Los Angeles February 14. He was 49. Mr. Metzger was a member of the War Activities Committee in New York. He became ill last autumn in Kansas City while en route to New York to take a voluntary post with WAC. He continued on to New York and assumed his WAC job for several weeks. When he returned to California in December for the year-end holiday, he was stricken again.

Born in Kansas City, Mo., in 1895, Mr. Metzger began his film career at the age of 17 when he undertook his first job in a film exchange in Portland, Ore. He served in World War I as an officer in the 81st Field Artillery of the 8th Regular Division.

In 1925 he was named western sales director for Universal and a year later was appointed general sales manager by the late Carl Laemmle. In 1928, he was named general manager of the company. Later, he joined Columbia, first as special foreign representative, and in 1931 as sales manager. He resigned in 1932. Early in 1934 he was named U. S. sales agent for British International Pictures, meanwhile retaining full interest in the Spreckels, Cabrillo and Uptown theatres in Pasadena; the Tower, in San Diego; Lamesa in Lamesa, and Broadway, Los Angeles, which he operated at the time of his death.

Mr. Metzger is survived by his wife, Lillian; a daughter, Mrs. Jacqueline Kramer, and an uncle, Gus Metzger. Funeral services were to be held in San Francisco.

Study Use of Films in Aiding Soviet-Canada Relations

Means of furthering relations between Soviet Russia and Canada were the objective of a meeting of the Film Committee of the National Council for Canadian-Soviet Friendship held in Toronto recently in the board room of Famous Players Canadian Corporation.

Discussion centered about the possibility of increasing the appeal of Soviet films with English dialogue.

At the meeting were: Dr. Malcolm Ross, executive director of the Council; Morris Stein, Max Chic and J. J. Fitzgibbons, Famous Players; N. A. Taylor, 20th Century Theatres; Alf W. Perry, Empire-Universal; Jack Karr, Toronto *Daily Star*, and Hye Bossin.

Sues Over Lisbon Crash

A jury trial was demanded by Joanne Rogan, Los Angeles dancer, in connection with her suits against the Pan American Airways, Inc., for \$410,000 damages, as a result of the crash of the Yankee Clipper, early last year near Lisbon, Portugal. The papers were filed in New York Federal Court last week. The complaint alleges the plane was improperly handled, and because of the crash she alleges she was permanently injured and will be unable to resume her professional career.

Mrs. John Cannon Dies

Mrs. John Cannon, wife of the operator of the Grand theatre, New Haven, died at St. Raphael's Hospital in that city, February 13. Surviving are her husband and a son, John, Jr., also associated with the Grand.

Andrew Shearer

Andrew Shearer, 80, father of Norma Shearer, actress, and Douglas Shearer, film recorder, died February 7 in Los Angeles. Funeral services were held in Glendale, Cal.



Staff Photo

LOU METZGER

Edgar Selwyn, Producer

Edgar Selwyn, noted producer, playwright, actor and director of the stage and screen, died February 13 in the Cedars of Lebanon Hospital, Los Angeles, at 68. Following a career of 33 years in the legitimate theatre, Mr. Selwyn went to Hollywood in 1929 as a writer and director for MGM. Last year he served as editorial assistant to Louis B. Mayer at the MGM studio, besides operating his own production unit.

Born in Cincinnati in 1875, Mr. Selwyn began his theatrical career in New York in 1896, first as an actor, later as a director and producer. From 1914 to 1924 he was president of Selwyn & Company, Inc., in association with his brother, Arch, and Crosby Gaige. The firm produced many plays, including several Broadway hits.

In 1912, he began his film career as a producer with his brother. Their All-Star Feature Films Corporation led to the formation of the Goldwyn Pictures Corporation with Samuel Goldwyn in 1917. Three years later, Mr. Selwyn returned to play-producing but went back to Hollywood as writer-director for MGM in 1929. Among the films which Mr. Selwyn directed for the MGM was "The Sin of Madelon Claudet," Helen Hayes' first picture, for which she won the 1931-32 Academy award.

Surviving are his brother, Arch; two sisters, and a stepson, Lt. Russell Selwyn of the Army Air Force. Funeral services were held in Beverly Hills Wednesday.

Max Schwartz, MGM Salesman

Max Schwartz, a pioneer theatre operator and for the past 20 years a salesman in Chicago for MGM, died February 12 at the Presbyterian Hospital in Chicago. Mr. Schwartz was 61. He is survived by his wife, Bessie; two daughters, Mrs. Sylvia Jaffe and Mrs. Flora Jane Gold, and one son, Lawrence.

Frank Kalb

Frank H. Kalb, head of maintenance at Warners' film laboratories in Brooklyn, died February 13 at his home after a long illness. He was 65. Surviving are his wife, a son and four daughters.

Compile Film on Italian Fight

"Our Italian Frontier," comprised of footage from the Mediterranean war theatre, is being prepared for general release by Warner Brothers as a two-reel short subject.

Commerce Unit to Continue Report On Films Abroad

The Bureau of Foreign and Domestic Commerce of the U. S. Department of Commerce will continue to gather statistics and other information on film trade abroad in new and closer liaison with the divisions of the reorganized State Department which have been placed in charge of film matters, according to Nathan D. Golden, chief of the Commerce Department's motion picture division.

He was a guest of the International Film Relations Committee when the foreign publicity men met Friday at the offices of the Motion Picture Producers and Distributors of America, Inc.

Accurate information as to film exports and imports, screen legislation abroad, changing economic conditions and trends in public taste such as have been contained in past Department of Commerce reports will have increasing importance to American film companies as the foreign market reopens, he said. Mr. Golden was the author of an extensive Department of Commerce post-war film study released last month.

Although Department of Commerce offices abroad have been curtailed, the Bureau of Foreign and Domestic Commerce compiles trade information from reports of commercial attaches of the State Department, the Board of Economic Warfare, Office of War Information and other official sources.

Finds Films Most Popular Recreation of Soldier

Brigadier General Joseph W. Byron, director of the Army Special Services Division, on the Army Hour, a radio program, last Sunday afternoon, said:

"I wanted to see for myself just how our operations are functioning at the remote outposts and perhaps recommend better and more expeditious ways of serving our soldiers wherever they may be. Wherever I went, particularly in the South Pacific, I found that the men liked movies above everything else. They will sit hour after hour in the rain and sometimes have to scurry to a foxhole when the air raid alarm sounds. Second in importance is the inner man—I don't mean regular rations—but those extra things like ice cream, cold drinks and candy bars. Then comes music—music of any kind."

Later in his talk he said: "Soldiers have very definite tastes in entertainment—movies in particular. They don't want anything that is sad or dirty. They don't want actors dressed in uniforms playing at war. They do want musicals—dancing—and brightness."

Dodds Is Promoted at Universal Studio

Edward Dodds, who had been first assistant to Martin Murphy, Universal studio manager, this week was promoted to production executive. He will work with associate producers Edward Lilley and Frank Gross. Morris Weiner and Henry Spitz have been advanced by Mr. Dodds' promotion. They become first and second assistants, respectively to Mr. Murphy.

Rawson Leaves Selznick

Mitchell Rawson resigned last week as publicity director for David O. Selznick, in Hollywood, effective immediately, after four months in the post. Mr. Rawson had been with First National and Warners since 1929, having resigned as eastern publicity manager to join Mr. Selznick.

in production.
—SHOWMEN'S TRADE REVIEW

THE

FIGHTING

IS THE MONEY PICT

OF ITS MIGHTIEST ATTRACTIONS..!

BLOOD-STIRRING ACTION

Excitingly, spectacularly and authentically, this tells the story of the birth, growth and heroic accomplishments of that colorful branch of Uncle Sam's Navy, the construction battalions.

The cast . . . performs admirably and convincingly.

There is plenty of blood-stirring action and a strong thread of romance.

—BOXOFFICE

BEST YET . . . IN RECENT WAR PICTURES

. . . this war melodrama shapes up as a virile entertainment, the sort that should undoubtedly please the action fans.

. . . the story . . . aided by smooth direction and good performances, moves along at a fast pace, and holds one's attention throughout. A romantic triangle, made up of sympathetic characters, should appeal to women. The battle sequences are exceptionally good, ranking with the best yet seen in recent war pictures. Particularly thrilling, and quite grim, is the battle that takes place towards the finish, where the SeaBees, though outnumbered, wipe out the Jap attackers.

—HARRISON REPORTS

SHOULD BE AMPLY REPAID AT THE BOXOFFICES

"The Fighting SeaBees", a rousing story of Pacific warfare. The battle scenes teem with action and excitement. The extended budget and production care should be amply repaid at box-offices throughout the country.

—MOTION PICTURE HERALD

EXPLOITATION POSSIBILITIES ARE ABUNDANT

Republic has come through with a film on the U.S. Navy construction battalions that will hold its own as a billtopper on duals. Exploitation possibilities are abundant, and exhibitors have plenty of material to help them put this one over for good grosses. Performances are above average. A romantic angle adds selling points that will work to advantage at the boxoffice.

One of the best war sequences of recent vintage.

—WEEKLY VARIETY

BOX - OFFICE RECORDS

From Variety and Motion Picture Daily

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

WOODS

CHICAGO, ILL. 4 WEEKS

Woods (Essaness) (1,200; 50¢-85¢)

"Fighting Seabees" (Rep.) Strong \$20,000

STANLEY

PHILADELPHIA, PA. 3 WEEKS

Stanley (WB) (2,915; 35¢-75¢)

"Fighting Seabees" (Rep.). Looks like best indie production of season with smash \$27,000 plus \$4,000 for Sabbath "gravy" show at Earle

PARAMOUNT

NEW HAVEN, CONN. 2 WEEKS

Paramount (2,373) (40¢-55¢) 7 days

"Fighting Seabees" (Rep.) Gross: \$7,200. (Average: \$6,400)

20TH CENTURY

BUFFALO, N. Y. 2 WEEKS

PARAMOUNT AND FENWAY

BOSTON, MASS. 2 WEEKS

Paramount (M-P) (1,700, 40¢-60¢)

"Fighting Seabees" (Rep.) and "Clementine" (Rep.). Record \$18,000, about all traffic will bear

Fenway (M-P) (1,373, 40¢-60¢)

"Fighting Seabees" (Rep.) and "Clementine" (Rep.) Double average gross for this spot, huge \$10,000 or over

PARAMOUNT THEATRES

LOS ANGELES AND HOLLYWOOD, CALIF. 2 WEEKS

Paramount (F & M) (3,389, 45¢-90¢)

"Fighting Seabees" (Rep.) and "Casanova Burlesque" (Rep.) (2nd wk.) Big \$24,500. Last week "Seabees" solo on weekend, tremendous \$34,000 and new house record for straight pictures on Sunday. (Jan. 30.)

Paramount Hollywood (F & M) (1,451; 45¢-90¢)

"Fighting Seabees" (Rep.) and "Casanova Burlesque" (Rep.) (2nd wk.) Nice \$10,500. Last week, hefty \$14,300

OLYMPIC

UTICA, N. Y. 2 WEEKS

MAJESTIC

DALLAS, TEXAS 2 WEEKS

MOVEOVER TO METROPOLITAN

WASHINGTON, D. C. FOR 2 WK. RUN

(AFTER A WEEK AT THE EARLE AND AMBASSADOR, WASHINGTON, D. C.)

Metropolitan (WB) (1,600; 30¢-55¢)

"Fighting Seabees" (Rep.). Nice \$7,500 on moveover.

Earle (WB) (2,240; 30¢-90¢)

"Fighting Seabees" (Rep.). with vaudeville. Nice notices helping to fine \$21,500.

SEABEES

E OF THE YEAR

Edward Ludwig—Director, 2nd Unit, Directed by Howard Lydecker, Screenplay by Borden Chase and Aimee MacKenzie, Original Story by Borden Chase.

// WHAT THE PICTURE DID FOR ME //

Columbia

BOSTON BLACKIE GOES HOLLYWOOD: Chester Morris, Richard Lane—This series has a nice week-end following. We double billed it with a Blondie picture and really went to town. Played Wednesday, Thursday, Feb. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

CHANCE OF A LIFETIME: Chester Morris, Jeanne Bates—Good program picture for double bill. Played Friday, Saturday, Jan. 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Rural and small town patronage.

THE HEAT'S ON: Mae West, Victor Moore—Mae West no actress. This feature is nothing extra.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IT'S A GREAT LIFE: Arthur Lake, Penny Singleton—Blondie certainly is popular in Tilbury. This picture did more than double "Sahara." Everybody likes Blondie. Played Wednesday, Thursday, Feb. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

LOST HORIZON: Ronald Colman—I played this very late as a reissue. Some of my patrons complained that a lot had been cut out, but I believe it was enjoyed by most of the audience. Stars' names helped to sell it, but I do not believe these reissues get the business. Good entertainment. Played Saturday, Sunday, Jan. 22, 23.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

RIDING THROUGH NEVADA: Charles Starrett—Charles Starrett Westerns never let us down on week-ends. Played Friday, Saturday, Feb. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SAHARA: Humphrey Bogart, Bruce Bennett—This picture was well produced, but failed to do business anticipated. Although some theatres did outstanding business, we could see no reason why we did not enjoy better business. Played Monday, Tuesday, Jan. 31, Feb. 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SILVER CITY RAIDERS: Russell Hayden—Westerns always popular on week-ends. We double bill them and seem to do about the same on them all. Played Friday, Saturday, Jan. 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

WHAT A WOMAN: Rosalind Russell, Brian Aherne—Excellent in every respect. Miss Russell's constant chatter and Mr. Aherne's droll manner make a fine pair. Story amusing.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Metro-Goldwyn-Mayer

ABOVE SUSPICION: Joan Crawford, Fred MacMurray—This picture did grand business and the few who saw it said it was good. Played Monday, Tuesday, Jan. 3, 4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—Technicolor will draw them in and lots of advertisement, but we had very many disappointed patrons. Business good first night, but dropped way down second night. Played Wednesday, Thursday, Jan. 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DU BARRY WAS A LADY: Red Skelton—Money aplenty was put into this picture, but it was silly and the story was impossible. Virginia O'Brien number was very good. Played Saturday, Sunday, Monday, Jan. 22, 23, 24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Business OK. This is not their best picture but they still draw at the box office.—Mt. Lookout Theatre, Cincinnati, Ohio. Suburban patronage.

GIRL CRAZY: Mickey Rooney, Judy Garland—Mickey Rooney is not as popular as in the past. This story didn't help either.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

THE HUMAN COMEDY: Mickey Rooney, Fay Bainter—This was a picture for the books. It is an

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

employment of the camera for the analyzing of the American citizen under the stress of war. This story of William Saroyan written for MGM is one of the best, if not the best, that it has been our pleasure to witness for a long time. Mickey Rooney, Fay Bainter and Frank Morgan were "tops." Played Saturday, Sunday, Jan. 1, 2.—A. W. Bates, State Prison, Raiford, Fla. Prison inmate patronage.

THE HUMAN COMEDY: Mickey Rooney, Frank Morgan—Not what Metro made it out to be. Played Saturday, Sunday, Dec. 4, 5.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day, Margaret O'Brien—Very good. It has laughs and sad moments. Should draw the kids because of O'Brien, and the grownups because of its story. Laraine Day deserves bigger and better parts than the one given in this one. Proved that in "Mr. Lucky."—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

LASSIE COME HOME: Roddy McDowall—Technicolor is beautiful and great in every respect. Excellent for young and old.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOST ANGEL: Margaret O'Brien, James Craig—Excellent. Little Margaret O'Brien a grand little actress, who captures everyone's heart. Story unusual, but very entertaining.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN FROM DOWN UNDER: Charles Laughton—Fine acting, story very good.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PRESENTING LILY MARS: Judy Garland—Good picture, but not Judy's best. Did average business. Played Saturday, Sunday, Monday, Jan. 15, 16, 17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—Very long, very draggy and very boring. No comedy action, just talk. Not for a small town.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

THOUSANDS CHEER: Kathryn Grayson, Gene Kelly—We cannot speak too highly of this picture's entertainment value; it is excellent throughout. It did the biggest business since "Stage Door Canteen," which we played in October. When we can do October business in January in this village, brothers, we've done something. Pleased everyone. Played Sunday, Monday, Jan. 30, 31.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

MR. WISE GUY: East Side Kids—Just fair. Played Wednesday, Thursday, Jan. 26, 27.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

Paramount

LET'S FACE IT: Bob Hope, Betty Hutton—Business good. About as wacky and screwy as possible to hold together at all, but our people came to see it and apparently went away satisfied. No exhibitor should have anything to complain about under such happy circumstances. Played Sunday, Monday, Jan. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MIRACLE OF MORGAN'S CREEK: Betty Hutton, Eddie Bracken—Quite silly, but the audience seemed to enjoy it.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Hugh Herbert, Fay Bainter—This picture did very well. Was a little dubious of it, but will say it did well. Played Sunday, Jan. 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RIDING HIGH: Dorothy Lamour—Fair. Good Technicolor. Cass Dailey stole the show with her musical numbers.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SOULS AT SEA: Gary Cooper, George Raft—Still a good show. Business was fair. Played Tuesday, Feb. 1.—E. M. Freiburger, Faramount Theatre, Dewey, Okla. Small town patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Bob Hope—Unlike other films which have enrolled a multiplicity of stars, this one has a plot. With Betty Hutton, and Victor Moore as the father, it is a clean comedy treat. A real musical, and surprisingly funny. Played Saturday, Sunday, Jan. 8, 9.—A. W. Bates, State Prison, Raiford, Fla. Prison inmates.

SUBMARINE ALERT: Richard Arlen—This was a nice little action picture that held attention from start to finish. Played Tuesday, Wednesday, Jan. 25, 26.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

TRUE TO LIFE: Dick Powell, Mary Martin—Nice picture that gave us fair midweek business. Did better than expected. Played Wednesday, Thursday, Jan. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

TRUE TO LIFE: Dick Powell, Mary Martin—Quite entertaining. Victor Moore's inventions had everyone laughing.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

RKO

BAMBI: Disney Feature Cartoon—A masterpiece, but it takes more than kids to pay for a feature of this sort.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

FIGHTING GRINGO: George O'Brien—This is the first O'Brien Western I've played and I found it to be very good. I don't know about its drawing power.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

FOLLIES GIRL: Wendy Barrie—Pass it up. Can't stand alone and too expensive to double bill.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

THE IRON MAJOR: Pat O'Brien, Ruth Warrick—Many remarks over this picture. Patrons pleased. Played Monday, Tuesday, Jan. 31, Feb. 2.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—This was the most enjoyable picture to come from RKO in many a moon. Grant really bore down with his part and Miss Day never was lovelier since her exit from the Kildare series. Played Wednesday, Thursday, Jan. 26, 27.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PETTICOAT LARCENY: Ruth Warrick, Joan Carroll—Very good comedy with new story. Should get you all the kids you want, probably even more, and it will bring in grownups also.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

PRIDE OF THE YANKEES: Gary Cooper, Theresa Wright—Went into a nose-dive Sunday and crashed Monday. I wish someone would tell me why.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

(Continued on page 54)

1944 *is a*

PRC
Year

WITH

ACCENT!

ON

ENTERTAINMENT



PICTURES INC.

COMING SOON!

"MINSTREL MAN"

The Daddy of Musicals

A Great Story and a Great Cast

**BENNY FIELDS
WILLIAM FRAWLEY**

**BINNIE BARNES
GERRA YOUNG**

**ALAN DINEHART
ROSCOE KARNS**

(Continued from page 52)

THE SKY'S THE LIMIT: Fred Astaire, Joan Leslie—Not as good as I had expected. Usually all of RKO musicals are excellent and good attractions. Good thing I gave it a big buildup, otherwise it would not have drawn as it did against its opposition. Depends on name draw.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

TOO MANY GIRLS: Richard Carlson—Here's a repeat that should do more business now than before. Why? Look at the cast, Richard Carlson, Lucille Ball, Ann Miller, Frances Langford, Van Johnson and Eddie Bracken. Unknown when first released and now they are the fastest growing stars in the industry. Besides all that, it's a musical-football picture with plenty of comedy. Running time, 85 minutes. Drew fairly well.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

Republic

DAYS OF OLD CHEYENNE: Don "Red" Barry—Average Western that got by with a good strong companion feature. Played Friday, Saturday, Jan. 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

DEERSLAYER, THE: Bruce Kellogg, Jean Parker—Good picture, played to good Friday and Saturday business. Played Friday, Saturday, Jan. 21, 22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—Fair Western.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

IS EVERYBODY HAPPY? Ted Lewis, Nan Wynn—Gave this a midweek single bill. However, it is double bill material and would have been OK if booked that way. Just got by and that's all. Played Tuesday, Wednesday, Thursday, Jan. 25, 26, 27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

O MY DARLING CLEMENTINE: Frank Albertson, Lorna Gray—This one really brought them out. The radio talent in this show sure put it over. Had no idea that so many people followed this group on their radios. Played Friday, Saturday, Jan. 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

REMEMBER PEARL HARBOR: Fay McKenzie, Don Barry—This seemed to please my Saturday night customers and is full of action and suspense. Gives the people an idea of what the boys in uniform have to go through in a very mild way. Played this late, but pleased the paying guests and that is what counts. Played Saturday, Jan. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

SCREAM IN THE DARK: Robert Lowery, Marie MacDonald—Republic has made a small mystery picture worth while playing. Plenty of pleasing comedy.—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Joel McCrea, Barbara Stanwyck—Due to rainy weather crowd business was not so good, but it was a grand picture. Played Sunday, Jan. 2.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DANCING MASTERS: Laurel and Hardy—One of their best, lots of laughs. Business good. Played Wednesday, Thursday, Jan. 19, 20.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

DANCING MASTERS: Laurel and Hardy—Typical Laurel and Hardy slapstick. Not many of my customers care for them.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

DANCING MASTERS: Laurel and Hardy—This is not as good as "Jitterbugs" from the audience standpoint. If they are not too particular, they'll sit through it. We coupled it with Warner's "Northern Pursuit," to excellent Friday and Saturday business. I hope Laurel and Hardy make more pictures, but not like this one. Played Friday, Saturday, Jan. 28, 29.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

DANCING MASTERS: Laurel and Hardy—Good comedy and just right for small town show. Business good. Played Sunday, Monday, Jan. 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GUADALCANAL DIARY: Preston Foster, Lloyd Nolan—Very good picture. Should be OK anywhere.—Mt. Lookout Theatre, Cincinnati, Ohio. Suburban patronage.

HAPPY LAND: Don Ameche, Frances Dee—A different sort of picture. You liked it a lot or you didn't like it at all. Business fair. We played it single bill here and it played all around us on a double bill program.—Mt. Lookout Theatre, Cincinnati, Ohio. Suburban patronage.

HEAVEN CAN WAIT: Don Ameche, Gene Tierney—Excellent film of a very excellent type. Laird Cregar gives a great performance.—E. A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOLY MATRIMONY: Monty Woolley, Gracie Fields—Good comedy. Played Wednesday, Thursday, Feb. 2, 3.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

JITTERBUGS: Laurel and Hardy—The best picture from this pair in quite some time. Business good. Played Tuesday, Wednesday, Thursday, Jan. 18, 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MY FRIEND FLICKA: Roddy McDowall, Preston Foster—Mary O'Hara's beautiful story reproduced on the screen with a cast of stars that help portray this touching and clean, wholesome story of a boy's love for a horse. This picture was a real treat and it was well received by the inmates. Played Saturday, Sunday, Jan. 22, 23.—A. W. Bates, State Prison Theatre, Raiford, Fla. Prison inmates patronage.

SWEET ROSIE O'GRADY: Betty Grable, Robert Young—A swell show. With so many war pictures produced, my public seems to welcome musicals like this. Above average business. Everybody well pleased. Played Sunday, Monday, Jan. 23, 24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

TONIGHT WE RAID CALAIS: Annabella, John Sutton—Just fair program and not strong enough for top half of double bill. Business off. Played Friday, Saturday, Jan. 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

COLT COMRADES: William Boyd—These Westerns are always good. Business good. Played Friday, Saturday, Jan. 21, 22.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

CRYSTAL BALL: Pauline Goddard, Ray Milland—This picture was well taken, but did not do any business. Played Saturday, Sunday, Jan. 15, 16.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

POWERS GIRL: George Murphy—I didn't think this was so bad but those who came out didn't think so much of it. Played Saturday, Sunday, Jan. 22, 23.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

TO BE OR NOT TO BE: Jack Benny—This should not have been. Played Saturday, Sunday, Nov. 27, 28.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TWIN BEDS: George Brent—Nice picture that brought in extra business. Played Tuesday, Wednesday, Jan. 18, 19.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Small town and rural patronage.

Universal

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Leon Errol really lays them in the aisle with laughter. Double billed with Western. Do nice business. Played Friday, Saturday, Feb. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HERS TO HOLD: Deanna Durbin, Joseph Cotten—Patrons were well pleased with this picture. Business good. Played Monday, Tuesday, Jan. 24, 25.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

HIS BUTLER'S SISTER: Deanna Durbin, Francis Tone—Broke the house record for Sunday-Monday attraction with this one. This is still the screwiest business of all, when we look back at all the Durbin pictures that we played here and not one did average business for us. Try and figure it out.—Mt. Lookout Theatre, Cincinnati, Ohio. Suburban patronage.

MISTER BIG: Donald O'Connor, Peggy Ryan—After seeing the long list of pictures Universal is making with Donald O'Connor and the excellent reports given about him, I took for granted that he's something Big. So, I gave him "A" time and he certainly is big with a capital "B." Laughs and music, music and laughs all the way through with O'Connor in the middle of it. He and Peggy Ryan can certainly go places. I may be marked down as one of the exhibitors who are saying, "Give me more of O'Connor."—Frank Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

PHANTOM OF THE OPERA: Susanna Foster, Nelson Eddy—Did nice business. Better than I expected. Played Monday, Tuesday, Jan. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

SHERLOCK HOLMES FACES DEATH: Basil Rathbone, Nigel Bruce—Good cast but picture did not click either at box office or with audience. Used on weekend double bill. Played Friday, Saturday, Jan. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STRANGE DEATH OF ADOLF HITLER: Ludwig

Donath—No name draw and a weak story. Had this had some name draw and a stronger story it could have been a second "Hitler's Children."—Farnk Raspa, State Theatre, Rivesville, W. Va. Rural patronage.

THUNDERING TRAILS: Three Mesquiteers—Just another Western. Played Friday, Saturday, Jan. 28, 29.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—Very good musical and comedy picture. Business good. Played Monday, Tuesday, Jan. 17, 18.—Imperial Theatre, Windsor, Nova Scotia, Canada. Small town patronage.

War Activities Committee

REPORT FROM THE ALEUTIANS: Documentary—This Government film in Technicolor runs 45 minutes and most of my customers enjoyed it. I ran it with Laurel and Hardy in "Dancing Masters."—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Brothers

ACTION IN THE NORTH ATLANTIC: Humphrey Bogart, Raymond Massey—A great action picture as only W.B. can make them. Played Saturday, Sunday, Nov. 20, 21.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BACKGROUND TO DANGER: George Raft, Brenda Marshall—A good action picture that did no business. Played Saturday, Sunday, Dec. 11, 12.—Otto W. Chapek, Annex Theatre, Anamoose, N. D. Rural and small town patronage.

CRIME SCHOOL: Dead End Kids—Good picture and excellent business. This picture was made back when Warner Bros. were making box office pictures with action. Warners' reissues will out-draw their new pictures. Played Friday, Saturday, Feb. 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—This proved a dandy action picture for our theatre; played to capacity both days; doubled with "Dancing Masters" from 20th-Fox. Everyone enjoyed the show. Played Friday, Saturday, Jan. 28, 29.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—Good comedy. Business was average. Those who came liked it. Played Wednesday, Thursday, Feb. 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANKEE DOODLE DANDY: James Cagney—James Cagney at his best in this one. The story of the American stage's most beloved of actors, as well as playwright. The fast moving story of Yankee Doodle Dandy, done in true Warner style, is another winner for this producer. Played Saturday, Sunday, Jan. 15, 16.—A. W. Bates, State Prison Theatre, Raiford, Fla. Prison inmates patronage.

Short Features Columbia

COMMUNITY SING, No. 1: Community Sing—Community Sing creates a fine community spirit. Many patrons come to us and tell us how much they enjoy them.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

DIZZY NEWSREEL: Phantasies Cartoon—Entertaining and different.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

GARDEN OF EATIN: All-Star Comedy—Very silly, but children liked it.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

A GEM OF A JAM: An All-Star Comedy—An average Stodge offering. Their gags are getting old for my customers, but they seem to like them.—Charles Brooks, Ritz Theatre, Marshfield, Mo.

Metro-Goldwyn-Mayer

FARM HANDS: Our Gang Comedy—A very clever Gang comedy. This was above average, in my opinion. Charles Brooks, Ritz Theatre, Marshfield, Mo.

TIPS ON TRIPS: Pete Smith Specialties—Very entertaining. People responded well to questions asked in subject.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

TO MY UNBORN SON: Passing Parade—Excellent. E. A. Bolduc, Majestic Theatre, Conway, N. H.

YANKEE DOODLE MOUSE: Technicolor Cartoon—Good cartoon in color. Metro is giving us better
(Continued on following page)

(Continued from preceding page)

cartoons than they did a year ago.—Mt. Lookout Theatre, Cincinnati, Ohio.

Paramount

CARIBBEAN ROMANCE: Musical Parade—A very well received short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

HER HONOUR THE MARE: Popeye The Sailor—Seemed to be well liked.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO

DUKE ELLINGTON AND ORCHESTRA: Jambores—These band reels don't mean a thing any more, unless they are the band of the hour. This one is just 10 minutes of more film.—Mt. Lookout Theatre, Cincinnati, Ohio.

VICTORY VEHICLES: Walt Disney Cartoon—Interesting, the kind of shorts they should show to keep people war conscious.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Twentieth Century-Fox

AND THEN JAPAN: March of Time—Excellent screen material for these times; proved highly interesting to our Sunday and Monday audiences; there are a few who get up and walk out on any March of Time, but I still play them.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UPBEAT IN MUSIC: March of Time—Different from the usual war theme. Interesting.—E. A. Bolduc, Majestic Theatre, Conway, N. H.

YOUTH IN CRISIS: March of Time—Very good, every one should see it. March of Time is one of our top short attractions.—Mt. Lookout Theatre, Cincinnati, Ohio.

Paramount

MARDI GRAS: Musical Parade—Done in beautiful Technicolor, a two-reeler that is equal to lots of second features. Mt. Lookout Theatre, Cincinnati, Ohio.

Universal

BOOGIE WOOGIE MAN: Swing Symphonies—A cartoon that is just another cartoon, nothing outstanding about this one.—Mt. Lookout Theatre, Cincinnati, Ohio.

Vitaphone

COAL BLACK AND DE SEBEN DWARFS: Merrie Melodie—A good cartoon, but it was old and we had a bad print.—Charles Brooks, Ritz Theatre, Marshfield, Mo.

CORNY CONCERTO: Merrie Melodies Cartoon—Merrie Melodies are tops here. Very seldom we see a bad one. This one is one of the best.—Mt. Lookout Theatre, Cincinnati, Ohio.

DUCK OR NOT DUCK: Looney Tunes Cartoon—Good cartoon, worth playing.—Charles Brooks, Ritz Theatre, Marshfield, Mo.

INKY AND THE MINAH BIRD: Merrie Melodies Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OKLAHOMA OUTLAWS: Sante Fe Trail Westerns—A good Western two-reeler and some good cowboy music in these would really put them in a class by themselves. In the future, why not put some music in these with lots of shooting and riding and this would be a good two-reeler Western for any program.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

WHAT'S COOKIN', DOC?: Merrie Melodies Cartoon—Good cartoon in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial Universal

ADVENTURES OF THE FLYING CADETS: Johnny Downs, Bobby Gordon—I started this serial just before Christmas and business was off. I got off to a bad start, but people seem to enjoy it. The older ones seem to like it as well as the kids.—Charles Brooks, Ritz Theatre, Marshfield, Mo.

Elliott in Appearances

Prior to the start of production on his new series of Red Ryder Western at Republic, Wild Bill Elliott is making a personal appearance tour in California which began last week.

SHORT PRODUCT PLAYING BROADWAY

Week of February 14

ASTOR

Silver Wings 20th Cent.-Fox
The Helicopter 20th Cent.-Fox
Feature: *Lifeboat* 20th Cent.-Fox

CAPITOL

Kid in Upper Four MGM
Salt Lake Diversions MGM
Feature: *Song of Russia* MGM

CRITERION

Wizard of Autos Universal
Greatest Man in Siam Universal
Feature: *Gung Ho* Universal

GLOBE

My Little Buckaroo Vitaphone
Feature: *Where Are Your Children?* Monogram

HOLLYWOOD

Dogie Roundup Vitaphone
Meatless Fly-Day Vitaphone
Feature: *Passage to Marseilles* Warner Bros.

MUSIC HALL

Figaro and Cleo RKO Radio
Feature: *Jane Eyre* 20th Cent.-Fox

PARAMOUNT

Ozark Sportsmen Paramount
Tails of the Border Paramount
Unusual Occupations Paramount
Feature: *The Miracle of Morgan's Creek* Paramount

RIALTO

Mary Go Round Paramount
Speaking of Animals in the Desert Paramount
The Sleepwalker RKO Radio
Feature: *Calling Dr. Death* Universal

ROXY

Wreck of the Hesperus 20th Cent.-Fox
Realm of Royalty 20th Cent.-Fox
Feature: *The Sullivans* 20th Cent.-Fox

STRAND

Baa Baa Black Sheep Vitaphone
Hunting the Devil Cat Vitaphone
What's Cookin', Doc? Vitaphone
Feature: *In Our Time* Warner Bros.

Nathanson Now General Manager for Berger

Ben Nathanson, former Minneapolis Republic franchise owner, has become general manager of Berger Amusement circuit, Minneapolis. Mr. Nathanson was appointed by president Ben Berger to succeed Gil Swenberger, who is now in the armed forces.

Abandons St. Louis Curfew Plan

Alderman Jacob Sellers of St. Louis, who last autumn sponsored an ordinance to establish a 10 P.M. curfew for children under 16, has announced that he is abandoning his campaign to obtain enactment of the ordinance. Theatre owners appeared at the hearing on the ordinance and pointed out that the 10 P.M. curfew would prevent children from attending night shows.

To Film Mexican Fiestas

Arnold Albert of the Warner Brothers short subject production staff will take a camera crew to Mexico shortly to cover the fiestas put on during the Easter holidays for a two-reel Technicolor subject titled "Mexican Fiesta," to be made under the supervision of Gordon Hollingshead.

Mexico City in Drive to Promote Theatre Safety

by LUIS BECERRA CELIS
in Mexico City

In announcing that it is campaigning for safety and hygiene in theatres and other places of public amusement here, the Municipal Government has denied published reports that it is pressuring Virginia Fabregas, veteran Mexican dramatic actress just back from a successful tour of Central and South America, to convert her venerable stage house here into a cinema, so that this theatre must come up to the higher hygienic and safety standards for film houses.

The Government explained that it had merely requested the actress to improve these conditions in her house, one of the few legitimate theatres left here in the onrush of cinemas.

Municipal experts have reported that 62 public entertainment places here, many of them theatres, are veritable fire traps because they either are in bad condition with regard to safety facilities or lack fire protection services, both of which are violations of local laws.

The National Cinematographic Industry Chamber, president of which is Jesus A. Grovas, prominent producer, is saving exhibitors much time and some little expense by obtaining for them, without charge for the service, renewals of their civic licenses or changes in them.

The picture scenarists union, affiliated with the National Cinematographic Industry Workers Union, is moving to demand of producers double their present stipend of \$520 per picture, contending that soaring living costs make it necessary for them to receive \$1,040 per picture they write or adapt.

The National Cinematographic Journalists Association has made the first presentation of its new trophy for the best picture of the year 1943, a replica in bronze of the famous circular Aztec calendar stone, graced with a cinematographic camera. This trophy was awarded "Dona Barbara," based upon the novel of that title by Romulos Gallegos, the Venezuelan.

The Academy of Cinematographic Arts, the screen acting school the industry and the Ministry of Public Education conduct here, has just graduated 52 students, most of them extras.

Miguel Contreras Torres, producer of Mexico's monumental historical films, including "Simon Bolivar," tendered a banquet here to Jose Ruben Romero, diplomat and author, former Mexican Ambassador to Cuba, to celebrate the completion of the picture version of the latter's "La Vida Inutil de Pito Perez" ("Pito Perez's Useless Life"), classic novel regarded as the tale of a Mexican Francois Villon.

The picture is soon to have its world premiere here and will be widely exhibited in Latin America.

June Marlowe is here to play a leading role in the latest Mexican film, "El Cosario Negro" ("The Black Corsair"), based upon the historical novel of that name by Emil Salgari, to be produced by Clasa Films with Mauricio de la Serna directing. Miss Marlowe is the second Hollywood actress to enter Mexican pictures within a year. The first was Sally Blane, wife of Norman Foster, who is successfully directing in this country.

"Mashenka," the Russian picture that won the Stalin prize, is now being exhibited at the Cine Princesa, a local subsequent run theatre, to good business.

Canadian Board Asks Theatres Aid Unity Drive

On an experimental basis, the National Film Board of Canada is starting a campaign to obtain the cooperation of exhibitors in the Atlantic provinces. The campaign will be broadened to embrace all parts of Canada, with the regional activities serving as a sort of test tube for the widening of operations. Assigned to direct the campaign in the eastern territory is Mitchell Franklin, secretary of the Franklin & Herschorn Theatres, St. John, N. B., and who has been on the board personnel at Ottawa headquarters, before being transferred to St. John, for the special work. He was released from the Royal Canadian Air Force several months ago to join the Film Board.

Theatre men are asked to cooperate with the board as their contribution to a movement toward unifying the Dominion. They are requested to cooperate with the board for morning programs in their theatres on an educational and informative basis. The board supplies the films, on such subjects as health, group and individual; economic stabilization; food conservation.

The morning shows are to be open to the general public in some instances, and in others to be restricted to members of specified organizations and fields. By way of example, it is proposed to bring school teachers and pupils together on topics of special interest to them, with discussions of the open forum type from the floor and platform to follow the screening of the pictures, all arranged by the board.

Chairman John Grierson of the board is par-

ticularly interested in the efforts to win the cooperation of the theatre men. His aim is to have the board and its products function as instruments of education and information, and to stress the part of Canada in the war and in post-war plans, with the board and the exhibitors joining to improve conditions. As the special emissary of the board, Mr. Franklin is contacting theatre owners and managers through the Maritime Provinces and arranging for the morning programs in the theatres. He believes the cooperation will greatly enhance the status of the theatres as community bases.

No Freon Gas Available For Theatres, WPB Says

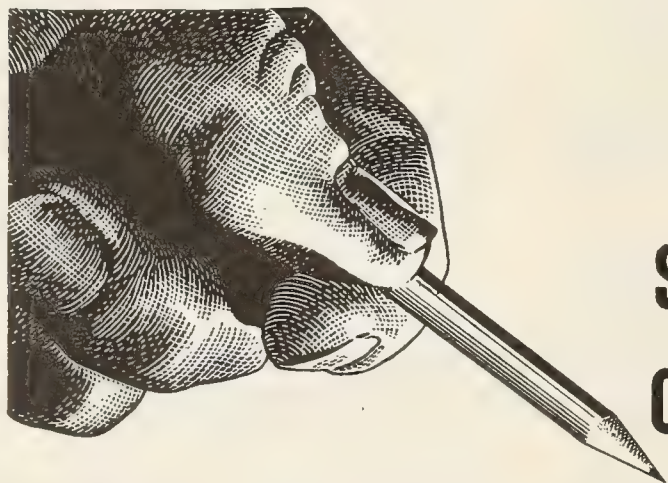
Production of Freon gas will reach 4,800,000 pounds a month by next September, four times the pre-war rate, but there will be none available for theatre cooling plants, it was announced in Washington this week by the War Production Board.

Two new plants are being built, one to go into operation April 1 at a rate of 1,000,000 pounds a month and another to go into production September 1, at 2,000,000 pounds monthly, the WPB said.

Stressing that there are no programs now under consideration for easing the restrictions on the manufacture and distribution of air-conditioning and refrigeration equipment, the WPB declared that "vastly increased demands for this refrigerant gas, to be used in essential air-conditioning of war plants, ships, etc., will not permit relaxation of present restrictions on its civilian purchase."

Fire Destroys Theatre

The Rose theatre in Roslyn, Wash., located in the Knights of Pythias Building, was destroyed by fire February 10. The loss was estimated at \$50,000. The fire was due to a faulty furnace.



SKILL OF THE SPECIALIST

There isn't anything so very unusual about the way in which our organization operates. What is unusual, we think, is that Altec Service is *unbiased*. Our chief aim is to sell a service that will keep your present equipment running at high efficiency 100% of the time. Our knowledge and experience with all types of sound and projection equipment also qualifies us to render expert advice when and as new and improved sound equipment is available. An Altec Service Inspector will be glad to tell you how an Altec Service Agreement can prevent breakdown losses.

ALTEC
SERVICE CORPORATION

250 WEST 57th STREET, NEW YORK 19, N. Y.



PROTECTING THE THEATRE
OUR "FIRST LINE OF MORALE"

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 47—Heroes of the Week, Lt. Gerry Kisters and Lt. Kenneth A. Walsh . . . Mobile plane repair unit . . . Army Air Corps reunion . . . Hollywood spotlight . . . Chiang Kai-shek and Mountbatten plan war moves . . . School for U-boat killers . . . Close combat training . . . Silver Skates carnival.

MOVIETONE NEWS—Vol. 26, No. 48—Marshall invasion . . . Synthetic tires are coming for civilians . . . Westminster dog show at Garden . . . Ping-pong exhibition.

NEWS OF THE DAY—Vol. 15, No. 245—Allies at Metuna face grim ordeal . . . U. S. Army fights typhus peril threatening war-torn Naples . . . Yank miracle saves trapped Chinese army . . . Madame Chiang Kai-shek greets Mountbatten in China . . . Mustering out pay is good news for war vets . . . President honors heroes of two fronts . . . Blades cut the ice in the Silver Skates classic.

NEWS OF THE DAY—Vol. 15, No. 246—U. S. victory in Marshalls . . . American warship for French . . . Winter storms sweep nation . . . K-9 Corps in spotlight . . . Film Bulletin No. 9: "Help Your Grocer."

PARAMOUNT NEWS—No. 48—Beachhead supply battle . . . Cat aids dog-power shortage . . . Earth swallows infant . . . American Minute Men: Lt. Kenneth Walsh, Lt. Gerry Kisters . . . Allies halt Naples epidemic.

PARAMOUNT NEWS—No. 49—Argentina neutrality puzzle—Historic films of Marshall Island invasion . . . Film Bulletin: "Help Your Grocer."

RKO PATHE NEWS—Vol. 15, No. 50—Strengthen beachhead at Anzio . . . Heroes win Congressional Medals . . . Chinese battle Japs in North Burma . . . Fight Naples epidemic of typhus . . . Servicemen get muster-out pay . . . Bombers hit targets in France.

RKO PATHE NEWS—Vol. 15, No. 51—Argentina breaks with Axis . . . Roosevelt presents ship to France . . . Goumiers join in Cassino battle . . . First pictures of the invasion of the Marshalls.

UNIVERSAL NEWSREEL—Vol. 17, No. 267—Fury in the Anzio beachhead . . . War birds fixed . . . Giant flat-top launched . . . Marshall decorates . . . Muster-out pay . . . Bombing of Europe . . . Check epidemic in Italy . . . Roosevelt decorates heroes . . . Mangone suits beauties . . . Foot business.

UNIVERSAL NEWSREEL—Vol. 17, No. 268—Marshalls victory; first Japanese territory taken by U. S. . . . Argentina ousts Axis . . . 500 women join colors . . . Snow buries Chicago and New York City . . . World of Sports: the dog show; table tennis.

ALL AMERICAN NEWS—Vol. 2, No. 69—He creates his own pin-up girls . . . Kids help police curb delinquency in Washington . . . Nine-star mother crowned queen of Tennessee . . . Gray ladies serve on home front . . . Negro farmer must treble production, leaders declare . . . March of Freedom: natives build American air field in India . . . Negro anti-aircraft defense in Italy.

Decency Legion Reviews Eleven New Pictures

The National Legion of Decency this week reviewed 11 pictures, and placed one, "Passage to Marseilles" in the Class B, "objectionable in part" classification. The objection was that "in one sequence the unethical killing of helpless enemies is sympathetically presented."

Placed in Class A, I, unobjectionable for general patronage, was "Weekend Pass;" in Class A, II, unobjectionable for adults, "Curse of the Cat People," "Escape to Danger," "Ghost That Walks Alone," "The Imposter," "Jane Eyre," "Meet the People," "Men on her Mind," "Passport to Adventure," and "Swing Out the Blue."

Report on Russian Relief

Officers of Russian War Relief reported to the agency's board of directors this week at a meeting in New York that \$16,781,333 worth of relief supplies were consigned to the Soviet Union during 1943. A total of \$15,596,600 worth was shipped and an additional \$1,182,733 worth was in transit at the year's end.

Sturdivant Heads Drive

B. V. Sturdivant, northern California division manager of Fox West Coast circuit, with headquarters in San Francisco, is the new vice-president of the California War Chest drive. He also is president of the California Theatres Association.

Army Shows Film On Negro at War

"The Negro Soldier," a 42-minute documentary film depicting the role of the Negro in the current war and in the development of the United States, was shown by the Army this week in New York to an audience of press and public. The picture was produced for the Special Services Division of the U. S. Army under the supervision of Colonel Frank Capra. A 15-man crew, including such professionals as Lt. Paul Vogel, Universal cameraman, and Stuart Heisler, who directed "Biscuit Eater," toured the country for shots of camp life, basic training and simulated warfare. These sequences, together with recreations of historical events and footage from newsreels, are given continuity as illustrations of a preacher's sermon to his congregation.

The result is a competent job, dramatically and emotionally effective. The educative purposes of the film have been furthered by good photography, a nice variety of scene, some flashes of humor and excellent musical background. Carleton Moss, who wrote the script, should be credited also with fine acting as the preacher.

Present plans for the film include showings in theatres and war plants as well as distribution in 16mm by the OWI. Its release by the War Activities Committee is under consideration.—E.A.C.

Honor Arthur Cole

Arthur Cole, Paramount office manager in Kansas City, was given a testimonial dinner at the Hotel Muehlebach Monday, upon completing 30 years of service in the industry.

'Liberty' Magazine Article Praises Hollywood

In the current issue of *Liberty* magazine, in an article titled, "What's the Matter With Hollywood?" Greta Palmer, the writer, answers the question, which is to the effect that those who are finding fault with the industry's production capital are wrong. Writes Miss Palmer:

"Hollywood is doing a job of which every American should be immensely proud." She takes both Hollywood itself and its critics to task. Of Hollywood she says: "it has the worst collective sense of inferiority in the world today." Of the industry's critics she writes: "(Hollywood) is going to be taken very seriously indeed, some day, by the great-grandchildren of the people who now say: 'To think that those awful people should have so much power!'"

The article further states: "Hollywood is America's most cosmopolitan town, and it's doing a job we should applaud, as patriots. For Hollywood pictures are shown all over the world. We Americans have more than 80 per cent of the world film market—and don't think other nations aren't casting sheep's eyes of envy at it."

Fox West Coast Runs Four Theatres All Night

The Fox West Coast Circuit in San Francisco is going to great lengths to accommodate late crowds of defense workers and servicemen unable to attend theatres in regular hours, and is now operating four of its big downtown houses on an all-night policy. The Warfield and the Paramount, both first runs, have gone on a round-the-clock schedule, joining the State and St. Francis, the two moveover houses. Warfield, which shows vaudeville during regular hours, goes on an all-film schedule after 11 P.M. The Esquire, operated by the Blumenfeld circuit, also operates all night.

20th-Fox Has 3,222 in Service

Twentieth Century-Fox and subsidiaries, including National Theatres, have 3,222 in the armed services, 30 per cent of whom are known to be overseas at battlefronts and bases.

National Theatres leads the manpower contributions to the various services with a total of 1,300; the studio follows with 545 and the home office with approximately 191. Every 20th Century-Fox exchange in the United States and Canada is represented.

Approximately 100 are fighting the Nazis now in Italy. Ten participated in the battle of Tarawa, including Lyle Veldman, formerly of the Detroit exchange, who was wounded and is now recovering in a hospital in San Francisco. Ernest Reeves, formerly of the Dallas exchange, is another veteran of the Tarawa invasion. Twenty-eight distinguished themselves under fire. Only nine of the hundreds who have seen action were wounded, with one death reported.

Eleven are prisoners of war; nine in the Pacific and two in Europe. Ensign Stephen L. Freeland, formerly of the home office publicity department, was awarded the Silver Star for helping to lead ashore the first wave of assault troops at Sicily, during the first Italian invasion.

Twenty 20th Century-Fox feminine employees are in uniform, 12 with the Women's Army Corps, three in the WAVES, one is a SPAR, one a Marine, and one a WREN, the Canadian equivalent of the WAC.

To Televis Golden Gloves

The New York City finals in the *Daily News* Golden Gloves boxing tournament February 28 will be telecast by the National Broadcasting Company's station, WBNT.

NOTICE OF TRADE SHOWINGS

20th
CENTURY-FOX

FOR THE BENEFIT OF EXHIBITORS GENERALLY

February 23rd — "PURPLE HEART" — 2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway

ATLANTA, 197 Walton St., N. W.

BOSTON, 105 Broadway

BUFFALO, 290 Franklin Street

CHARLOTTE, 308 South Church Street

CHICAGO, 1260 South Wabash Avenue

CINCINNATI, 1638 Central Parkway

CLEVELAND, 2219 Payne Avenue

DALLAS, 1801 Wood Street

DENVER, 2101 Champa Street

DES MOINES, 1300 High Street *

DETROIT, 2211 Cass Avenue

INDIANAPOLIS, 326 North Illinois Street

KANSAS CITY, 1720 Wyandotte Street

LOS ANGELES, 2019 South Vermont Ave.

MEMPHIS, 151 Vance Avenue

MILWAUKEE, 1016 North 8th Street

MINNEAPOLIS, 1015 Currie Avenue, N.

NEW HAVEN, 40 Whiting Street

NEW ORLEANS, 200 South Liberty Street

NEW YORK CITY, 345 West 44th Street

OKLAHOMA CITY, 10 North Lee Avenue

OMAHA, 1502 Davenport Street

PHILADELPHIA, 302 North 13th Street

PITTSBURGH, 1715 Boulevard of Allies

PORTLAND, Star Film Exchange
925 N.W. 19th St.

ST. LOUIS, Srenco Screening Room
3143 Olive St.

SALT LAKE CITY, 216 East 1st South Street

SAN FRANCISCO, 245 Hyde Street

SEATTLE, 2421 Second Avenue

WASHINGTON, 932 N. J. Ave., N. W.

*At DES MOINES only 12:45 P.M.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

MADAME CURIE (MGM)

Final Reports:

Total Gross Tabulated **\$1,435,400**
Comparative Average Gross **1,267,450**
Over-all Performance **113.2%**

BALTIMORE—Century, 1st week	133.3%
BALTIMORE—Century, 2nd week	94.2%
BOSTON—Loew's Orpheum, 1st week	110.3%
BOSTON—Loew's Orpheum, 2nd week	95.0%
BOSTON—Loew's State, 1st week	136.7%
BOSTON—Loew's State, 2nd week	125.0%
CHICAGO—State Lake, 1st week	123.8%
CHICAGO—State Lake, 2nd week	106.1%
CINCINNATI—RKO Capitol, 1st week	180.0%
CINCINNATI—RKO Capitol, 2nd week	125.0%
CLEVELAND—Loew's State, 1st week	133.3%
CLEVELAND—Loew's State, 2nd week	94.8%
CLEVELAND—Loew's Stillman, MO, 1st week	134.6%
INDIANAPOLIS—Loew's, 1st week	145.4%
INDIANAPOLIS—Loew's, 2nd week	81.8%
KANSAS CITY—Midland, 1st week	150.0%
KANSAS CITY—Midland, 2nd week	90.9%
LOS ANGELES—Chinese	101.4%
LOS ANGELES—Loew's State	117.7%
LOS ANGELES—Uptown	97.0%
LOS ANGELES—Fox Wilshire, 1st week	106.4%
LOS ANGELES—Fox Wilshire, 2nd week	93.6%
LOS ANGELES—Fox Wilshire, 3rd week	106.4%
LOS ANGELES—Fox Wilshire, 4th week	82.5%
LOS ANGELES—Fox Wilshire, 5th week	70.0%
NEW HAVEN—Loew's Poli	106.7%
NEW HAVEN—College, MO, 2nd week	137.1%
NEW YORK—Music Hall, 1st week	112.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	121.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	119.0%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	105.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	103.5%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 6th week	111.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 7th week	96.2%
(SA) Radio City Music Hall Stage Presentation	
PHILADELPHIA—Boyd, 1st week	139.4%
PHILADELPHIA—Boyd, 2nd week	123.1%
PHILADELPHIA—Boyd, 3rd week	118.9%
PITTSBURGH—Penn	142.8%
PROVIDENCE—Loew's State, 1st week	154.8%
PROVIDENCE—Loew's State, 2nd week	103.2%
ST. LOUIS—Loew's State, 1st week	142.0%
ST. LOUIS—Loew's State, 2nd week	94.6%
ST. LOUIS—Loew's Orpheum, MO, 1st week	107.2%
WASHINGTON—Loew's Palace, 1st week	113.6%
WASHINGTON—Loew's Palace, 2nd week	113.6%
WASHINGTON—Loew's Palace, 3rd week	96.5%

THE NORTH STAR (RKO-Goldwyn)

Final Reports:

Total Gross Tabulated **\$850,050**
Comparative Average Gross **733,500**
Over-all Performance **115.8%**

BALTIMORE—Hippodrome, 1st week	110.1%
BALTIMORE—Hippodrome, 2nd week	98.2%
BOSTON—Keith's Memorial	98.4%
(DB) Gildersleeve on Broadway (RKO)	
BUFFALO—20th Century, 1st week	151.2%
BUFFALO—20th Century, 2nd week	134.4%
BUFFALO—20th Century, 3rd week	67.2%
CHICAGO—Palace, 1st week	140.0%
(DB) Sing a Jingle (Univ.)	
CHICAGO—Palace, 2nd week	105.0%
(DB) Sing a Jingle (Univ.)	
CHICAGO—Grand, MO, 1st week	89.8%
(DB) Sing a Jingle (Univ.)	
CINCINNATI—RKO Capitol, 1st week	230.7%
CINCINNATI—RKO Capitol, 2nd week	123.0%
CINCINNATI—Keith's, MO 1st week	100.0%
DENVER—Orpheum	100.0%
(DB) This Is Washington (RKO)	
INDIANAPOLIS—Indiana	104.3%

INDIANAPOLIS—Lyric, MO, 1st week	90.0%
LOS ANGELES—Egyptian, 1st week	124.5%
LOS ANGELES—Egyptian, 2nd week	75.4%
LOS ANGELES—Egyptian, 3rd week	70.0%
LOS ANGELES—Los Angeles, 1st week	170.2%
LOS ANGELES—Los Angeles, 2nd week	130.7%
LOS ANGELES—Los Angeles, 3rd week	125.0%
LOS ANGELES—Ritz, 1st week	157.3%
LOS ANGELES—Ritz, 2nd week	102.9%
LOS ANGELES—Ritz, 3rd week	95.5%
MILWAUKEE—Warner	142.8%
(DB) She's for Me (Univ.)	
MINNEAPOLIS—Orpheum	83.3%
NEW HAVEN—Loew's Poli	80.6%
(DB) Headin' for God's Country (Rep.)	
NEW HAVEN—College, MO, 1st week	115.6%
(DB) Headin' for God's Country (Rep.)	
NEW YORK—Palace, 1st week	204.4%
NEW YORK—Palace, 2nd week	190.9%
NEW YORK—Palace, 3rd week	150.0%
NEW YORK—Palace, 4th week	150.0%
NEW YORK—Palace, 5th week	113.6%
NEW YORK—Palace, 6th week	100.0%
NEW YORK—Palace, 7th week	77.2%
NEW YORK—Palace, 8th week	90.9%
NEW YORK—Palace, 9th week	118.1%
OMAHA—Brandeis	143.6%
(DB) Gildersleeve on Broadway (RKO)	
PHILADELPHIA—Mastbaum, 1st week	135.3%
PHILADELPHIA—Mastbaum, 2nd week	70.7%
PROVIDENCE—RKO Albee, 1st week	131.9%
(DB) Sing a Jingle (Univ.)	
PROVIDENCE—RKO Albee, 2nd week	81.4%
(DB) Sing a Jingle (Univ.)	
SAN FRANCISCO—Alcazar, 1st week	106.2%
SAN FRANCISCO—Alcazar, 2nd week	88.5%
SAN FRANCISCO—Alcazar, 3rd week	81.4%
SAN FRANCISCO—Alcazar, 4th week	75.2%
SAN FRANCISCO—Paramount, MO 1st week	120.3%
SEATTLE—Fifth Ave., 1st week	102.6%
SEATTLE—Fifth Ave., 2nd week	62.4%
SEATTLE—Music Hall	76.3%
ST. LOUIS—Ambassador, 1st week	136.0%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
ST. LOUIS—Ambassador, 2nd week	104.1%
(DB) You're a Lucky Fellow, Mr. Smith (Univ.)	
WASHINGTON—RKO Keith's, 1st week	169.4%
WASHINGTON—RKO Keith's, 2nd week	127.1%
WASHINGTON—RKO Keith's, 3rd week	80.5%

*Advanced admissions, road show, premiere only.

THE DESERT SONG (WB)

First Reports:

Total Gross Tabulated **\$412,800**
Comparative Average Gross **366,900**
Over-all Performance **112.5%**

BALTIMORE—Stanley	112.3%
CINCINNATI—RKO Palace	101.3%
CINCINNATI—RKO Shubert	116.0%
DENVER—Denver	128.5%
(DB) Whispering Footsteps (Rep.)	
DENVER—Esquire	160.0%
(DB) Whispering Footsteps (Rep.)	
LOS ANGELES—Warner's Downtown, 1st week	136.3%
LOS ANGELES—Warner's Downtown, 2nd week	93.0%
LOS ANGELES—Warner's Hollywood, 1st week	105.9%
LOS ANGELES—Warner's Hollywood, 2nd week	93.5%
LOS ANGELES—Warner's Wiltern, 1st week	149.6%
LOS ANGELES—Warner's Wiltern, 2nd week	84.7%
NEW HAVEN—Roger Sherman, 1st week	100.0%
(DB) Murder on the Waterfront (WB)	
NEW HAVEN—Roger Sherman, 2nd week	81.2%
(DB) Murder on the Waterfront (WB)	
NEW YORK—Hollywood, 1st week	104.3%
NEW YORK—Hollywood, 2nd week	145.6%
NEW YORK—Hollywood, 3rd week	120.4%
NEW YORK—Hollywood, 4th week	90.0%
NEW YORK—Hollywood, 5th week	80.4%
NEW YORK—Hollywood, 6th week	78.2%
NEW YORK—Hollywood, 7th week	73.1%
NEW YORK—Hollywood, 8th week	60.8%
PHILADELPHIA—Mastbaum	165.9%

WHISTLING IN BROOKLYN (MGM)

Final Reports:

Total Gross Tabulated **\$395,100**
Comparative Average Gross **404,100**
Over-all Performance **97.7%**

BALTIMORE—Century	106.0%
BOSTON—Loew's Orpheum, 1st week	99.1%
(DB) The Cross of Lorraine (MGM)	
BOSTON—Loew's Orpheum, 2nd week	90.0%
(DB) The Cross of Lorraine (MGM)	
BOSTON—Loew's State, 1st week	73.5%
(DB) The Cross of Lorraine (MGM)	
BOSTON—Loew's State, 2nd week	73.5%
(DB) The Cross of Lorraine (MGM)	
BUFFALO—Buffalo	82.8%
(DB) The Man From Down Under (MGM)	
CINCINNATI—RKO Palace	86.9%
CINCINNATI—RKO Shubert, MO, 1st week	96.0%
CLEVELAND—Loew's State	92.3%
CLEVELAND—Loew's Ohio, MO, 1st week	115.3%
DENVER—Orpheum	92.3%
(DB) The Cross of Lorraine (MGM)	
DENVER—Broadway, MO, 1st week	138.8%
(DB) The Cross of Lorraine (MGM)	
INDIANAPOLIS—Loew's	77.2%
(DB) There's Something About a Soldier (Col.)	
KANSAS CITY—Midland	118.7%
(DB) The Adventures of Tartu (MGM)	
LOS ANGELES—Carthay Circle	95.7%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Chinese	76.9%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Loew's State	91.3%
(DB) The Man From Down Under (MGM)	
LOS ANGELES—Uptown	75.0%
(DB) The Man From Down Under (MGM)	
NEW HAVEN—Loew's Poli	75.2%
(DB) There's Something About a Soldier (Col.)	
PHILADELPHIA—Stanton	134.5%
PHILADELPHIA—Arcadia, MO, 1st week	108.5%
PITTSBURGH—Stanley	114.5%
(SA) Tony Pastor's Orch., Berry Brothers, others	
SAN FRANCISCO—Paramount	105.3%
(DB) The Cross of Lorraine (MGM)	
SEATTLE—Paramount	132.0%
(DB) The Adventures of Tartu (MGM)	
SEATTLE—Blue Mouse, MO, 1st week	130.4%
(DB) The Adventures of Tartu (MGM)	
ST. LOUIS—Loew's State	103.5%
(DB) Swing Out the Blues (Col.)	
ST. LOUIS—Loew's Orpheum, MO, 1st week	101.4%
(DB) Swing Out the Blues (Col.)	
TORONTO—Loew's	123.1%
(DB) The Kansan (UA)	
WASHINGTON—Loew's Capitol	109.0%
(SA) Vaudeville	
WASHINGTON—Loew's Columbia, MO 1st week	71.4%

LIFEBOAT (20th-Fox)

First Reports:

Total Gross Tabulated **\$234,800**
Comparative Average Gross **186,400**
Over-all Performance **125.9%**

BALTIMORE—New	101.8%
LOS ANGELES—Chinese	96.7%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Loew's State	136.9%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Uptown	104.7%
(DB) The Ghost That Walks Alone (Col.)	
LOS ANGELES—Fox Wilshire	117.6%
(DB) The Ghost That Walks Alone (Col.)	
NEW HAVEN—Loew's Poli	94.4%
(DB) O My Darling Clementine (Rep.)	
NEW YORK—Astor, 1st week	169.0%
NEW YORK—Astor, 2nd week	144.9%
NEW YORK—Astor, 3rd week	134.2%
NEW YORK—Astor, 4th week	130.4%
SAN FRANCISCO—Fox	102.5%
(DB) Charlie Chan in Secret Service (Mono.)	



MANAGERS' ROUND TABLE

*An international association of showmen meeting weekly
in MOTION PICTURE HERALD for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Back to Normal

An examination of the advertising material in the press books prepared for many of the newer pictures shows a marked return to the showmanship style of display ads which were so conspicuous through their absence in recent months.

For a period, all display ads emanating from the various distributor agencies had a common lack of ingenuity and punch that had begun to annoy theatremen. The ads took on a similarity of appearance, accentuated by lack of illustrations with monotonous regularity. It was a fashion for a period.

The situation spread into a regular vogue, with each company trying to discover how many pictures could be exploited from the single device of using a reverse block title-slug with a little gingerbread.

It is quite possible that a few people still feel that a picture can be sold by advertising only the title. Most showmen doubtlessly feel that catch copy and illustrations add punch to and increase the effectiveness of display ads.

The discerning theatre manager will be quick to note the improvement that has been effected of late and will welcome the change. He is likewise apt to discover that the assortment of display ads devised for most of the recent films employs the elements of good showmanship.

△ △ △

It's In His Blood

Sergeant E. D. Harris, of the Public Relations Section, U. S. Marine Corps, in San Francisco, passes along a timely suggestion that should meet with general approval.

Mr. Harris observes that the trend of events in the Pacific theatre of warfare indicates the early recapture of Wake Island. Qualified news commentators and some military observers are in agreement.

He suggests that "Wake Island" be re-booked and believes that the heroic defense of the island will have unlimited exploitation possibilities and dynamic box-office results.

Showmen who are constantly on the alert for just such opportunities to employ their showmanship talents will recognize the practicability of the idea.

The reader should not be prompted to assume that Mr. Harris' interest in the project comes solely from his pride in the Marine Corps.

Recently, we published in these pages, the expressions of the men in the field regarding the helpfulness and benefits afforded through competition in the Quigley Awards.

All of the comment praised the Competitions and mentioned the added prestige attached to winning the Awards.

Proof that to the distinction and honor thus achieved comes substantial recognition from the higher-ups, is a letter received from James J. King, winner of the Third and Fourth Quarter Plaques, in 1943. King writes:

"Naturally, we place the plaques in the most conspicuous spot in the office and are very pleased to be able to point them out to all and sundry visitors.

"The heads of the circuit were certainly interested and complimented me highly . . . they also gave me a raise."

More likely, his inspiration comes from his former experience as manager of the Fox Glendale theatre, in Glendale, Cal.

△ △ △

The Hard Way

Lee Kamern, former manager of the Astor theatre, in New York, is a showman of whom the industry may well be proud.

Mr. Kamern worked his way up through the ranks of the Loew organization as an usher. He was liked by his associates and respected by his superiors. Everything pointed to a bright career for him.

On December 8, 1941, the day after Pearl Harbor was bombed by the Japs, Lee put personal ambition behind him and enlisted in the Marines. He passed up a chance for a commission and went in as a private.

Lee has seen action in the Pacific. He was in the spearhead which invaded Guadalcanal. When last reported, he was in Tarawa.

Hospitalized on at least five occasions with malaria, his narrowest escape occurred when an adjoining barracks suffered a direct bomb hit. Every patient in that section was killed.

His ability as a leader has been recognized. Recently he was commissioned a Second Lieutenant.

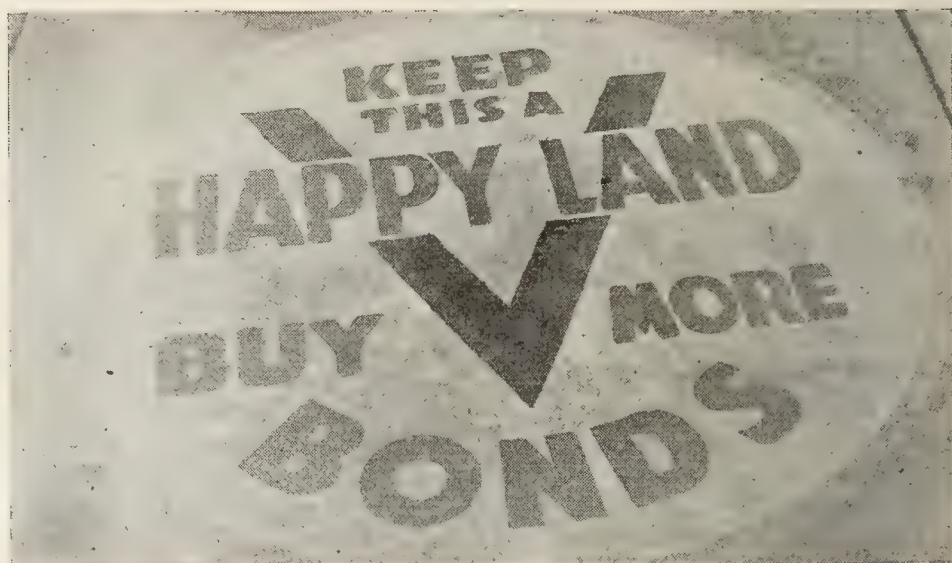
As in civilian life, Kamern came up through the ranks—but up. —CHESTER FRIEDMAN

PROMOTING TICKET SALES



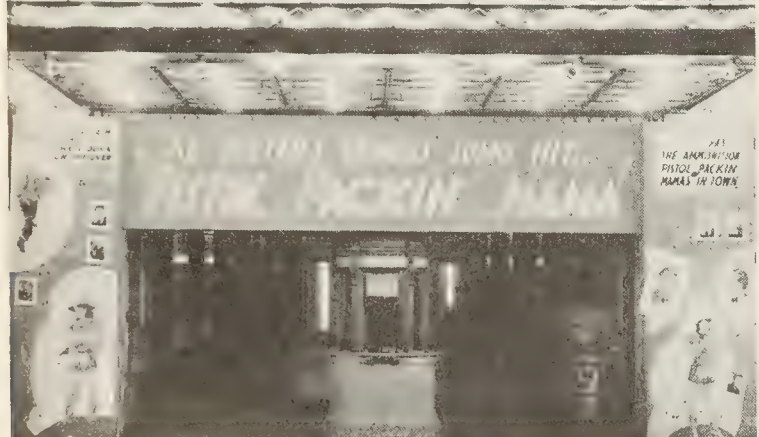
Part of the attractive front Gertrude Tracy designed for "Women In Bondage" at Loew's Ohio, Cleveland.

John Heflinger, manager, Valley theatre, North Hollywood, employed this effective street ballyhoo for "Leopard Men".

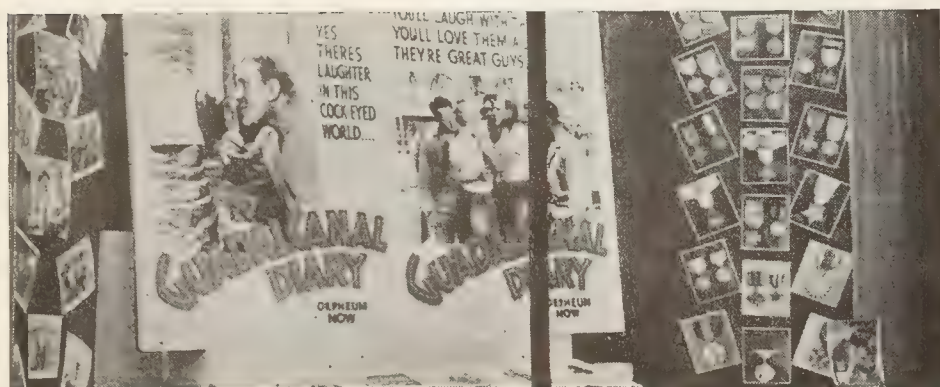


To publicize "Happy Land" and promote Bond sales at the Stratford theatre, Doug Taussig had sidewalks stencilled in this fashion in Poughkeepsie, N. Y.

L DEXTER'S FAMOUS "PISTOL PACKIN' MAMA"
LOADED WITH GAY TUNES - SPARKLING ROMANCE



Another of J. D. Woodard's attractive fronts, at the Capitol, Atlanta. Woodard is advertising manager for the Lucas & Jenkins theatres there.



Manager Ted Emerson, Paramount, Omaha, secured 16 prominent window displays for "Guadalcanal Diary", one of which is shown above.



Louie Charninsky is still turning out eye-arresting displays at the Capitol, Dallas. Here he tied in Jap atrocities with "Scorched Earth".

Originality is expressed in these recent examples of showmanship applied to advertising layouts by the men in the field.

TODAY! RKO Palace LAST COMPLETE STAGE & SCREEN SHOW SATURDAY NITE 11:30
DOORS OPEN 10:45 AM

IN PERSON
DOUBLE HEADLINE STAGE SHOW!

The Stokowski of Swing!... **JAN SAVITT & HIS ORCHESTRA**
with LINDA GREY and BUDDY WELCOME

The Outstanding Star of Stage, Screen, and Radio... **PHIL REGAN**
HEAR HIM SING "MY HEART TELLS ME" No. 1 on the Hit Parade

also **BLAIR DEAN**

Broadway's Yodel Comedian **HARRY SAVOY**
and **HELENE HOLDEN**

SON OF DRACULA
RED LIPS Thrilling! BLACK WINGS Horrifying! THE VAMPIRE STRIKES!
with LOUISE ALLBRITTON ROBERT PAIGE EVELYN ANKERS FRANK CRAVEN LON CHANEY as Count Dracula

VICTORY AMATEUR TALENT NITE Every Tues.
7:30 in WAR BOND PRIZES. Next Tues. Thompson-Cradock Co.

Lou Mayer, manager of the RKO Palace, Cleveland, combines a multitude of selling features in this compact space which ran four columns wide by 65 lines deep.

LOEW'S

The MERRIEST Man-Hunt in KISSSTORY!

ROSALIND Russell **BRIAN Aherne**
IRVING CUMMINGS' **What a Woman!**
with WILLARD PARKER What a "find"!

"SWING OUT THE BLUES" with BOB HAYMES LYNN MERRICK THE VAGABONDS

Les Pollock used a series of two-column mats, 21 lines deep, during the current showing of "What a Woman" at Loew's, in Rochester, N. Y.

"I was an American Prisoner of the Japs!"

JOSEPH C. GREW
U. S. Ambassador to Japan at the time of Pearl Harbor, says: "Jack London was a prophet crying in the wilderness as many of us have been. A most interesting film!"

**"I KNOW the cold-blooded torture in a Jap prison camp!
I FELT the fiendish brutality!
I SURVIVED... and now I'll arouse the world... if it's the last thing I do!"**

That's JACK LONDON speaking! FIRST AMERICAN to feel the fury of a Nippon prison!

HE SAW prisoners of war... machine-gunned for trying to reach a cup of water!

SAMUEL BRONSTON presents
Michael O'SHEA • Susan HAYWARD
in **Jack London**
with OSA MASSEN • HARRY DAVENPORT • FRANK CRAVEN
VIRGINIA MAYO • RALPH MORGAN • LOUISE BEAVERS
Screenplay by ERNEST PASCAL • Directed by ALFRED SANTILLI
A SAMUEL BRONSTON Production • Released thru UNITED ARTISTS

NOW Playing STANTON 16TH AND MARKET
DOORS OPEN 10:45 A. M.

Irving Blumberg, director of advertising and publicity for the Warner theatres, in Philadelphia, capitalized on the timely engagement of "Jack London" at the Stanton theatre there. Special ad mats prepared by United Artists' home office exploitation department, tied in with recent stories of Jap atrocities, illustrated above.

TEST YOUR THRILL PRESSURE TOMORROW
with this DOUBLE SOCKER-SHOCKER!

SCREEN'S FIRST
INNER SANCTUM MYSTERY!
Calling Dr. DEATH
LON CHANEY PATRICIA MORISON J. CARROL NAISS
RAMSAY AMES DAVID BRUCE

THE MAD GHOUL
A NEW SENSATION IN THRILLS
TURHAN BEY EVELYN ANKERS
DAVID BRUCE

LAST TIMES TODAY
CARY GRANT
JOHN GARFIELD
DESTINATION TOKYO

PALACE YOUR LAST CHANCE TONIGHT TO SEE **DESTINATION TOKYO**

Here's a striking layout on a horror show which was prepared by C. J. Appel, director of advertising for Odeon Theatres, Ltd., which was designed for the Palace in Hamilton, Ont.

Third Week
CANADIAN
PREMIERE

Meet MISTER LONDON
starring
EDWARD RIGBY
as the lovable father, Mr. Bunting
GEORGE ROBEY
his platinuous business associate
STANLEY HOLLOWAY
Famous English Music Hall Comer

Eglinton THE Show Place of TORONTO

James R. Nairn, advertising director for Famous Players Canadian, is responsible for this attractive layout which was recently used at the Eglinton theatre, in Toronto.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"DESERT SONG"

An extensive advertising campaign embracing radio, newspaper and special promotion was employed by manager Jacob Silverman to exploit the showing of "Desert Song" at the Strand theatre, Altoona, Pa.

Transcriptions and spot announcements were used six times daily over Station WFBG for seven days in advance of opening and through the current engagement.

A series of advance display ads were used in the local dailies building up in size as the campaign progressed.

Silverman flooded the city and surrounding towns with sniping, using 100 one-sheets, 200 window cards, 100 three-sheets, six 24-sheets in addition to posting street car and bus cards.

He arranged for many of the juke boxes in Altoona to feature recordings of song hits from the picture and sniped the music boxes with picture and theatre credits. Tieups and window displays were arranged with music and phonograph stores with several of the merchants giving the picture free plugs on their own radio time.

Utilizing lithographs from the picture with star enlargements, an attractive lobby piece was built in the lobby and displayed for two weeks in advance.

"NO TIME FOR LOVE"

Frank LeBar, Jr., manager of the Imperial theatre, in Asheville, N. C., started running a trailer advertising "No Time for Love" two weeks in advance of the picture's engagement. Play dates were superimposed while the trailer was running through use of a slide and stereopticon, to impress the dates more firmly in the minds of patrons.

Special art displays were created by the theatre's staff artist which were designed to move outward from the foyer to the front



Reproduced above is the opening day display ad used by Frank LeBar, Jr., manager of the Imperial theatre, Asheville, N. C., to publicize "No Time For Love". Jay Wren, director of publicity for the U. S. theatre, in Paterson, N. J., designed his own ad layouts for "Riding High". At left is shown one of his skillful efforts.

display cases with each change of program. The displays were illuminated with fluorescent lamps and spotlights. A 3- by 20-foot banner was placed across the entrance doors facing patrons as they exited and later used out front.

Radio announcements were especially prepared from copy in the press book and broad-

cast over Station WWNC from Friday before opening through the current engagement.

Newspaper advertising started three days before opening with a 36-inch display breaking the day before opening.

LeBar's campaign was rounded out through use of 24-sheets and six-sheets which were posted in the most prominent downtown locations where they were visible to about 90% of the city's traffic.



Above, left, an effective holdover ad employed by the Criterion, New York, for "Gung Ho". Right, attractive layout on Ben Day background was used to publicize "Desert Song", by Hank Harold, ad head for Regent-State, Springfield, O.

"TRUE TO LIFE"

In addition to the regular newspaper and radio channels utilized for promoting pictures at the Princess theatre, in Sioux City, Iowa, manager William Eagen tied up with several merchants for window displays.

Kresge's devoted a full window to a display of sheet music from the attraction with credit lines for the theatre and dates, which was streamered: "Cheer Up—See a Gay Musical," etc.

As an advance stunt, Eagen borrowed a lounge settee from a local furniture house for the lobby. He placed a six-sheet cutout of Mary Martin, star of the picture, on the settee with startling results. A tiein catchline turned the device into an effective ticket-seller.

Eagen obtained permission to post trash cans throughout the city with special cards about the size of one-sheets.

Lobbies Promote Ticket Sales



Carlo Vannicola, ad head for RKO in Boston, made the layout for this holdover ad on "North Star."



This attractive lobby display for "Ali Baba" was arranged by Irving Blumberg, advertising and publicity director for Warners, Philadelphia, at the Stanley theatre.



State, Minneapolis, pre-sold "Jane Eyre" with this striking lobby setpiece.



Bob Weitman and Jack McInerney designed the front display for "Miracle" at the Paramount, New York.



At the Denham, Denver, Col., publicist Margaret Goyette had this lobby board for "The Miracle" two weeks in advance of playdates.



Manager George Balkin's smash display for "Fighting SeaBees", in the lobby of the Stanley theatre, in Philadelphia.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiters about the selling points and special merit of these pictures.]

KNICKERBOCKER HOLIDAY (United Artists): The showman who plays to an audience with a specific taste for certain types of entertainment has a variety of angles to exploit. There is an impressive cast, the fine musical score and song hits, the comedy and romance or the historical value of the picture to choose from. The heroine loses her petticoat as the story unfolds, so that a newspaper contest is in order for readers' "Most Embarrassing Moments." You might promote a radio or newspaper quiz contest tied into important dates or customs connected with early American history. For school tieups you can use an essay contest on the "Life of Peter Stuyvesant" or a coloring contest. Neat advance lobby stunt is to build a set of stocks with an usher imprisoned. This can later be used as a street ballyhoo if mounted on a flat wagon. Crawford Music Corp. has published "September Song" and "Love Has Made This Such a Lovely Day,"

two of the song hits sung by Nelson Eddy which will pave the way for music tieups. A "town crier" will make another effective street ballyhoo.

THE MIRACLE OF MORGAN'S CREEK (Paramount): A large portion of the success you can achieve with this picture depends upon keeping the surprise ending a secret. Your campaign both in advance and current should stress this point. Start your teaser campaign well in advance of playdates rotating questions pertinent to the Miracle, the Kockenlockers and the Ratsky-Watsky. Merchants can be tied in with co-op ads along the idea of "Miracle Buys at Miracle Prices." You can grab plenty of free publicity by offering \$10,000 in cash to any citizen who can duplicate the "Miracle of Morgan's Creek." If possible try to get the newspaper to offer the money with a bona-fide check placed as security with a local bank.

Concert Precedes Opening Of "Phantom of the Opera"

"Phantom of the Opera" was sold from the class angle at its Cuban premiere which was held at the America theatre in Havana by Sr. Jose Valcarce. The presentation was preceded by a concert in which some of the foremost Cuban singing stars took part. A tieup was made with Radio Station CMQ and the whole proceedings were broadcast. The tieup, extended over the whole first week of the picture's run.

A souvenir program was given out which was made from the special covers of the Spanish pressbook prepared by Universal's foreign publicity department.

Cohen Offers Bond in "Lifeboat" Contest

Lou Cohen, Loew's Poli, Hartford, rode the waves of publicity when he launched a contest for his current feature, "Lifeboat." Cohen invited patrons who had seen the picture at Loew's Poli to write a letter pro or con and the winner received a War Bond. Theatrical members of the local press were invited to a special early morning preview as guests of the management.

Taylor Launches "Lassie" With Essay Contest

An extensive exploitation and publicity campaign was put over recently by Charles B. Taylor, director of advertising and publicity for the Shea theatres, in Buffalo, in behalf of "Lassie Come Home." The highlight of the campaign was an essay contest promoted in connection with one of the largest department stores there. A valuable

collie pup was presented to the child submitting the best essay on the subject "Why I Want a Dog Like Lassie."

The cooperating merchant promoted the contest through a series of radio programs presented under the title "Children's Theatre of the Air," which started three weeks in advance with additional spot announcements used during the opening week. The store also used window displays and two display ads and 20,000 heralds were used in packages sent out.

Dog fanciers and kindred organizations were circularized; posters tying in with a dog food were used in stores about town; numerous windows promoted and all book stores put on special window and counter displays during the run.

Victory Amateur Talent Contest Held by Mayer

Reported as proving highly successful for Louis E. Mayer at the RKO Palace theatre, in Cleveland, is the Victory Amateur Contest held at his theatre each Tuesday night for a period of a month. Each Tuesday is sponsored by a different war plant, which in each case presents several amateur acts. Each week there are two winners, first prize being a \$50 Bond; second prize a \$25 Bond. On the final night the winners of the six Tuesday nights competed among themselves for a first prize of \$150, second prize \$100, and third prize of \$50 in War Bonds.

An effective lobby setpiece was constructed for the contest which carried a list of each of the plants and the nights their contestants would appear at the Palace. Special screen trailers were prepared for the series of sponsored nights; notices planted on bulletin boards of the various plants; stickers provided and the contest plugged in the newspapers.

Mayer additionally landed publicity through coverage in the house organs of the cooperating war plants.

Imprints Paper Bags With Bond Sale Copy

As part of his effort to increase Bond sales at the Uptown theatre, in New York City, Cliff Loth had paper bags imprinted for distribution with copy reading: "Please buy your War Bonds at the Uptown theatre, official issuing agent. Immediate delivery. Let's all Back the Attack."

For his date on "Sweet Rosie O'Grady," Cliff constructed an effective setpiece, which was homemade from a six-sheet.

Scouts Issue Bulletin

In conjunction with the opening of "Happy Land" at Loew's Poli Palace, in Meriden, Conn., Joe Samartano forwards a bulletin which was issued by the head scout executive of the city and sent to all local and suburban towns. Scout masters and troop leaders, covering about 5,000 people, were urged to see the picture.

ENTER YOUR BOND CAMPAIGN FOR QP AWARD COMPETITION

Your activities in behalf of the Fourth War Loan Drive offer opportunity to make entry for the

Annual Quigley Award For War Showmanship

The earlier entries are received, the better—that they may become available to other members and readers of the Round Table.

Exceptional performance may be assured exceptional attention.

Send your campaigns for the Fourth War Loan Drive to the Round Table.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tie-in, etc.

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

Address all entries to:

Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

GEORGE BALKIN
Stanley, Philadelphia, Pa.

MERLE BLAIR
Regent, Cedar Falls, Ia.

JOE BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CARL EAGAN
Princess, Sioux City, Ia.

DICK FELDMAN
Keith, Syracuse, N. Y.

MARGARET GOYETTE
Denham, Denver, Colo.

ARTHUR GROOM
State, Memphis, Tenn.

JOHN HEFLINGER
Valley, North Hollywood, Calif.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

JAMES KING
Keith Memorial, Boston, Mass.

SIDNEY J. KLEPER
Bijou, New Haven, Conn.

FRANK LA BAR
Imperial, Asheville, N. C.

CLIFF LOTH
Uptown, New York City

LOUIS E. MAYER
RKO Palace, Cleveland, O.

J. J. PAUL
Park, Welland, Ont., Canada

GEORGE PETERS
Loew's, Richmond, Va.

CARL ROGERS
Loew's Esquire, Toledo, O.

EARLE RUTLEDGE
Indiana, Indianapolis, Ind.

JOE SAMARTANO
Palace, Meriden, Conn.

DOUGLAS TAUSSIG
Stratford, Poughkeepsie, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

GERTRUDE TRACY
Ohio, Cleveland, O.

H. F. WILSON
Regent, Brockton, Ont., Canada

JAY WREN
United States, Paterson, N. J.

Special Screenings Arranged For "Lassie" by Pulcifer

In advance of "Lassie Come Home" at Loew's Capitol, in Washington, D. C., Jessie Pulcifer arranged special screenings of the picture for the Motion Picture Council members, managers of book stores and department stores and writers of dog columns, and drama critics.

Life size cutout of Lassie was placed in the lobby two weeks in advance of the opening, book displays were landed at leading stores, cooperative ads promoted and notices were placed on the bulletin boards of 29 high and junior high schools, following notice to them with the cooperation of the Motion Picture Council.

For the run of "Cross of Lorraine," an invitation showing was held at the last show on the opening day, guests having been invited from a list submitted by Mrs. Hans Habe, wife of the author of the book. The local dailies came through with stories and art on the picture.

"Lost Angel" was sold on the basis of its appeal to all age groups, stressing the personality and performance of its juvenile star, Margaret O'Brien. Jessie supplied the newspaper critics with special readers and photographic material, a teaser ad campaign was instituted five days in advance and 700 window cards featuring a Coca Cola tie-up were planted about town.

Sinatra Singing Contest Tied to Stage Show

Rudy Frank, publicist for the Harris Brothers' State theatre in Hartford, followed up his Frank Sinatra Singing Contest, with a Frank Sinatra-Bing Crosby Singing Contest to coincide with the Louis Prima and band booking. The winner received a War Bond and the opportunity to audition with Arthur Michaud, manager of Tommy Dorsey.

Rudy Frank also arranged for the entire

State stage show, including Louis Prima and band, Beatrice Kay, Pappy Howard and his New England Hillbillies, to appear in "This Is the Army, Mrs. Jones" show presented at a leading Hartford department store just prior to the State opening. Good publicity breaks resulted.

Whitlock Ties Store To Essay Contest

Brock Whitlock, of Loew's theatre, Reading, Pa., tied in with a local furniture store to promote a campaign for "Lost Angel," and at the same time, get off to a flying start for the War Bond campaign. The store used three-column advertisements in the local papers to announce a War Bond essay contest for youngsters between 6 and 12 years of age.

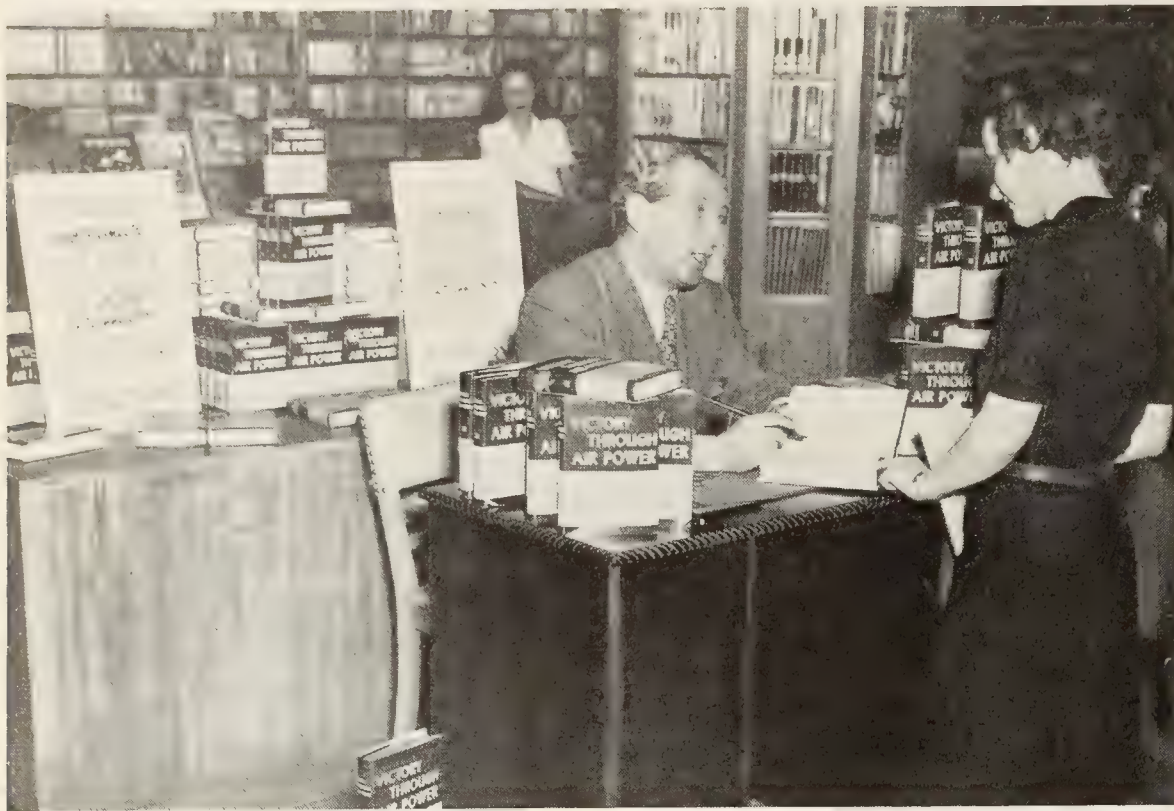
Mr. Whitlock had arranged a special showing of the picture for the children of the three orphanages in the city, with the local girl winning the essay contest designated to be the theatre's hostess in welcoming the children. In addition, the winner received an autographed picture of Margaret O'Brien, an honorary certificate for her school from Metro, and was guest of honor at a dinner held at a leading hotel.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK (20)

"Victory Through Air Power" Tied In With Defense Plants



Major de Seversky, author of "Victory Through Airpower", autographs copies of his book in one of Rochester's largest stores to exploit the showing of the picture at the Century theatre.

Francis Anderson's campaign on "Victory Through Airpower" at the Century theatre, in Rochester, utilized increased newspaper space, 23 spot announcements on Station WSAY, two 15-minute transcriptions, and a special announcement following a Chamber of Commerce lecture by Major de Seversky.

Anderson used a trailer and special lobby display three weeks in advance of the opening. A cocktail party was given in honor of a bomber "Hell Cat" crew, followed by a picture preview with civic leaders and industry officials present. 350 posters were placed in all defense factories in the area, calling attention to the picture

and tickets available at special rates for the employees; the tickets were placed on sale at the factories.

Newsstands and trucks were placarded a week in advance with posters advertising the picture and theatre playdates. A department store devoted four adjoining windows to a mammoth display of planes, photos and art material on the attraction.

Special bookstore and window displays were arranged, and Major de Seversky autographed copies of the book in one of the city's leading department stores. 2,000 bookmarks with theatre imprint, etc., were distributed, in addition to 7,000 global maps.

Merchants Pay Cost of Novel House Program

Manager Chris Chamales, of the Roxy theatre, Delphia, Ind., gets out a weekly house program which is paid for by local advertisers.

The theatre bookings are listed on both sides of the page with the center devoted to institutional or patriotic quotations. Small merchant ads on the bottom pay for the cost.

Marine Color Guard Attends "Guadalcanal Diary"

As part of Ed J. Kearney's campaign on "Guadalcanal Diary" at the Paramount theatre, in Syracuse, the Marine Color Guard attended the opening night in a body. Five Marine veterans who had been discharged and seen service on Guadalcanal

were on hand and money was provided to present them with gifts. Spot announcements were had over radio stations, newspaper photographers were on hand to take pictures of the opening and numerous window displays were landed.

Star Identification Contest Sells "As Thousands Cheer"

As a special promotion for "Thousands Cheer" at the Lincoln theatre, in Lincoln, Neb., Arlie Crites worked out a contest. Photos of thirty stars and leaders of three bands featured in the picture were put on display in local music stores, which were plugging the picture's song hit "I Dug a Ditch."

To anyone who could name all the stars, the theatre awarded a free ticket to the show; 1,500 blanks were distributed.

Goth's "Pin Up Contest" Gets Extra Grosses

Useable as an excellent business stimulant in any theatre, is the unique "Pin Up Girl Contest" reported by Edgar Goth, director of advertising and publicity for Fabian Staten Island theatres, in New York.

Edgar arranged the contest at the St. George theatre to combat the anticipated pre-Christmas slump in business, with the results far exceeding expectations.

The idea is a natural for the forthcoming Fox production "Pin Up Girl," but can be used independently to bolster any weak evening's business.

To present a better visual show, the contestants were designated as Bathing Girl, Sweater Girl, Lingerie Girl, Boudoir Girl, etc. Each girl was presented with suitable background and music; the Boudoir Girl posing in front of a dressing table, the Oriental Girl in a harem setting, etc.

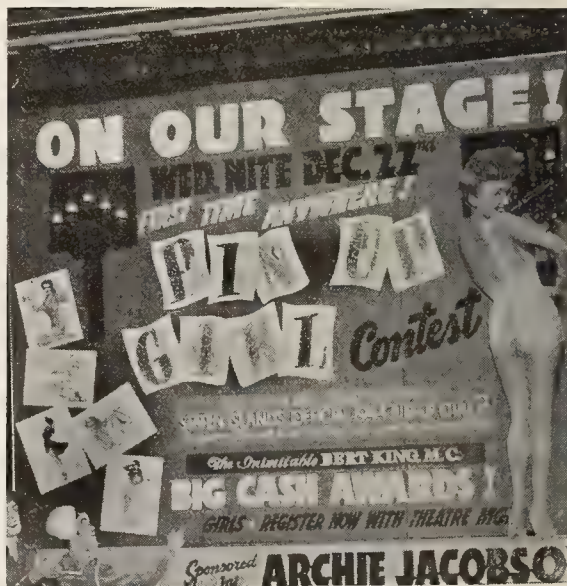
Musical selections played as each girl was presented were in keeping with the general scheme; the Western girl appearing to the strains of "Pistol Packin' Mamma," the Oriental girl to the tune of "Shiek of Araby," etc.

The judges committee was composed of servicemen selected from the audience, and as each judge was called to the stage, he was interviewed by the master of ceremonies with comedy touches injected.

To publicize the contest, Goth contacted various local columnists and feature writers and landed numerous squibs and stories.

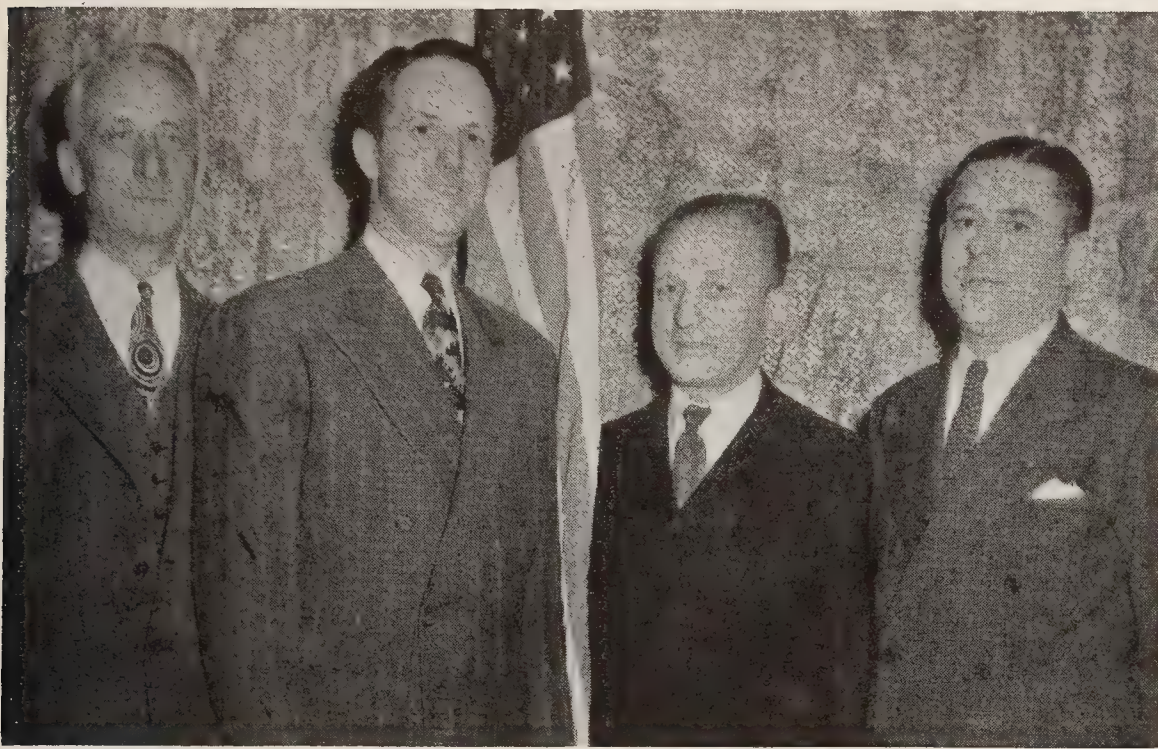
The *Staten Island Transcript* came through with announcements and art breaks starting two weeks in advance, featuring photos of the contestants. The complete rules of the contest were published in subsequent issues. Special hand-drawn display ads were run several days in advance and right up to the day of the contest.

The circuits' seven theatres in Staten Island ran trailers and displayed 40 by 60's in the lobby to advertise the event. 5,000 novelty cards simulating "C" cards were placed under the windshield wipers of parked autos with copy tied in to the contest in novel fashion.



Edgar Goth's lobby setpiece advertising the "Pin-Up Girl Contest" at the Fabian St. George theatre, Staten Island, N. Y.

PERSONALS ON SHOWMEN



FAREWELL PARTY was tendered James E. Tibbetts, manager of Loew's State, Boston, by employees and friends prior to his leaving for the Army. Shown in the above photo with him are Maurice Wolfe, district manager for Metro films in New England; James E. Tibbetts; George Kraska, new manager for the State, and Charles E. Kurtzman, division manager for Loew's Northeastern theatres.

JOHN COMERFORD, district manager for Comerford, in Pittston, Pa., was named district manager of the Wilkes-Barre area succeeding Thomas V. Killeen, who was inducted into the U. S. Marine Corps. George Bittinger, former manager of the Strand, in Sunbury, was promoted to district manager, in Pittston, while Bruce Hause, former manager of the Savoy, Northumberland, will succeed Bittinger in Sunbury. Albert Schaeffer, manager of the Stanley, Selin-grove, has been moved to the Savoy, Northumberland, and John Kenderling has been appointed manager of the Stanley.

WAYNE SHEPLER, assistant manager of Loew's State, St. Louis, has been named manager of the Majestic theatre, in Evansville, Ind., and is succeeded by Walter Young.

JOHN KURK is now managing the Regent theatre, in Sudbury, Ontario, replacing Max Phillips, who is now in the Canadian Army.

ROBERT CARNEY is now managing the College theatre, in New Haven.

BEN ZIMMERMAN is the new manager of the Upsal theatre, in Philadelphia.

EDWARD C. DOUGLAS has been appointed manager of Loew's State, New York City, succeeding Al Rosen, who has resigned to enter business on the West Coast.

PAUL MURPHY, manager of Loew's Ziegfeld, moves to the Prospect, Flushing, and Harry Weiss will serve as temporary manager of the Ziegfeld.

H. E. KENNEDY is now managing the Bow theatre, at Broken Bow, Neb.

CHARLES COHEN has resigned from the Metro home office publicity department to join Twentieth Century-Fox.

H. H. THOMAS, of Kingsley, Ia., has sold his DeLuxe theatre to Wayne Strong.

HOWARD W. HARVEY has resigned as manager of the Rialto theatre, in Beatrice, Neb.

HYMAN HURWITZ has joined the staff of Loew's theatre, Reading, as student assistant manager.

MEYER B. STROUSE has been promoted to manager of Warner's Grange theatre, in Philadelphia, succeeding Walter Krisbell, who left the Circuit.

HARRY NELSON, formerly at the Jay theatre, in Philadelphia, is now managing the Pearl theatre there, succeeding Paul Kleinman, who left to join the Army.

AL COGAN, assistant manager of the Stanton, in Philadelphia, Pa., has been promoted to manager of the Imperial-2nd Street, succeeding John Crawley, who joined the Navy.

GEORGE KRASKA of Loew's home office publicity staff has succeeded James Tibbetts, manager of Loew's State, in Boston, the latter going into the armed forces. Peter McCarty succeeds Kraska.

LUCKY FLACK, former owner of the Capitol theatre, in Milford, Conn., has enlisted in the WAC.

LESTER KROPP, booker for Fred Wehrenberg's Circuit and manager of the Melba theatre, is in St. Anthony's Hospital, convalescing from an operation.

CHARLES LEVINSON, assistant manager of Loew's 167th Street theatre, has been shifted to the Metropolitan; Sylvia Sharfman, assistant at the Burnside theatre, in the Bronx, goes to the 167th Street theatre; Margaret Robinson from the Dyckman to the Burnside; Milton Schwartz from the Premiere to the Kings and Henry Shamp from the Melba to the Premiere.

HAROLD ZELTNER has joined M-G-M's sales force in the Buffalo Exchange.

CARL SIEGEL, manager of the RKO Greenpoint, in Brooklyn, has been named manager of the Midway. Other RKO changes include: James McCarthy, assistant manager of the Kenmore, in Brooklyn, will manage the Greenpoint; Nicholas Sachs, assistant at the Midway, has been transferred to the Kenmore, and Morton Meyer, Orpheum assistant manager, becomes assistant manager and treasurer of the Midway theatre.

IRVING LESSER, Roxy managing director, has been appointed associate general manager of the house, succeeding the late J. A. Partington.

WILLIAM MACK, manager of the Admiral theatre, in Omaha, has been inducted into the Army.

HARRY LOUDER, former operator for the State theatre, Shenandoah, Ia., is now manager of the Canton theatre, Canton, S. D.

RALPH FALKENBERG, Jr., manager of the Majestic theatre at Lexington, Neb., has entered the Armed Services.

EDGAR LYNCH has succeeded John Hesse as manager of the Roger Sherman, in New Haven. Hesse has been promoted to district manager.

HAPPY BIRTHDAY

February 20th

Victor J. Rosen
Bert Nix
H. B. Fox
R. W. Eberhard
Robert Heining
James W. Grantham
Bernie Beach

21st

Milton L. Kaiser
Elmer Amidon
Stanley Lambert
Ewell Bingham
Paul W. Greer
Max King, Jr.

22nd

Abraham L. Lowenstein
Jack Matlack
Harold Blumenthal
Lloyd Murphy
Norman C. Rolfe
Richard J. Ludwig
William Reiser
Marvin E. Samuelson
Joe Scanlon
Edward Jacobson

23rd

Sidney Seckler
Harold Gustafson

February 23rd

Jack K. Randall
Clarence E. Watson
Kenneth Vohs

24th

Al Unger
F. A. Williams
Sim E. Heller
S. H. Horowitz
Leo Raelson
Jewel B. Callahan

25th

Dave Schiller
William Busay
George Foster
Joseph Parrott
William C. Keating
E. M. Jennings
Emory T. Warner
Kenneth R. Davis
Louis Gianazza
Kenneth C. Mead
Rockey T. Newton
Les Bowser
John Willadsen
Clarence E. Fish

26th

Sam Abrams
Albert E. Brown

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANTED: OPERATOR, ALSO COMBINATION operator and manager. Must be sober and draft exempt. FAIN THEATRES, Leesburg, Fla.

WANT TWO MANAGERS AND TWO OPERATORS immediately for small town situations. Permanent positions with excellent future. State age, experience, references, salary expected and draft status. Reply BOX 1301, Knoxville, Tenn.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding trouble shooting on every type of sound equipment. \$1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING. by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

STUDIO EQUIPMENT

STUDIO GLOWLAMP RECORDER, 35MM. stabilized variable density; 1000' magazine; two optical systems; noiseless amplifier; V. I. indicator; dynamic microphone; complete \$555; Uhler sound reduction printer 35/16 mm., \$750; Hollywood 16mm. recorder with Maurer type galvanometer complete, \$795; Blue Seal 3 element glowlamps, \$22.75. Send for studio and laboratory equipment listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

FOR SALE, 200-SEAT THEATRE. BOX 1703, MOTION PICTURE HERALD.

WANTED THEATRE, OPERATING, PROFITABLE, details. BOX 1700, MOTION PICTURE HERALD.

FOR SALE AT PUBLIC AUCTION ON THE premises, Wednesday, March 1, 1944, at 11 o'clock A. M., the New Theater, Frankfort, Kentucky. On above date and time I will sell at public auction the New Theater, a three-story brick building located on Main Street in Frankfort, Kentucky, the Capital of the State, together with all furnishings and equipment used in the operation of a modern motion picture theater, now in daily operation. For terms and full description, apply to J. KEENE DAINGERFIELD, Trustee in Bankruptcy for Harry Swartz, 804 Security Trust Company Bldg., Lexington, Ky.

WANTED: MOTION PICTURE THEATRE. MUST be up-to-date, going, paying and located in Florida or other Southern coastal state. Give full particulars. JIM CAMP, Box 326, Tallahassee, Fla.

FOR SALE—MODERN 800-SEAT THEATRE, Doing good business in good W. Va. manufacturing town. Also fine dwelling. Must sell due to health, BOX 1704, MOTION PICTURE HERALD.

NEW EQUIPMENT

TWO NEW WENZEL ACE—REAR SHUTTER, Simplex type mechanisms. Can ship immediately. MONARCH THEATRE SUPPLY CO., 492 So. Second, Memphis, Tenn.

OPERADIO COMPACT PUBLIC ADDRESS System, 2 speakers and microphone, \$39.50; underwriters approved 2½ gallon anti-freeze fire extinguishers, \$14.95; quart pump type, \$11.25; two quart, \$13.50; Wollensak 4" Series I lenses, \$13.95; box office bowl heaters, \$9.50; pickup pans with handle, \$1.27; rechargeable flashlight batteries, \$2.20; rectifier bulbs, 15 ampere Gordos, \$6.95; six ampere Westinghouse, \$3.95; Suprex carbon savers, 98c. Winter sale bulletin ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

PATCHING CEMENT FOR FABRIC AND Leatherette. Special price, \$1.30 ounce bottle, ALLIED SEATING COMPANY, 36 West 13th St., New York City.

USED EQUIPMENT

TWIN 50 AMPERE SUPREX RECTIFIERS, rebuilt, \$297.50; single 45 ampere type, \$112.50; imported carbons, 1/10 original cost; Series O lenses, \$2.95; Simplex mechanisms, incomplete, \$95; Brandt coin changers, \$119.50; 20/40 arc generators, \$57.50; reflectors, 50% discount; thirty ampere rectifiers with tubes, \$99.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

MUST MOVE TWO SIMPLEX REAR SHUTTER heads. Like new. Factory overhauled. TWIN THEATRE, Mansfield, Pa.

600 STAFFORD REBUILT HEAVY INSERTED recoated panel banks, reupholstered box spring cushion chairs, \$5.45; 230 American ball bearing fully upholstered padded red figured velour backs, red leatherette box spring cushions, good as is, \$4.50 each. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

WANTED—PIPE ORGAN IN FAIR CONDITION. State make, stops, etc. ST. STANISLAUS CHURCH, 118 N. Market St., Summit Hill, Pa.

Fashion Shows Used to Promote "Lady in Dark"

Paramount, for its forthcoming national release, in Technicolor, "Lady in the Dark," last week and this presented live trailers in New York and Boston through the medium of fashion shows, previews of original costumes worn in the film, in advance of the premieres. The fashion show in New York was held last week with 500 women in uniform representing all military services on this continent assembled to view the event. The New York premiere will be held at the Paramount theatre February 22. The Hub city viewed the fashion show Monday. The premiere there is scheduled for March 9 at the Metropolitan theatre.

Following the world premiere of "Lady in the Dark" at the Paramount theatre in Hollywood last week, the picture opened the following day at the Downtown as well as the Hollywood Paramount and at both theatres broke opening day box-office records, at the Los Angeles theatre by 48 per cent and in Hollywood by 40 per cent.

The company will tradeshow the film in 29 exchange centers Monday, February 28. Neil Agnew, Paramount's general sales manager, has set up all showings in theatres, and in Washington, D. C., the screening will be held in the U. S. Department of Interior auditorium in the evening. The Boston and Philadelphia showings also will be in the evening. Branch managers are inviting selected guests, including fashion editors, music critics, fashion designers and buyers of department stores.

George A. Smith, Paramount western division sales manager, and Hugh Owen, eastern division sales manager, are currently in the field conducting meetings with branch managers, salesmen and bookers in preparation for premieres and promotional plans for major product in general and "Lady in the Dark" and "The Story of Dr. Wassell" in particular.

Paramount's "The Navy Way," will have its world premiere at the United States Naval Training Station at Great Lakes, Illinois, sometime next month.

RKO Radio's film of international intrigue, "Action in Arabia," opened at New York's RKO Palace Friday. The film stars George Sanders and marks the return to the screen of Virginia Bruce after an absence of 18 months.

Melvin Hirsch, president of Crystal Pictures, distributors of "Adventure in Music," a cinema concert, has announced the picture will have its world premiere at the Little Carnegie Playhouse in New York following the run of "May-erling."

Setay Holdings Go to New Company

The assets and liabilities of Setay Company, Inc., have passed to the Associated Motion Picture Industries, Inc., with the exception of the latter's interest in Republic Pictures Corporation of Delaware. Associated's formation was disclosed last week in an announcement from the Securities and Exchange Commission from Philadelphia. Officers of the new corporation include Samuel A. Adamson and Frederick R. Ryan of New York and John A. Pfeifer of Montville, N. J. Directors are: Joseph D. Eagan, Carl B. Heine and Nat K. Loder of New York.

Associated's stockholders include Onsiud, Inc., Fort Lee, N. J., 21,597 shares of capital stock; J. E. Brulatour, Inc., Fort Lee, 16,178; Mr. Ryan, 504; Mr. Loder, 20, and Mr. Pfeifer, two. J. E. Brulatour, Inc., also holds 318,317 three per cent notes of the new corporation.

Setay was an investment firm founded some years ago by H. J. Yates and associates—Setay is Yates in reverse.

Howson Speaks on Films

Albert S. Howson, scenario editor for Warner Bros., spoke on "The Eighth Art" before the Contemporary Circle of Sinai Temple Sisterhood, at the Community House, Mt. Vernon, N. Y., on Wednesday.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

SERVICE DATA

THE RELEASE CHART

Passage to Marseille

(Warner Brothers)

Vive la France

Out of the great national tragedy of the eclipse of France, Warner Brothers set out to build a cinematic tribute to a gallant people. It was a difficult task, and if for no other reason than the filming of one particular sequence, it was worth the effort.

That sequence is simple, brief and profound. It is carried by Victor Francen, who, at least histrionically, is the star of the picture. A superb actor in pre-Nazi, pre-Vichy France, M. Francen is a superb Frenchman in this film. As captain of a freighter, he is obliged to announce to all those aboard that France has capitulated to the invading Germans. He makes a memorable moment in world history memorable in screen history.

Exhibitors perhaps will not reap box office harvests from M. Francen's presence in the cast, but they will because when the picture has action it moves swiftly, and because it has Humphrey Bogart for the marquee, and Claude Rains, Sydney Greenstreet and Peter Lorre—shades of "Casablanca"—all playing their respective roles to the hilt. But the word-of-mouth advertising of the picture probably will be born of Francen's presence in the cast.

The story has to do with a French freighter making its way through the Caribbean bound for Marseille. It picks up five men adrift on a raft. One of them, in the secrecy of a cabin, tells their story to a Capt. Freycinet, played admirably by Claude Rains. The five men prove to be fugitives from Devils Island, all of them French patriots sworn to return to France to fight the Boche.

The super-patriot of the five is Matrac, played by Humphrey Bogart. In a flashback his story is told. He is the victim of a trumped up charge of murder and treason, his sentence to Devils Island parting him from his beautiful and understanding wife, Michele Morgan, who, at every opportunity, raises the picture to considerable heights.

Bogart, as the editor of a small French newspaper, was at odds with those whom he regarded as the "appeasers of Munich." At this point the film borrows from Emile Zola, with Bogart writing an editorial titled "I Accuse Daladier." The character he portrays fails to ring true.

The five patriots never reach Marseille. The freighter is attacked by a Nazi plane as it nears the Mediterranean, and after the captain has secretly altered the course towards England. A fascist wireless operator has radioed their position and their course to the enemy. One of the five is killed, the survivors and the freighter make England, and the Frenchmen go into battle. At the conclusion Matrac is killed in a raid of his bomber over the Continent.

It is a Hal B. Wallis production directed by Michael Curtiz, who might have cut some of the lengthier speeches and left it all to Victor

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

(Running times in all instances are the official times given by the distributors.)

Francen. The adaptation was written by Casey Robinson and Jack Moffit from a novel by Charles Nordhoff and James Norman Hall. Music, which was commendable, was by Max Steiner.

Seen in the home office projection room. Reviewer's Rating: Good.—BERT HICKS.

Release date, March 11, 1944. Running time, 109 min. PCA No. 9359. General audience classification. MatracHumphrey Bogart
PaulaMichele Morgan
Capt. FreycinetClaude Rains
Philip Dorn, Sydney Greenstreet, Peter Lorre, John Loder, George Tobias, Vladimir Sokoloff, Edward C. Anelli, Konstantin Shayne, Victor Francen, Helmut Dantine, Louis Mercier, Monte Blue, Stephen Richards, Hans Conreid, Frederick Brunn, Billy Roy, Charles La Torre.

See Here, Private Hargrove (Metro-Goldwyn-Mayer)

Experiences of a Rookie

Filmed directly from the pages of the real Private Hargrove's best-selling book about the experiences of a newspaper reporter after induction into the Army, this is a smoothly and steadily amusing comedy which neither throws its observers into the aisles in stitches nor back onto their shoulderblades in boredom. As the first doughboy comedy to come to the screen in a long time, and profiting by the wide popularity of the book, the film figures to prosper at most box offices.

Robert Walker, the sailor in "Bataan," plays Private Hargrove, the bumbling reporter who makes good as a soldier, with ease and charm, receiving solid support from Keenan Wynn, as the doughboy chiseler who gives up his taking ways under the influence of training, Chill Wills and others. Robert Benchley is in for a short scene, thereby providing the billing value of his name. Donna Reed disposes of the heart-interest equation pleasantly.

Unlike the earlier doughboy comedies, produced before the War Department put limitations on the manner in which a serviceman may be depicted, this picture does not take comic liberties with the Army, its methods or its

members, but preserves the approved conception of military discipline, efficiency, decorum and so forth. For managing to stay within these limitations and still turn out a comedy without serious undertone and with laughs, producer George Haight, director Wesley Ruggles and screenplaywright Harry Kurnitz rate a special kind of credit.

Previewed at the Village theatre, Westwood, Calif., to a Friday night audience which intermittently laughed its approval. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, Mar., 1944. Running time, 100 min. PCA No. 9721. General audience classification.

Private Hargrove.....Robert Walker
Carol Holliday.....Donna Reed
Private Mulvehill.....Keenan Wynn
Robert Benchley, Ray Collins, Chill Wills, Bob Crosby, Marta Linden, Grant Mitchell, George Offerman, Jr., Edward Fielding, Donald Curtis, William "Bill" Phillips, Douglas Fowley.

Chip Off the Old Block

(Universal)

Comedy with Music

Donald O'Connor's upswinging career touches a new high in this best of the pictures he's had to date. Studded with eight song numbers which come along in stride of the story, which is a bright little narrative about backstage people and sailors, Bernard Burton's production is a trim and tidy entertainment directed with zip and go by Charles Lamont.

Peggy Ryan again is O'Connor's running mate, with newcomer Ann Blyth displaying a pleasing voice in the romantic spot. The supporting cast is composed of experienced players whose names (Helen Vinson, Helen Broderick, Arthur Treacher and others) carry some weight on the marquee. Their performances mean much to the success of the proceedings on the screen. So does that of Quiz Kid Joel Kupperman, a name not to be omitted from exploitation billing.

The Eugene Conrad-Lee Townsend script, from a story by Robert Arthur, concerns a Naval school cadet versed in song and dance who falls in love with the youngest member of a famed stage family and, after complications compounded for comedy, wins them over to favoring his suit. It's told in straightaway fashion and the incidental comedy in it clicks steadily.

Previewed at the Pantages theatre, Hollywood, where it gathered ripple upon ripple of pleased laughter. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, February 25, 1944. Running time, 81 min. PCA No. 9803. General audience classification.

Donald Corrigan.....Donald O'Connor
Peggy Ryan.....Peggy Ryan
Gloria Marlow III.....Ann Blyth
Helen Vinson, Helen Broderick, Arthur Treacher, Patric Knowles, J. Edward Bromberg, Ernest Truex, Minna Gombell, Samuel S. Hinds, Irving Bacon, Joel Kupperman.

The Curse of the Cat People

(RKO Radio)

Sequel Without Horror

The success of last season's "Cat People" has prompted Val Lewton to produce a sequel with the same cast, but the film falls far short of its predecessor in interest and excitement. The fact that the central character of the first film, played by Simone Simon, died at its conclusion, presented the chief difficulty to script writer De Witt Bodeen. She returns in this as a charming wraith, the product of a lonely child's imagination, but the unique horror of the original is not recaptured.

Instead, there is the story of a bewildered child who prefers her dream world to reality in spite of the stern disapproval of her father. The father had watched Irena, his first wife, torture herself with groundless fears begun in childhood, and found a strange kinship with her in his second wife's little girl. The child creates her own playmate in the likeness of Irena, insisting that she is real, and finally running from her home into the snow to find her.

This simple point in child psychology is brought into the field of melodrama with the introduction of a large, shadowy house tenanted by two women—a former actress who recites the legend of the "Headless Horseman" and the frustrated girl she refuses to recognize as her daughter. All the tricks of light and sound are used to produce an effect of menace and eeriness. But the story remains confused, in spite of the earnest efforts of the cast.

The principal role is played by young Ann Carter with a stiff shyness that is appealing. Kent Smith and Jane Randolph are competent as her parents, and Julia Dean, Eve March, Elizabeth Russell and Sir Lancelot all do well with their roles. The two directors, Gunther V. Fritsch and Robert Wise, were more successful with characters than plot.

Seen in the home office projection room. Reviewer's Rating: Mediocre.—E. A. CUNNINGHAM.

Release date, Block 4. Running time, 70 min. PCA No. 9618. General audience classification.

Amy Ann Carter
Irena Simone Simon
Alice Reed Jane Randolph
Oliver Reed Kent Smith
Elizabeth Russell, Eve March, Julia Dean, Erford Gage, Sir Lancelot, Joel Davis, Juanita Alvarez.

Action in Arabia

(RKO Radio)

Middle East Melodrama

George Sanders, who used to star in the "Falcon" series of melodramas for RKO Radio, is starred here in a similar type of story produced on a somewhat larger budget and with a more exploitable list of supporting players. The film may be described as bigger than the "Falcon" pictures but not better.

Scene of the project is Damascus, about 1941. Sanders plays an American newspaper man who prevents the Nazis from recruiting the desert tribes to the cause of the Third Reich. The convolutions of the plot and counterplots, wrought by screenplaywrights Philip MacDonald and Herbert Biberman, are intricate beyond the capacity of thumbnail synopsis to convey and sometimes beyond the skill of the players to make clear.

Maurice Geraghty produced the picture, which was directed by Leonide Moguy. Both men get their best results near the finish when they blend desert stock shots with staged action most effectively.

Previewed at the studio. Reviewer's Rating: Mediocre.—W. R. W.

Release date, Block 4. Running time, 75 min. PCA No. 9754. General audience classification.

Gordon George Sanders
Yvonne Virginia Bruce
Lenore Aubert, Gene Lockhart, Robert Armstrong, H. B. Warner, Alan Napier, Andre Charlot, Marcel Dalio, Robert Anderson, Jamiel Hasson, John Hamilton, Rafael Storm, Mike Ansaza.

The Ghost that Walks Alone

(Columbia)

Chiller Comedy

In "The Ghost That Walks Alone," Producer Jack Fier and Director Lew Landers turned out a program comedy with just sufficient mystery to keep Arthur Lake's strained comic attempts from falling entirely flat as he struggles with lines of a screenplay by Clarence Upson Young from a novel by Richard Shattuck.

Lake plays a sound effects man on a radio program the heartily disliked producer of which takes the cast along on Lake's honeymoon when he and the leading lady wed. They must rehearse the show to have it in shape for the next

broadcast or they'll lose their sponsor. Lake discovers the producer murdered, and he and two others hide the body in hope of finding the murderer. Through the aid of an eccentric visitor at the lodge, where the slaying occurred, Lake unravels the crime and explains away his antics to his bride, Lynne Roberts. Janis Carter shines briefly as the wife of the slain man. Matt Willis provides the menace, but isn't the slayer.

Seen at Grauman's Chinese theatre, Hollywood. Reviewer's Rating: Mediocre.

Release date, February 10, 1944. Running time, 64 min. PCA No. 9875. General audience classification.

Eddie Grant Arthur Lake
Sue McGuire Lynne Roberts
Enid Turner Janis Carter
Frank Sully, Warren Ashe, Arthur Space, Barbara Brown, Matt Willis.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

VISITING ST. LOUIS (M-G-M)

Fitzpatrick Traveltalk (T-515)

The inland city of St. Louis is the subject of the Technicolor camera and James Fitzpatrick's narration. Points of interest include the well-known Zoological Gardens housing a huge collection of animals, the city's Museum of Art and the famous sculpture by Carl Milles symbolizing the site of the metropolis, "Meeting of the Rivers."

Release date, February 19, 1944 9 minutes

HOME MAID (M-G-M)

Pete Smith (S-562)

Pete Smith goes back to the kitchen where Polly Patterson provides some culinary lore. The household hints are many and frequently helpful, while comedy is provided in the plight of an exceptionally innocent young couple. Pete Smith offers the usual mixture of information and humor in his comments.

Release date, February 19, 1944. 10 minutes

SWEET SWING (Univ.)

Musicals (8126)

Here's Eddie Miller's orchestra in a characteristic blend of sweet and hot, with Ray Eberle, Martha Tilton and the Star Dusters lending support in the vocal choruses. The songs featured are "Boogie Woogie Maxine," "Once in a While," "I've Got Sixpence" and "Put Your Arms Around Me Honey."

Release date, February 23, 1944 15 minutes

THE CHAMPION OF JUSTICE (20th-Fox)

Terry Toon (4513)

The mice had come into a fortune. In fact, they were bequeathed the house which they had tenanted without legal standing for many years. The disinherited nephew, however, sought to break the claim, but Mighty Mouse came to the rescue.

Release date, March 17, 1944 6 minutes

THE FROG AND THE PRINCESS (20th-Fox)

Terry Toon (4514)

Gandy Goose is dreaming again. He recalls an old fairy tale about the princess and the frog. The story is re-enacted in Technicolor, with the frog turning into a prince under the kindly treatment of the princess.

Release date, April 7, 1944 6½ minutes

WILLOUGHBY'S MAGIC STRENGTH (Col.)

Phantasies (5705)

Willoughby would be a veritable Casper Milquetoast without his hat. But that headgear was fashioned from the shorn locks of Samson, handed down through the centuries by Hercules, King Arthur and Sitting Bull. He has no fear of Dangerous Dan McGrew, saving a girl from his clutches in a wild ski ride. In the stress of the moment, his hat comes off and a falling acorn knocks him out.

Release date, February 4, 1944 7 minutes

SCREEN SNAPSHOTS, NO. 7 (Col.)

(5857)

The camera forsakes Hollywood for Mexico City in a tour of the motion picture studios. In addition to many Mexican film stars, the reel shows Dolores Del Rio at work, Jinx Falkenburg on a good will tour and some of the personnel of the Clasa and Azteca studios. A fiesta for Motion Picture Week, showing places of interest in the city, completes the film.

Release date, February 18, 1944 9 minutes

IN WINTER QUARTERS (Para.)

Speaking of Animals (Y3-2)

The animals in this group are not necessarily native to the region or country in which they were photographed. For the scene is Sarasota, Florida, where the Ringling Brothers-Barnum & Bailey circus spends the winter months. The performing animals are presented in familiar "Speaking of Animals" style.

Release date, January 28, 1944 9 minutes

RADIO BUGS (M-G-M)

Our Gang (C-499)

The idea of becoming radio entertainers takes quite a hold on the Gang. They survey their assorted talents—vocalists, one man bands, dancers and comedians—and set out to sell their variety show to the none-too-enthusiastic stations. Thinking they will meet a better reception with a sponsor all signed up, they appoint a committee to survey the merchandising field. But the glamour fades as rapidly as the difficulties mount.

Release date, not set 10 minutes

ADVANCE SYNOPSSES

and information

GOING MY WAY

(Paramount)

PRODUCER-DIRECTOR: Leo McCarey. **PLAYERS:** Bing Crosby, Rise Stevens, Barry Fitzgerald, Frank McHugh, Jean Heather, James Brown, Fortunio Bonanova, Eily Malyon, Anita Bolster, and the Robert Mitchell Boy Choir.

MUSICAL DRAMA. This Leo McCarey story and production offers a new role to Bing Crosby. The singer plays a priest, sent to a parish in financial difficulties, who succeeds in straightening these out and several others as well. Rise Stevens, at home in the role of an opera star, joins the project and adds her voice to the Johnny Burke-James van Heusen songs. Among the problems settled by the kindly efforts of the young priest are that of the neighborhood kids, the mortgage on the church property and the burning of the church building.

COWBOY CANTEN

(Columbia)

PRODUCER: Jack Fier. **DIRECTOR:** Lew Landers. **PLAYERS:** Charles Starrett, Jane Frazee, Tex Ritter, Vera Vague, Mills Brothers, Big Boy Williams, Jimmy Wakely, Max Terhune, Walter ("Dub") Taylor, Roy Acuff, Bill Hughes, Edith Elliott.

MUSICAL WESTERN. A troupe of vaudeville actors decide to spend a vacation helping on a ranch. They arrive to find the owner leaving for the Army. They quickly adapt themselves and decide to open up a Cowboy Canteen for soldiers from nearby posts. The owner is sent by his commanding officer to help them get things ready and a feud develops between him and a girl in the troupe. The canteen is a success, he falls for the girl, and everything works out to a happy ending.

SUNDOWN VALLEY

(Columbia)

PRODUCER: Jack Fier. **DIRECTOR:** Benjamin Kline. **PLAYERS:** Charles Starrett, Jeanne Bates, Dub Taylor, Grace Leonard, Jessie Arnold, Wheeler Oakman, Clancy Cooper, Joel Friedkin.

WARTIME WESTERN. Starrett, a veteran range rider and gun expert, is working in a gunsight plant on the prairies. Saboteurs try to disrupt the plant. He discovers the plot and rounds them up in fast action shooting affrays. The daughter of the plant owner displays interest in the hero and he in her. It ends with victory over the saboteurs and the suggestion that he's won the girl.

BRING ON THE GIRLS

(Paramount)

ASSOCIATE PRODUCER: Fred Kohlmar. **DIRECTOR:** Sidney Lanfield. **PLAYERS:** Veronica Lake, Marjorie Reynolds, Sonny Tufts, Eddie Bracken, Cecil Kellaway, Johnny Coy, Peter Whitney, Huntz Hall, William Moss, Phyllis Brooks.

TECHNICOLOR MUSICAL. Eddie Bracken is the world's richest young man. He enlists in the Navy but his legal advisors insist the youngest member of their firm must join, to keep watch over their charge. Bracken keeps carefully hidden the fact he is wealthy, but he meets a cigaret girl and they become interested in each other. He thinks she is unaware of his wealth, but she is an old sweetheart of Bracken's watchdog companion and knows all about the young man. Marjorie

Reynolds, a socialite night-club singer who is also wealthy, meets Bracken, and the two are mutually attracted. She wins Eddie when he realizes he was in love with her right along and that she has no possible motive for seeking wealth.

THE MUMMY'S GHOST

(Universal)

ASSOCIATE PRODUCER: Ben Pivar. **DIRECTOR:** Reginald LeBorg. **PLAYERS:** John Carradine, Lon Chaney, Jr., Acquarretta.

HORROR DRAMA. Egypt's high priest ordains a new priest for the specific purpose of locating and returning to her tomb the sarcophagus of Princess Ananka, who died 3,000 years ago accused for falling in love with Kharis. Kharis, kept alive by the Cup of Life, a mystic brew, was placed in the tomb to destroy anyone who might violate it. The new priest finds the Princess' mummy and Kharis in an American museum and also that the soul of the princess has been reincarnated in Amina El Harun. Kharis murders the priest, steals Amina and, attempting to escape the curse, changes her slowly into a mummy and both are lost in a swamp.

HOT RHYTHM

(Monogram)

PRODUCER: Lindsley Parson. **DIRECTOR:** William Beaudine. **PLAYERS:** Dona Drake, Robert Lowery, Jerry Cooper, Harry Langdon, Robert Kent, Tim and Irene, Fred Skinner, Fred Cook, Sidney Miller.

MUSICAL. Two young fellows, employed at writing commercial singing jingles for radio, meet a lovely young girl ambitious to sing with one of the nation's top orchestras. They record an orchestra's music off the air for her to sing with, and a number of recordings mistakenly are offered for sale. A suit is threatened, but when the band leader hears one of the records he signs the girl, who has fallen in love with one of the writers.

LUMBER JACK

(Sherman-UA)

PRODUCER: Harry Sherman. **DIRECTOR:** Lesley Selander. **PLAYERS:** William Boyd, Andy Clyde, Jimmy Rogers, Herbert Rawlinson, Ellen Hall, Ethel Wales, Douglas Dumbrille, Francis McDonald, John Whitney, Hal Taliaferro, Henry Willis, Charles Morton, Frances Morris, Jack Rockwell, Bob Burns.

HOPALONG WESTERN. The 53rd in the Hopalong Cassidy series starring Bill Boyd is a lumberjack yarn in which the villains take advantage of a defenseless woman in the lumber business. Hopalong steps in and uncovers the dirty work afoot. He makes things safe for the squatters who were getting the raw end of the deal. The mythical character, Buck Peters, owner of the Bar 20 ranch, comes to the screen for the first time. In all previous Hopalongs he is talked about by the Bar 20 ranch hands but never seen.

NATIONAL VELVET

(M-G-M)

PRODUCER: Pandro S. Berman. **DIRECTOR:** Clarence Brown. **PLAYERS:** Mickey Rooney, Elizabeth Taylor, Jackie Jenkins,

Anne Revere, Reginald Owen, Donald Crisp, Juanita Quigley, Mona Freeman.

DRAMA. Mi Taylor, an embittered jockey, comes to a small English village where he makes the acquaintance of a sweet little girl, Velvet Brown. Her sympathy and understanding and unusual control over an unmanageable horse cause him to take a job and stay in the town. The girl wins the horse in a raffle, disguises herself as a boy and rides it to victory in the Grand National, but the winner is ruled out when her deception is discovered. Although he had started to leave town, Mi, Velvet and the horse are at last seen as one in the fadeout.

KELLY TAKES OVER

(Universal)

PRODUCER: Frank Gross. **DIRECTOR:** Edward Lilley. **PLAYERS:** Eddie Quillan, Harriet Hilliard, Kirby Grant, Milburn Stone, Samuel S. Hinds, Roscoe Karns, Ozzie Nelson and Band, Fuzzy Knight, Betty Kean, specialty acts.

COMEDY WITH MUSIC. Kelly Clark is given a royal sendoff to go to Hollywood where a school friend, Dynamo Carson, has promised her a radio career. She bumps into King Castle, famous crooner, and they are impressed with each other. She meets Carson, discovers he's only a radio station page boy, and takes a job as a waitress. Castle is her first customer. Carson engineers a radio debut which almost wrecks Castle's career, but the ensuing fist fight in a night club, arrest, and other misadventures end with romance for all.

YOU CAN'T RATION LOVE

(Paramount)

PRODUCER: Walter MacEwen. **DIRECTOR:** Lester Fuller. **PLAYERS:** Betty Jane Rhodes, Johnnie Johnston, Marie Wilson, Bill Edwards, Mabel Paige, Marjorie Weaver, D'Artega and Girl Band, Johnny "Scat" Davis, Roland Dupree, Christine Forsythe.

COMEDY WITH MUSIC. So many of the male students have gone to war that the Adams College campus has 70 percent feminine students in 1944. The girls figure out a date-rationing plan and issue ration points for the few male students. Competition is keen, and when the co-eds engage in a free-for-all the faculty steps in, sets up a canteen for the dateless girl, while two campus romances threatened with disruption go smoothly once again.

THE HAIRY APE

(Jules Levey - UA)

PRODUCER: Jules Levey. **DIRECTOR:** Alfred Santell. **PLAYERS:** William Bendix, Susan Hayward, John Loder, Dorothy Comingore, Roman Behnen, Tom Fadden.

DRAMA. This is a modernized version of the stage play with the opening scenes laid on a freighter. Susan Hayward, a wealthy and spoiled socialite, persuades John Loder to take her below decks where she sees William Bendix, head of the stokers. Horrified at his bestial appearance, she scathingly calls him a "Hairy Ape" and flees the stokehold. Her attitude starts him thinking. He tries to break into her apartment in New York, but is arrested. Later he sees an ape in a sideshow, hears the barker say the ape's only thoughts are to kill. He again seeks the girl. She faints, but comes to as he is bending over to kill her. She lures him into making love to her and he leaves to return to his stokehold, his obsession gone.

SHORT SUBJECTS CHART

index to reviews, synopses

COLUMBIA

Prod. No. Title Rel. Date P.D. Page

ALL STAR COMEDIES

(Average 17 Min.)

5425	Shot in the Escape.....	8-6-43	1535
	(Gilbert & Nazarro)		
5401	I Can Hardly Wait.....	8-13-43	1535
	(Stooges)		
5426	Farmer for a Day.....	8-20-43	1535
	(Clyde)		
5427	Quack Service	9-3-43	1534
	(Una Merkel)		
5409	Pitchin' in the Kitchen..	9-10-43	1543
	(Herbert)		
5402	Dizzy Pilots	9-24-43	1576
	(Stooges)		
5421	A Rookie's Cookie.....	10-8-43	1598
	(Brendel)		
5428	Garden of Eatn'.....	10-22-43	1637
	(Summerville)		
5429	You Dear Boy.....	11-4-43	1637
	(Vera Vague)		
5403	Phony Express	11-18-43	1637
	(Stooges)		
5430	He Was Only Feudin'....	12-3-43	1677
	(Clyde)		
5410	Who's Hugh?	12-17-43	1697
	(Herbert)		
5404	A Gem of a Jam.....	12-30-43	1697
	(Stooges)		
5431	To Heir Is Human.....	1-14-44	1743
	(Langdon)		
5432	Dr. Feel My Pulse.....	1-21-44	1754
	(Vague)		
5405	Crash Goes the Hash.....	2-5-44	....
	(Stooges)		
5433	Bachelor Daze	2-17-44	....
	(Summerville)		
5434	His Tale Is Told.....	3-4-44	....
	(Clyde)		
5406	Busy Buddies	3-18-44	....
	(Stooges)		
5435	Defective Detectives	4-3-44	....
	(Langdon)		

COLOR RHAPSODIES

(Average 7 Minutes)

1511	A Hunting We Wen't Go..	8-23-43	1472
	(1943-44)		
5501	The Rocky Ruin to Ruin..	10-22-43	1535
5502	Imagination	11-19-43	1659
5503	The Herring Murder		
	Mystery	1-20-44	1743
5504	Disillusioned Bluebird ..	4-28-44	....

PHANTASIES CARTOONS

(Average 9 Min.)

4711	Dizzy Newsreel	8-27-43	1472
	(1943-44)		
5701	Nursery Crimes	10-8-43	1598
5702	The Cocky Bantam.....	11-12-43	1637
5703	The Playful Pest.....	12-3-43	1677
5704	Polly Wants a Doctor....	1-6-44	1743
5705	Willoughby's Magic		
	Strength	2-4-44	1762
5706	Lionel Lion	3-3-44	....

FOX & CROW

(8 Minutes)

5751	Room and Bored.....	9-30-43	1576
5752	Way Down Yonder in the		
	Corn	11-25-43	1659
5753	The Dream Kids.....	2-25-44	....

FILM VODVIL

(10 Minutes)

5951	No. 1 Mumble Powell....	9-10-43	1597
------	-------------------------	---------	------

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1942-43 short subject releases, prior to August, 1943, see pages 1510, 1511 and 1512.

Prod. No. Title Rel. Date P.D. Page

5952	No. 2 Cootie Williams....	10-8-43	1598
5953	No. 3 Featuring Zeb		
	Carver	11-19-43	1637
5954	No. 4 This Is Ft. Dix....	1-7-44	1743

COMMUNITY SING (Series 7)

(9 Minutes)

5651	No. 1 On a Wing and		
	a Prayer	7-29-43	1472
5652	No. 2 Delta Rhythm Boys..	8-27-43	1535
5653	No. 3 Patriotic Songs....	9-24-43	1543
5654	No. 4 Baby Smiles at Me..	10-22-43	1637
5655	No. 5 Whistlin' in		
	Wyomin'	11-25-43	1743
5656	No. 6 Pistol Packin'		
	Mama	12-10-43	1697
5657	No. 7 Christmas Carols..	12-24-43	1697
5658	No. 8 Alouette	1-28-44	1718
5659	No. 9 Sunday, Monday,		
	Always	2-25-44	....

PANORAMICS

(Average 9 Minutes)

5901	Birds on the Wing.....	8-26-43	1535
5902	Babies by Bannister.....	10-1-43	1576
5903	Camera Digest	1-14-44	1743

SCREEN SNAPSHOTS (Series 22)

(10 Minutes)

5851	No. 1	8-15-43	1534
5852	No. 2	9-17-43	1543
5853	No. 3	10-15-43	1597
5854	No. 4	11-19-43	1637
5855	No. 5	12-17-43	1659
5856	No. 6	1-14-44	1754
5857	No. 7	2-18-44	1762
5858	No. 8	3-24-44	....

WORLD OF SPORTS

(10 Minutes)

5801	Kings of Basketball.....	8-27-43	1535
5802	Cue Wizards	9-30-43	1576
5803	Champ of Champions.....	10-29-43	1637
5804	Ten Pin Aces.....	11-26-43	1659
5805	Winged Targets	12-24-43	1718
5806	Follow Through	2-18-44	....
5807	Golden Gloves	3-17-44	....

L'I'L ABNER

5601	Amoozin' but Confoozin'..	2-17-44	....
5602	Sadie Hawkin's Day.....	3-31-44	....

M-G-M

TWO REEL SPECIALS

(Average 20 Minutes)

A-403	Shoe Shine Boy.....	12-25-43	1718
-------	---------------------	----------	------

FITZPATRICK TRAVELTALKS (Color)

(9 Minutes)

T-421	Glimpses of Mexico.....	8-21-43	1535
T-422	Over the Andes.....	9-25-43	1598

Prod. No. Title Rel. Date P.D. Page

1943-44

T-511	Thru the Colorado		
	Rockies	10-23-43	1637
T-512	Grand Canyon—Pride of		
	Creation	11-27-43	1677
T-513	Salt Lake Diversions....	12-25-43	1697
T-514	Day in Death Valley....	1-22-44	1743
T-515	Visiting St. Louis.....	2-19-44	1762
T-516	Mackinac Island	3-18-44	....

PETE SMITH SPECIALTIES

(Average 9 Minutes)

S-470	Scrap Happy	9-4-43	1535
S-471	Fixin' Tricks	9-18-43	1597
S-472	Football Thrills of 1942..	9-25-43	1598
S-473	Tips on Trips.....	11-13-43	1659
S-474	Water Wisdom	11-27-43	1697

1943-44

S-551	Practical Joker	1-8-44	1743
S-552	Home Maid	2-19-44	1762

PASSING PARADE

(Average 10 Minutes)

K-488	Storm	10-23-43	1598
K-489	To My Unborn Son.....	10-30-43	1637
K-490	This Is Tomorrow.....	11-27-43	1658

MINIATURES

(10 Minutes)

M-581	My Tomato	12-4-43	1697
M-582	Kid in Upper Four.....	12-25-43	1718
M-583	No News Is Good News..	12-18-43	1697

OUR GANG COMEDIES

(Average 10 Minutes)

C-497	Little Miss Pinkerton....	9-18-43	1598
C-498	Three Smart Guys.....	10-23-43	1637
C-499	Radio Bugs	11-27-43	1762

TECHNICOLOR CARTOONS

(Average 8 Minutes)

W-451	One Ham's Family.....	8-14-43	1535
W-452	War Dogs	10-9-43	1598
W-453	Stork's Holiday	10-23-43	1598
W-454	What's Buzzin'		
	Buzzard	11-27-43	1659
W-455	Baby Puss	12-25-43	1697
W-456	Strange Innertube	1-22-44	1743
W-531	Zoot Cat	2-26-44	....

SPECIAL RELEASE

X-460	These Are the Men.....	9-1-43	1496
-------	------------------------	--------	------

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

(Average 10 Minutes)

L2-6	No. 8	9-17-43	1576
------	-------------	---------	------

1943-44

L3-1	No. 1	11-12-43	1659
L3-2	No. 2	1-7-44	1726
L3-3	No. 3	3-3-44	....

Prod. No. Title Rel. Date P.D. Page

HEADLINERS

(Average 10 Minutes)

A2-11	Three Bears in a Boat..	8-20-43	1535
A2-12	Yours Truly	9-3-43	1576
A2-13	Down with Everything....	9-24-43	1617

MADCAP MODELS (Color)

(Average 7 Minutes)

U3-1	Jasper Goes Fishing.....	10-8-43	1543
U3-2	Goodnight Rusty	12-3-43	1659
U3-3	Package for Jasper.....	1-21-44	1735
U3-4	Say Ah Jasper	3-10-44	1735

POPEYE THE SAILOR

(Average 7 Minutes)

E2-12	Cartoons Ain't Human..	9-3-43	1543
-------	------------------------	--------	------

1943-44

E3-1	Her Honor the Mare....	11-26-43	1658
E3-2	Mary Go Round.....	12-31-43	1726

POPULAR SCIENCE (Color)

(10 Minutes)

J3-1	No. 1	10-15-43	1637
J3-2	No. 2	12-10-43	1677
J3-3	No. 3	2-4-44	....

SPEAKING OF ANIMALS

(Average 8 Minutes)

Y2-5	Speaking of Animals in		
	the Garden	6-20-43	1543
Y2-6	Speaking of Animals in		
	the Desert	9-24-43	1617

1943-44

Y3-1	Tails of the Border.....	12-17-43	1677
Y3-2	In Winter Quarters.....	1-28-44	1762
Y3-3	In the Newsreel	3-17-44	....

SPORTLIGHTS

(Average 10 Minutes)

R2-10	All Sails Set.....	9-10-43	1506
-------	--------------------	---------	------

1943-44

R3-1	Mermaids on Parade.....	10-22-43	1637
R3-2	Ozark Sportsmen	11-19-43	1637
R3-3	G. I. Fun.....	12-24-43	1677
R3-4	Swimcapades	1-14-44	1726
R3-5	Open Fire!.....	2-18-44	....

MUSICAL PARADE

(20 Minutes)

FF3-1	Mardi Gras	10-1-43	1506
FF3-2	Caribbean Romance....	12-17-43	1659
FF3-3	Lucky Cowboy	2-11-44	1735

LITTLE LULU

D3-1	Eggs Don't Bounce.....	1-28-44	1726
D3-2	Hullaba-lulu	2-25-44	....
D3-3	Lulu Gets the Birdie....	3-31-44	....

NOVELTOON

P3-1	No Mutton for Nuttin'..	11-26-43	1677
P3-2	Hen Pecked Rooster.....	2-18-44	....
P3-3	Cilly Goose	3-24-44	....

RKO

WALT DISNEY CARTOONS (Color)

(7 Minutes)

34,107	Reason and Emotion....	8-27-43	1535
--------	------------------------	---------	------

Prod. No.	Title	Rel. Date	P.D. Page
34,108	Figaro and Cleo.....	10-15-43	1597
34,109	The Old Army Game.....	11-5-43	1637
34,110	Home Defense	11-26-43	1658
34,111	Chicken Little	12-17-43	1718
34,112	The Pelican and the Snipe	1-7-44	1726
34,113	How to Be a Sailor.....	1-28-44	1743

SPORTSCOPE
(Average 9 Minutes)

44,301	Field Trial Champions..	9-10-43	1598
44,302	Joe Kirkwood	10-8-43	1598
44,303	Stars and Strikes.....	11-5-43	1659
44,304	Mountain Anglers	12-3-43	1677
44,305	Co-ed Sports	12-31-43	1726
44,306	Basket Wizards.....	1-28-44	1754

HEADLINER REVIVALS
(Average 19 Minutes)

43,201	Harrie in the Spring....	9-10-43	1543
43,202	Rhythm on the Rampage	10-8-43	1576
43,203	Romancing Along	11-5-43	1658
43,204	Music Will Tell.....	12-3-43	1677

EDGAR KENNEDY
(Average 17 Min.)

43,401	Not on My Account.....	9-17-43	1598
43,402	Unlucky Dog	11-12-43	1637
43,403	Prunes and Politics.....	1-7-44	1726

LEON ERROL
(Average 17 Minutes)

43,701	Seeing Nellie Home.....	9-3-43	1598
43,702	Cutie on Duty.....	10-29-43	1637
43,703	Wedtime Stories	12-24-43	1598

VICTORY SPECIALS

34,204	Oil Is Blood.....	9-23-43	1617
--------	-------------------	---------	------

FLICKER FLASH BACKS
(Average 9 Minutes)

44,201	No. 1	9-3-43	1535
44,202	No. 2	10-1-43	1576
44,203	No. 3	10-29-43	1606
44,204	No. 4	11-26-43	1659
44,205	No. 5	12-24-43	1677
44,206	No. 6	1-21-44	1718

THIS IS AMERICA
(Average 19 Min.)

33,111	Arctic Passage	8-28-43	1522
33,112	Age of Flight.....	10-1-43	1576
33,113	Children of Mars.....	10-21-43	1606
	1943-44		
43,101	Sailors All	11-19-43	1654
43,102	Letter to a Hero.....	12-17-43	1677
43,103	New Prisons—New Men	1-14-44	1718
43,104	Mail Call	2-11-44	1754

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)
(Average 9 Minutes)

4251	Flying Gunners	9-24-43	1543
4252	Snowland Sentinels	11-19-43	1543
4253	Leathernecks on Parade.....	1-14-44	1718

(Black and White)

4201	Sails Aloft	3-31-44	1658
4202	Silver Wings	2-18-44	1735

MAGIC CARPET (Color)
(9 Minutes)

4151	Mormon Trails	8-20-43	1534
4152	Coast of Strategy.....	10-15-43	1543
4156	Kingdom of Treasure.....	12-3-43	1658
4154	A Volcano Is Born.....	12-24-43	1718
4155	Realm of Royalty.....	2-4-44	1718
4153	Steamboat on the River....	3-10-44	1659

SPORTS REVIEWS
(Average 9 Min.)

4301	Dog Sense	9-3-43	1543
4302	Sport Stars in War.....	10-29-43	1576

Prod. No.	Title	Rel. Date	P.D. Page
TERRYTOONS (Technicolor) (7 Minutes)			
4501	Mighty Mouse Rides Again	8-6-43	1535
4502	Camouflage	8-27-43	1534
4503	Somewhere in Egypt.....	9-17-43	1543
4504	Down with Cats.....	10-7-43	1543
4505	Aladdin's Lamp	10-22-43	1576
4506	Lien and the Mouse.....	11-12-43	1637
4507	Yokel Duck Makes Good..	11-26-43	1659
4508	The Hopeful Donkey.....	12-17-43	1658
4510	The Helicopter	1-21-44	1697
4509	The Butcher of Seville.....	1-7-44	1658
4511	Wreck of the Hesperus.....	2-11-44	1658
4512	A Day in June.....	3-3-44	1735
4513	The Champion of Justice....	3-17-44	1762
4514	The Frog and the Princess	4-7-44	1762

MARCH OF TIME
(Average 19 Minutes)

V10-1	Airways to Peace.....	9-10-43	1543
V10-2	Portugal—Europe's Crossroads	10-8-43	1566
V10-3	Youth in Crisis.....	11-5-43	1606
V10-4	Naval Log of Victory.....	12-3-43	1658
V10-5	Upbeat in Music.....	12-31-43	1697
V10-6	Sweden's Middle Road.....	1-28-44	1726
V10-7	Post-war Jobs	2-25-44	....

DRIBBLE PUSS PARADE
(9 Minutes)

4901	Fuss and Feathers.....	10-29-43	1617
------	------------------------	----------	------

UNITED ARTISTS

WORLD IN ACTION
(21 Minutes)

....	War for Men's Minds....	9-13-43	1512
....	The Labor Front.....	11-19-43	1658

(12 Minutes)

....	Raid Report	11-12-43	1718
------	-------------------	----------	------

UNIVERSAL

COLOR CARTUNE
(Average 7 Min.)

8137	Meatless Tuesday	12-20-43	1658
------	------------------------	----------	------

SWING SYMPHONIES
(Average 7 Min.)

7235	Pass the Biscuits Mirandy..	8-23-43	1512
------	-----------------------------	---------	------

1943-44

8231	Boogie Woogie Man.....	9-27-43	1557
8232	Greatest Man in Siam.....	3-27-44	1718

PERSON—ODDITIES
(Average 9 Min.)

7383	Cactus Artist	8-23-43	1472
------	---------------------	---------	------

1943-44

8371	Wizard of Autos	9-20-43	1557
8372	Farmer Gene Sarazen.....	10-25-43	1597
8373	Fannie Hurst and Her Pets	11-22-43	1637
8374	World's Youngest Aviator..	12-29-43	1754
8375	Mrs. Lowell Thomas Fur Farmer	1-31-44	1735
8376	The Barefoot Judge.....	2-28-44	....
8377	Aviation Expert Donald Douglas	3-20-44	....

VARIETY VIEWS
(9 Minutes)

7363	Yukon Outpost	8-30-43	1512
------	---------------------	---------	------

1943-44

8351	Who's Next	9-27-43	1535
8352	I-A Dogs	10-18-43	1557
8353	Master Chimp Raises Cain	11-29-43	1658
8354	Wings in Record Time.....	12-27-43	1697
8355	Amazing Metropolis	1-17-44	1726
8356	Magazine Model	1-24-44	1735
8357	Animal Tricks	2-21-44	....
8358	Hobo News	3-27-44	....

Prod. No.	Title	Rel. Date	P.D. Page
MUSICALS (Average 15 Min.)			
7132	South Sea Rhythms.....	8-25-43	1472
1943-44			
8121	Hit Tune Serenade.....	9-29-43	1543
8122	Sweet Jam	10-27-43	1598
8123	Choo-Choo Swing	11-24-43	1658
8124	Radio Melodies	12-29-43	1658
8125	New Orleans Blues.....	1-26-44	1718
8126	Sweet Swing	2-23-44	1762
8127	Fellow on a Furlough.....	3-29-44	....

TWO-REEL SPECIAL

8112	With the Marines at Tarawa	3-1-44
------	----------------------------------	--------	------

VITAPHONE

TECHNICOLOR SPECIALS
(Average 19 Minutes)

9001	Women at War.....	10-2-43	1543
9002	Behind the Big Top.....	11-27-43	1658
9003	Task Force	12-11-43	1677
9004	Devil Boats	4-1-44	....
9005	Winners' Circle	4-29-44	....

FEATURETTES
(20 Minutes)

9101	Voice That Thrilled the World	10-16-43	1598
9102	Over the Wall	12-25-43	1718
9103	Grandfather's Follies	2-5-44	1743
9104	Italian Frontiers	3-25-44	....

SPORTS PARADE
(Average 10 Minutes)

9501	Tropical Sportland	10-9-43	1597
9502	Desert Playground	11-13-43	1598
9503	Into the Clouds.....	1-1-44	1718
9504	Baa Baa Blacksheep.....	1-22-44	1735
9505	Dogie Roundup	2-26-44	1743
9506	Chinatown Champs	3-18-44	....
9507	Backyard Golf	4-22-44	....

MELODY MASTER BANDS
(10 Minutes)

9601	Hit Parade of the Gay Nineties	9-18-43	1598
9602	Sweetheart Serenade	10-23-43	1598
9603	Cavalcade of the Dance..	11-20-43	1598
9604	Freddie Fisher and his Band	12-18-43	1598
9605	Ted Weems and His Merchant Marine Band..	1-29-44	1735
9606	Songs of the Range.....	3-18-44	....

LOONEY TUNES CARTOONS
(Average 7 Minutes)

8611	Porky Pig's Feet.....	7-17-43	1480
8612	Daffy the Commando.....	11-20-43	1658
8613	Puss 'N' Booty.....	12-11-43	1658

BLUE RIBBON MERRIE MELODIES
(Average 7 Minutes)

9301	A Feud There Was.....	9-11-43	1543
9302	Early Worm Gets the Bird	10-2-43	1576
9303	My Little Buckaroo.....	11-6-43	1637
9304	Fighting 69½	12-4-43	1677
9305	Cross Country Detours....	1-15-44	1726
9306	Hiawatha's Rabbit Hunt..	2-12-44	1754
9307	The Bear's Tale.....	3-11-44	....
9308	Sweet Sioux	4-18-44	....

MERRIE MELODIES CARTOONS (Color)
(Average 7 Minutes)

8720	Corny Concerto	9-25-43	1535
8721	Fin-n-Catty	10-23-43	1535
8722	Falling Hare	10-30-43	1597
8723	Inki and the Minah Bird..	11-13-43	1637
8724	An Itch in Time.....	12-4-43	1658
8725	Little Red Riding Rabbit	1-1-44	1659
8726	What's Cookin', Doc?	1-8-44	1659

1943-44

9701	Meatless Fly-Day	1-29-44	1735
9702	Tom Turk & Daffy.....	2-12-44	1743

Prod. No.	Title	Rel. Date	P.D. Page
9703	I've Got Plenty of Mutton.	3-11-44	....
9704	The Weakly Reporter.....	3-25-44	....
9705	Tick Tock Tuckered.....	4-8-44	....

"BUGS BUNNY" SPECIALS

9721	Bugs Bunny and the Three Bears	2-26-44	....
9722	Bugs Bunny Nips the Nips	4-22-44	....

SANTE FE TRAIL WESTERNS
(Average 20 Minutes)

9107	Oklahoma Outlaws	9-4-43	1543
9108	Wagon Wheels West.....	10-30-43	1598
9109	Gun to Gun	1-8-44	1726
9110	Roaring Gems	2-19-44	1754
9111	Wells Fargo Days.....	4-15-44	....

VITAPHONE VARIETIES
(Average 9 Minutes)

9401	Our Alaskan Frontier....	11-13-43	1637
9402	Bees A'Buzzin'	9-18-43	1598
9403	Hunting the Devil Cat....	12-18-43	1718
9404	Struggle for Life.....	3-4-44	....



OFFICIAL U. S. VICTORY FILMS
(Distributed by Various Major Exchanges)

Wings Up	1315
Mission Accomplished	1329
Message from Malta.....	1387
War Town	1387
Black Marketing	1535
Glamour Girls of 1943.....	1557
Last Will and Testament of Tom Smith	1576
Day of Battle	1617
Suggestion Box	1617
Chief Nelly Reports to the Nation....	1659
Brothers in Blood.....	1659
Family Fued	1659
Food and Magic.....	1659
Destination: Island X.....	1697
No Exceptions	1726
This Is Worth Fighting For.....	1743

BRITISH MINISTRY OF INFORMATION

Silent Village	1415
In the Drink.....	1496
These Are the Men.....	1496
The Last Hazard.....	1496
Common Cause	1534
Women of Britain.....	1534
I Was a Fireman.....	1677
Before the Raid.....	1697
Danger Area	1718

MISCELLANEOUS

War in the Mediterranean (English Films)	1415
Trade Horizons (Scheffel).....	1677
Avengers Over Europe.....	1687
(Telenews)	

SERIALS
COLUMBIA

1943-44

5120	The Batman	7-16-43	1415
	(15 episodes)		
5160	The Phantom	12-24-43	1697
	(15 episodes)		

REPUBLIC

1943-44

381	The Masked Marvel.....	11-6-43	1576
	(12 episodes)		
382	Captain America	1-29-44	1718
	(15 episodes)		
383	Tiger Woman of the Amazon.....		....
	(12 episodes)		

UNIVERSAL

1943-44

8681-93	Den Winslow of the Coast Guard	7-8-43	1227
	(13 episodes)		
8781-93	Adventures of the Flying Cadets	9-7-43	1557
	(13 episodes)		

SERVICE DATA

on features

Around the World (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 22, '44, p. 55.

Battle of Russia (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 18, '43, p. 64;
Feb. 5, '44, p. 68; Feb. 12, '44, p. 60.

Destination, Tokyo (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—136.3%
Round Table Exploitation—Dec. 4, '43, p. 56;
Dec. 11, '43, p. 50; Jan. 22, '44, p. 55; Jan. 29,
'44, p. 57, 59.

The Fighting Seabees (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 22, '44, p. 51;
Feb. 12, '44, p. 61.

Flesh and Fantasy (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—117.9%
Round Table Exploitation—Nov. 20, '43, p. 62;
Dec. 4, '43, p. 54; Dec. 18, '43, p. 60.

The Gang's All Here (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance, 132.2%
Round Table Exploitation—Dec. 18, '43, p. 63;
Jan. 1, '44, p. 60; Jan. 29, '44.

Girl Crazy (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—119.5%
Round Table Exploitation—Jan. 1, '44, p. 58;
Jan. 29, '44, p. 59.

Government Girl (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—112.1%
Round Table Exploitation—Dec. 18, '43, p. 63.

Guadalcanal Diary (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—129.5%
Round Table Exploitation—Nov. 13, '43, p. 54;
Dec. 11, '43, p. 51; Dec. 18, '43, p. 62, 63;
Jan. 29, '44, p. 57.

Gung Ho (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 5, '44, p. 71.

Happy Land (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—92.3%
Round Table Exploitation—Nov. 18, '43, p. 65;
Dec. 25, '43, p. 69; Jan. 8, '44, p. 84.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart starting on page 1767.

The Heavenly Body (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 56.

Henry Aldrich Haunts a House (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 12, '44, p. 60.

Higher and Higher (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 22, '44, p. 50,
51; Jan. 29, '44, p. 57.

His Butler's Sister (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—125.9%

Hostages (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2

In Our Time (WB)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 12, '44, p. 64.

Jack London (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 11, '43, p. 52;
Jan. 1, '44, p. 61; Jan. 8, '44, p. 82; Jan. 22,
'44, p. 51, 56; Feb. 5, '44, p. 72.

Lassie Come Home (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—112.8%
Round Table Exploitation—Nov. 20, '43, p. 58;
Dec. 18, '43, p. 60, 64; Dec. 25, '43, p. 69;
Jan. 29, '44, p. 56; Feb. 5, '44, p. 68.

Let's Face It (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—121.6%
Round Table Exploitation—Sept. 25, '43, p. 56;
Feb. 5, '44, p. 68.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

The Lodger (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 12, '44, p. 64.

Lost Angel (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 22, '44, p. 54.

Madame Curie (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.2%

None Shall Escape (Col.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 59;
Feb. 5, '44, p. 70; Feb. 12, '44, p. 60.

The North Star (RKO)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—115.8%
Round Table Exploitation—Jan. 29, '44, p. 59.

No Time for Love (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 12, '44, p. 64.

Riding High (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—114.5%
Round Table Exploitation—Jan. 1, '44, p. 60.

Thousands Cheer (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—129.8%
Round Table Exploitation—Jan. 1, '44, p. 59;
Feb. 12, '44, p. 64.

What a Woman (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.9%
Round Table Exploitation—Jan. 1, '44, p. 59;
Jan. 22, '44, p. 55; Feb. 5, '44, p. 71.

Where Are Your Children? (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 29, '44, p. 59.

Whistling in Brooklyn (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—97.4%
Round Table Exploitation—Dec. 4, '43, p. 56;
Jan. 1, '44, p. 58; Jan. 29, '44, p. 59.

Women in Bondage (Mono.)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 29, '44, p. 58.

Young Ideas (M-G-M)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 12, '44, p. 64.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST SECTION* of *MOTION PICTURE HERALD*.

Consult Service Data in the *PRODUCT DIGEST SECTION* for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1764-1765.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1755.

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May. 1, '43	1546	1081	1575
Action in Arabia	RKO	....	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19, '44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	61m	Oct. 2, '43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Feb. 24, '44	....	....	....	1747	....
American Miracle (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
(formerly America)									
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7, '44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	1766
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee									
(Reissue)	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
Bar 20	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	54m	July 24, '43	1559	....	....
Battle of Russia	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1766
Beautiful But Broke	Col.	5022	Joan Davis-Jane Frazee	Jan. 25, '44	72m	Feb. 5, '44	1742	1696	....
Bell Bottom George (British)	Col.	....	George Formby	Not Set	97m	Jan. 29, '44	1734	....	....
Beneath Western Skies	Rep.	....	Bob Livingston-Smiley Burnette	Not Set	....	....	....	1746	....
Best Foot Forward (color)	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Between Two Worlds	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
(formerly Outward Bound)									
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smiley Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
• Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11, '44	107m	Feb. 5, '44	1742	1636	....
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	115m	Jan. 22, '44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
• Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	54m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
• Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	55m	Nov. 13, '43	1626	1599	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19, '44	72m	Jan. 29, '44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Chip Off the Old Block	Univ.	....	Donald O'Connor-Peggy Ryan	Feb. 25, '44	81m	Feb. 19, '44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4, '43	1521	....	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3, '43	91m	Aug. 21, '43	1558	....	1655
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14, '42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	Not Set	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1, '43	99m	Oct. 2, '43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22, '43	78m	Jan. 1, '44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Not Set	....	....	....	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8, '44	....	....	....	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23, '43	55m	Jan. 8, '44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8, '43	80m	Oct. 23, '43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9, '43	68m	Jan. 22, '44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4, '43	86m	May 7, '38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13, '43	1625	1457	1719
Cross Your Fingers	Univ.	....	Grace McDonald-Leon Errol	Mar. 10, '44	....	....	....	1746	....
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Sothorn	Feb., '44	97m	Nov. 6, '43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	....	Simone Simon-Kent Smith	Block 4	70m	Feb. 19, '44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19, '43	63m	Oct. 30, '43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23, '43	80m	Oct. 23, '43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23, '43	59m	July 17, '43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15, '43	62m	Nov. 20, '43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18, '43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25, '43	55m	Aug. 28, '43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3, '43	59m	Dec. 18, '43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18, '43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22, '43	67m	Nov. 6, '43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29, '44	96m	Dec. 18, '43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1, '44	135m	Dec. 25, '43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5, '43	58m	Feb. 12, '44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7, '43	61m	Oct. 9, '43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20, '43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Yan Johnson	Nov., '43	89m	May 8, '43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27, '43	68m	Nov. 13, '43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2, '43	62m	....	....	....	....
Escape to Danger (British)	RKO	....	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5, '44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6, '43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21, '43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5, '43	65m	Nov. 6, '43	1614	1431	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	100m	Jan. 22, '44	1725	1616	1766
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6, '43	55m	Oct. 23, '43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3, '43	73m	Sept. 4, '43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29, '43	94m	Sept. 18, '43	1541	1058	1766
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30, '43	68m	Oct. 9, '43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17, '43	1546	855	1719
Four Jills in a Jeep	20th-Fox	....	Kay Francis-Carole Landis	Mar., '44	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4, '44	77m	Nov. 2, '35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5, '43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4, '44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1, '43	55m	July 10, '43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24, '43	103m	Dec. 4, '43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6, '43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11, '43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10, '44	64m	Feb. 19, '44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23, '43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7, '43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4, '43	61m	Sept. 25, '43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4, '43	63m	Oct. 29, '38	1626	....	....
Going My Way	Para.	....	Bing Crosby-Rise Stevens	Block 4	....	....	....	1763	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14, '43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6, '43	1614	1416	1766
Great Moment, The	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
(formerly Great Without Glory)									
Great Mr. Handel, The (color)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., '43	89m	Sept. 18, '43	1542	....	....
(British)									

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	.....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5,'43	93m	Oct. 30,'43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31,'43	88m	Dec. 25,'43	1686	1599	1766
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3,'44	59m	.....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2,'43	56m	.....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar., '44	120m	Dec. 25,'43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	.....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16,'43	57m	Nov. 27,'43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	May 9,'44	....	.....	....	1763	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5,'44	73m	Dec. 11,'43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3,'43	75m	Nov. 13,'43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22,'43	71m	Oct. 9,'43	1574	1545	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2,'43	79m	Dec. 4,'43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13,'43	112m	July 24,'43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr., '44	94m	Jan. 1,'44	1693	1555	1766
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8,'44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6,'43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	.....	....	1747	....
Her Last Mile	PRC	414	Lionel Atwill-Jean Parker	Mar. 15,'44	....	.....	....	1746	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15,'43	74m	Oct. 16,'43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21,'44	....	.....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Mar. 9,'44	....	.....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20,'43	73m	July 31,'43	1559	1375	1617
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11,'43	1665	1616	1766
Hip, Hip, Hooray (formerly Three Cheers for the Boys)	Univ.	....	Stage and Screen Entertainers	Apr. 7,'44	....	.....	....	1635	....
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26,'43	93m	Nov. 13,'43	1625	1555	1766
Hitler Gang, The	Para.	....	Robert Watson-Victor Varconi	Not Set	....	.....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15,'43	63m	Oct. 9,'43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27,'43	87m	Aug. 28,'43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	.....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13,'43	72m	Aug. 28,'43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14,'43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 7,'44	....	.....	....	1763	....
Hour Before the Dawn, The	Para.	....	Veronica Lake-Franchot Tone	Block 4	...	.....	....	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31,'43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	.....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11,'44	94m	Feb. 12,'44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29,'43	94m	Jan. 8,'38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6,'43	102m	Oct. 23,'43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19,'44	110m	Feb. 5,'44	1741	1416	1766
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23,'43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28,'43	73m	Nov. 27,'43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15,'43	82m	July 3,'43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15,'43	93m	Nov. 27,'43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25,'44	....	.....	....	1675	....
JACK London	UA	....	Michael O'Shea-Susan Hayward	Dec. 24,'43	93m	Nov. 27,'43	1645	1554	1766
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb., '44	96m	Feb. 5,'44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1,'43	85m	Aug. 23,'41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20,'43	64m	Nov. 20,'43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3,'43	97m	Aug. 28,'43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10,'43	79m	June 19,'43	1547	1182	....
Kelly Takes Over	Univ.	....	Eddie Quillan-Harriet Hilliard	Mar. 24,'44	....	.....	....	1763	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22,'44	95m	Jan. 29,'44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	.....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16,'43	62m	Feb. 5,'44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Jan. 28,'44	....	.....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6,'43	65m	Oct. 16,'43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17,'44	....	.....	....	1616	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12,'44	1753	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11,'44	88m	Jan. 29,'44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21,'43	1547	1240	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20,'43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2,'43	55m	....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10,'43	64m	Sept. 11,'43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21,'43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7,'43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28,'44	96m	Jan. 15,'44	1713	1616	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7,'44	84m	Jan. 8,'44	1705	1636	1766
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30,'43	54m	....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	91m	Nov. 6,'43	1613	1555	1766
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6,'43	128m	Aug. 21,'43	1496	....	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb., '44	124m	Nov. 20,'43	1633	1416	1766
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12,'43	65m	Oct. 23,'43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	....	....	1715	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	....	....	1763	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7,'43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30,'43	71m	Sept. 25,'43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18,'43	55m	Oct. 2,'43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21,'44	....	....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27,'43	73m	Aug. 7,'43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12,'44	67m	Feb. 5,'44	1743	1715	....
Million Dollar Kid	Mono.	....	East Side Kids	Feb. 28,'44	....	....	....	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23,'43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6,'43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8,'44	1705	1079	....
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19,'44	55m	Jan. 29,'44	1734	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24,'43	62m	Dec. 25,'43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10,'43	63m	Dec. 25,'43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	....	....	1654	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18,'43	49m	July 31,'43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	....	....	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23,'43	63m	Oct. 23,'43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5,'43	60m	Oct. 16,'43	1586	....	....
NABONGA (formerly Jungle Terror)	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25,'44	....	....	....	1634	....
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	....	....	1763	....
Navy Way, The	Para.	....	Robert Lowery-Jean Parker	Block 4	....	....	....	1747	....
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12,'43	61m	Oct. 30,'43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19,'43	60m	Nov. 6,'43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17,'44	....	....	....	1676	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3,'44	85m	Jan. 15,'44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13,'43	94m	Oct. 23,'43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16,'43	1585	1305	1766
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13,'43	1625	855	1766
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11,'43	80m	Mar. 18'39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27,'43	110m	Nov. 6,'43	1613	1192	1719
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15,'43	60m	Jan. 15,'38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31,'43	68m	Dec. 4,'43	1653	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	....	....	1746	....
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15,'43	55m	Oct. 2,'43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10,'44	....	....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20,'43	55m	Oct. 23,'43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15,'43	85m	Oct. 9,'43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Mar. 14,'44	....	....	....	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11,'44	109	Feb. 19,'44	1761	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Passport to Adventure	RKO	....	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29, '44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28, '44	87m	Jan. 29, '44	1733	1675	....
Pilebuck	Col.	....	Pat O'Brien-Ruth Warrick	Not Set	....	....	....	....	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15, '43	64m	Dec. 11, '43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5, '44	56m	Dec. 4, '43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23, '43	94m	Sept. 25, '43	1553	962	1655
Purple Heart, The	20th-Fox	....	Dana Andrews-Richard Conte	Mar., '44	....	....	....	1654	....
QUEEN Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16, '43	1113	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18, '44	65m	Jan. 8, '44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31, '44	53m	Jan. 15, '44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20, '43	56m	Dec. 25, '43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26, '43	95m	Sept. 9, '39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar., '44	93m	Jan. 29, '44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26, '43	60m	Oct. 16, '43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11, '43	69m	Feb. 5, '44	1742	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17, '43	61m	Aug. 7, '43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3, '43	70m	Jan. 15, '44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6, '43	1613	1431	1766
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11, '43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15, '44	61m	....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14, '43	97m	Oct. 2, '43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29, '43	70m	Aug. 7, '43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24, '44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31, '43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29, '44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15, '43	55m	Oct. 30, '43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar., '44	100m	Feb. 19, '44	1761	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5, '44	....	....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21, '43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17, '43	68m	Sept. 11, '43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10, '43	60m	Dec. 11, '43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8, '44	....	....	....	1457	....
Shipbuilders, The (Br.) Br. Nat'l-Anglo	....	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29, '44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4, '43	55m	Nov. 27, '43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7, '44	62m	Jan. 1, '44	1694	1654	....
• Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17, '43	63m	Jan. 1, '44	1695	1599	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21, '43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5, '43	80m	Nov. 13, '43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25, '43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb., '44	107m	Jan. 1, '44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20, '43	131m	Sept. 11, '43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24, '44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2, '43	59m	Apr. 11, '36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3, '43	64m	Dec. 4, '43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8, '44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21, '44	....	....	....	1747	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10, '43	72m	Sept. 4, '43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20, '43	65m	July 10, '43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb., '44	111m	Feb. 5, '44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24, '44	64m	Dec. 18, '43	1674	1555	....
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23, '44	....	....	....	1763	....
• Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29, '43	78m	Jan. 1, '44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1, '43	76m	Sept. 25, '43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7, '44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13, '43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20, '44	70m	Jan. 22, '44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8, '43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4, '44	60m	Jan. 1, '44	1695	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11, '43	1666	1362	....
Tender Comrade	RKO	....	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1, '44	1693	1635	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26, '43	57m	Nov. 27, '43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29, '44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25, '43	127m	Aug. 21, '43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6, '43	42m	June 12, '43	1546	1019	....
There's Something About a Soldier	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30, '43	81m	Dec. 18, '43	1674	1545	....
They Met in the Dark (British)	Hellman-Gen'l	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4, '43	1522	....	....
•This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15, '44	114m	July 31, '43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18, '43	1541	1079	1766
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14, '44	80m	Jan. 1, '44	1694	1457	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10, '43	59m	Sept. 25, '43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8, '44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17, '43	82m	Sept. 18, '43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14, '43	1579	1457	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14, '43	1578	1079	1719
•Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1, '43	58m	....	....	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16, '44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21, '44	83m	Aug. 1, '42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22, '44	....	....	....	1636	....
•Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10, '43	67m	Oct. 9, '43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26, '43	99m	May 9, '36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8, '44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22, '43	64m	Aug. 28, '43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleon	Not Set	91m	Apr. 11, '42	598	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12, '44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7, '44	....	....	....	1695	....
VICTORY Through									
Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13, '43	65m	July 10, '43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3, '44	55m	Feb. 12, '44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14, '43	95m	May 22, '43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10, '44	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21, '44	....	....	....	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4, '43	113m	July 31, '43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22, '43	1326	....	....
Weekend Pass	Univ.	....	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18, '44	63m	Feb. 5, '44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14, '44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17, '44	59m	Jan. 15, '44	1714	1599	....
•What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31, '44	73m	Dec. 11, '43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28, '43	93m	Dec. 11, '43	1665	1635	1766
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17, '44	72m	Nov. 27, '43	1645	1606	1766
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30, '43	55m	....	....	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2, '43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17, '43	82m	Sept. 11, '43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31, '43	88m	Dec. 18, '43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10, '44	72m	Nov. 20, '43	1634	1554	1766
Women in War (Reissue)	Rep.	....	Elsie Janis-Wendy Barrie	Jan. 25, '44	69m	May 25, '40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19, '43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1, '43	58m	Mar. 13, '43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20, '43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31, '43	1578	1240	1766
You Can't Ration Love	Para.	....	Betty Jane Rhodes-Johnnie Johnston	Block 4	....	....	....	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22, '43	64m	Oct. 9, '43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1755.

WITH CERTAINTY

ON MANY FRONTS where vital pictures are made without rehearsal, the cameramen have utmost confidence in the unvarying high quality of Eastman films. This certainty is built on a half century of unexcelled performance. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

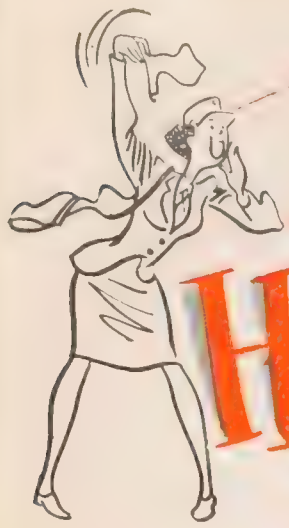
Fort Lee

Chicago

Hollywood

EASTMAN FILMS

YOU'LL SHOUT HOORAY
FOR THIS GREAT ARRAY
of ENTERTAINMENT!



HEY, ROOK!

THE KHAKI-GO-WACKIEST MUSICAL SHOW OF THE YEAR

ANN MILLER

JOE BESSER

JIMMY LITTLE

HAL MCINTYRE AND BAND

HI, LO, JACK AND THE DAME

JACK GILFORD

CONDOS BROTHERS

JUDY CLARK AND THE SOLID SENDERS

BOB EVANS WITH JERRY O'LEARY

THE VAGABONDS

LARRY PARKS



36 Laugh-Sma
Weeks on the
36 times funn
on the screen!

Screen Play by Henry Myers, Edward Eliscu and Jay Gorney
Directed by CHARLES BARTON • Produced by IRVING BRISKIN

A COLUMBIA PICTURE

FOURTH WAR LOAN.
A BOND FOR EVERY SEAT!



MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Going My Way
The Purple Heart
The Navy Way
Million Dollar Kid
Cowboy Canteen
Voodoo Man
Whispering Footsteps

***Exhibitors Buy Packaged
Shorts as Substitute for
Double Bill Programs***

***Canadian Trade takes first
Step toward Self-Regulation
under War Control Board***

***Balcon demands All-British
Control of British Films***

***War Plant Use of Films for
Morale Booms 16mm Field***

***Army Uses Censored Newsreel
Footage for Official Films***



VOL. 154 NO. 9

FEBRUARY 26, 1944

Entered as Second-Class Matter, October 10, 1935, at New York City, N. Y., under Post Office Act of March 3, 1879. Pub-
lished weekly except on legal holidays. Postmaster: This publication is published at New York City, N. Y., at the rate of \$10.00 a year in advance.

Printed at the Quality Press, Inc., 70 North Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00 a year in advance. Single copies 15 cents. All contents copyright 1944 by Quality Publishing Company.



SEE
PRIVATE



See here, Mister Exhibitor — The phenomenal World Premiere at Charlotte, N. C. is the tip-off! Get set for the first BIG Rookie Comedy of the war! The best-seller on the screen is funnier than ever. A natural for all America.

HERE HARGROVE



"Remember! March 15th Deadline for Honored
Hundred Bond Reports to State Chairmen!"

Pretty

Sweet



REMEMBER! March 15th Deadline for
Honored Hundred Bond Reports to State Chairmen



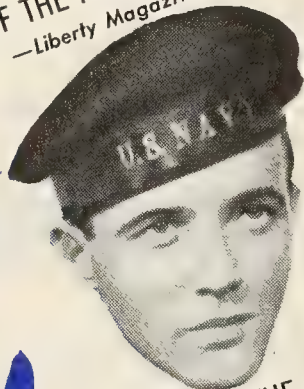
"MOVIE OF THE MONTH!"
—Parents Magazine



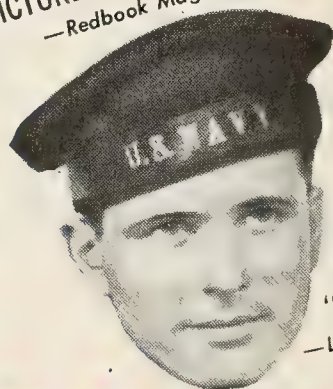
"ORCHIDS!"
—Walter Winchell



"ONE OF THE FINEST EVER!"
—Liberty Magazine



"PICTURE OF THE MONTH!"
—Redbook Magazine



"THRILLING AS AMERICA!"
—Lee Mortimer, N.Y. Daily Mirror

The name that's
on the lips of the
Nation!... The hit
that all New York
is cheering!

The SULLIVANS

20th Century-Fox presents "THE SULLIVANS" with ANNE BAXTER, THOMAS MITCHELL and Selena Royle, Edward Ryan, Trudy Marshall, John Campbell, James Cardwell, John Alvin, George Offerman, Jr., Roy Roberts, Ward Bond • Directed by LLOYD BACON • Produced by SAM JAFFE • Associate Producer Robert T. Kane • Screen Play by Mary C. McCall, Jr. • Story by Edward Doherty and Jules Schermer

from **20** Century-Fox

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 154, No. 9



February 26, 1944

PLANS and PAYROLLS

WHILE the war is yet to be won, discussions among statesmen, politicians and industrialists about the shape and shaping of things to come in the economic picture, after the war, are welling up in a rising tide.

How much of this is entirely political, the date being what it is, and how much is economic concern, in the large sense, may not be determined. It is the while to be remembered that this is the decade dedicated to planned economy.

The immediate topics are conversion of the vast war industry into peace industries, and employment, employment of both the war workers at home and those who will be demobilized from the fighting forces.

The actual subject is payroll.

Right there the acute interest of the motion picture begins.

The long experience of the motion picture shows that the box office curve follows the employment and payroll curve. The money that goes through the wicket is loose cash in pocket among the multitudes.

While all industry and all retail business is concerned, none others are so immediately and directly parties at interest as the motion picture and its exhibitors.

THE official focus now is the Baruch plan, accepted by the Administration, in the face of developing Congressional opposition. That is, to be sure, not a closed book. Mr. Bernard M. Baruch, the author, does himself contemplate attentions by the Congress. The issue at the moment seems not to be so much what is to be done as who is to do it, the President or the Congress. There is to be spending.

The fact seems to be that there is going to be a lot of planning of a lot of economy, and that does not imply that it will be economical.

The employment map is already getting spotty. Some billions in war contracts are to be cancelled between now and June. Some of the boom towns are going to go boom, and their boxoffices with them. Not many at first, but it will grow.

The fact is that the war industry has given the United States more industry than it ever had before, and if anything resembling the payroll flow of the war peak production period is to be maintained the nation will have to do a lot more consuming of industrial products than ever before.

The people have been doing a lot of motion picture consuming, the while too. Admissions have climbed, grosses have climbed, and budgets have gone with them. As we approached the war and loss of foreign revenues there was deep dismay about the future and how million dollar "A" pictures could be maintained. Now any really proud announcement of a production project is likely to rate the finished negative at from two to three millions. Part of that is a new level of production, part of it is inflation. The attainments of the art may be maintained, but the dollar figures may have to pick their way down-

stairs. Inevitably the course will be the course of the national economy.

We have seen in this industry some unpleasing adjustments to the economy in those depression years when the double bill, Bank Night, free dishes and Bingo littered the scene. They did not help the entertainment business importantly, save that they did serve as desperation devices to keep theatres open. That experience was recent enough to be remembered, with its lessons, if any.

Almost certainly, whatever the processes of adjustment may be, they will appear first and marginally among the independent theatres, and they will become controlling facts by their application in the major affiliated circuits.

In these earlier days of the approach of the problem of the reconstruction of industry it is to be noted that there are meetings, discussions, resolutions, and all that among and represented by most of the great industries of the land. But one is yet to discover participation by the motion picture and its leaders. This industry is a great party at interest. It is of recognized basic importance in the national scene. It may well have something to say. This is not the time or place to stand mute, indifferent or intimidated.

△ △ △

HIS NAME WAS JAKE

WITH two productions on the way, Republic's "Casanova in Burlesque" and the Leo Spitz-William Goetz production of "Casanova Brown," for RKO distribution, before the cameras, it is time indeed that something be said in behalf of Casanova.

Time and tradition have done him dirt. He was christened Giovanni Jacopo Casanova de Seingalt, and there is no record that he ever used any aliases on hotel registers.

One may not with assurance guess at this distance what Hollywood will be doing to the memory of Jake Casanova, gentleman of the eighteenth century, but it may be set down right now his record of then rates favourably with some of now.

Jake seems to have acquired his modern reputé considerably more from his pastimes than his professions and scholarship. He might be remembered, too, as a journalist, a preacher, and abbé and a diplomat. He could write with dynamic grace, and by today's references would be rated a liberal. He was born in Venice and grew up in London, accumulating several kinds of an education rapidly. He ran the French state lottery for a while and got rich at it. He was known in all the capitals of Europe and enjoyed the courtesy of kings. When he was getting old, and maybe tired, he wrote a tough little satirical piece in which he utterly peglered some of the patricians in Venice. Then he had to get the hell out of there. So his old pal Count Waldenstein, whom he had met in Paris, gave him a snug harbour berth as librarian at the Chateaux Dux in Bohemia. He had a nice time there with his books and his memories, until he died June 4, 1798, aged 73, indicating he had kept his health, anyway. He was an excellent librarian. This is the first kind word that has been written about him in a hundred and forty-five years.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Holiday Harvest

CASH registers were near to busting Tuesday night by the time Broadway managers got around to counting the results of a Washington's Birthday rush which set almost all of their holiday records spinning. Monday, too, set some fabulous weekday figures, after the Board of Education closed schools on short notice to save fuel. Some of the figures:

Radio City Music Hall, with "Jane Eyre," grossed \$21,000 in five Tuesday shows.

Paramount, opening "Lady in the Dark," smashed 18 years of first-day records with almost \$21,000.

Warners' Hollywood, with "Passage to Marseille," hit \$8,000 Tuesday to close the first week with a record \$53,000 for the 1,475-seat house.

Strand, "In Our Time," hit \$8,500 Tuesday, and \$7,500 on Monday.

Roxy, "The Sullivans," with almost \$19,000 on Tuesday, ended a \$93,000 second week.

Capitol, "Song of Russia," \$14,000 for a new midweek holiday mark.

Rivoli, "Song of Bernadette," hit capacity marks of \$8,999 on Tuesday and \$8,390 on Monday.

Astor, "Lifeboat," scored \$4,075 and \$3,500 for Tuesday and Monday.

Criterion, "Standing Room Only" paced the film title with a record of \$9,000 on Tuesday.

Rank-Riskin

A RIPPLE within the larger turbulencies stirred in foreign departments by recent news from London this week appeared to have emanated from reports that Robert Riskin, chief of the OWI Overseas Motion Picture Bureau, had been chatting with J. Arthur Rank. Mr. Rank was said to be interested in fortification of his international position by the loan of a helping hand to OWI in the distribution of its product overseas.

Honey Fitz

BOSTON'S celebrated ex-mayor, Hon. John F. "Honey Fitz" Fitzgerald was in the headlines again this week with an offer for a personal appearance at the Paramount theatre on Washington Street.

Known from coast to coast for his rousing vocalizations of "Sweet Adeline," Mayor Fitzgerald was celebrating his 81st birthday last week in the Hotel Statler at a dinner given by Maurice J. Tobin, current mayor of the Hub City. Quite by accident it was discovered that the song's composer, Henry Armstrong, an octogenarian himself, was dining in the same room.

"Honey Fitz" and the composer took over the band stand with the strains of "Sweet Adeline" in duet. Soon the entire crowd of

EXHIBITORS increase use of short subject packages Page 13

CANADIAN industry is seeking self-regulation program Page 14

CLARK rounds up exhibitor opinion on Consent Decree Page 15

ON THE MARCH — Red Kann records Academy Award guesses Page 22

BALCON fights for British control of all British films Page 27

ARMY uses censored newsreel footage for training purposes Page 28

USE of films by war plants booming sixteen millimeter field Page 29

INDUSTRY Bond-seat sales reach total of ten million Page 33

SERVICE DEPARTMENTS

Hollywood Scene Page 37

In the Newsreels Page 42

Managers' Round Table Page 47

Picture Grosses Page 46

Shorts on Broadway Page 45

What the Picture Did for Me Page 44

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1773

The Release Chart Page 1775

500 had joined in and the notes of "Adeline, for you I pine" were echoing across the Common. It was front-page copy next day and Jack Saef, publicity man for the Paramount, sent the ex-mayor and the composer personal appearance contracts. They declined, with regrets.

While mayor, Mr. Fitzgerald encouraged the construction of some of Boston's most modern theatres. He is the father-in-law of Joseph P. Kennedy, former head of FBO and more recently Ambassador to the Court of St. James's.

Black Market Exhibitor

ACCORDING to a story published in the *Illustré* of Geneva, Parisians under the watchful eye of Nazis so hungry for American film fare that a clandestine theatre located in the cellar of a building where admission is by password and prices vary between 250 and 500 francs a seat, is defying the invaders. Favorites of the patrons, the *Illustré* states, are "Mr. Smith Goes to Washington," "You Can't Take It With You," "Citizen Kane," "The Gold Rush," "Scarface," "Green Pastures," and other American prints hidden from the Nazis since the invasion. It is said that if the exhibitor could only book Chaplin's "The Great Dictator," his public would be willing to pay 1,000 francs, the price of a chicken dinner when a chicken dinner can be found at any price. The franc—not counting black market operations—has been pegged in Occupied France at 50 to the American dollar.

Star Candidate

VIRGINIA BRUCE, screen actress and one of the wives of the late John Gilbert, announced in Hollywood last week that she would run for the California legislature from her home district, Santa Monica.

Senate Ho

SENATOR Sheridan Downey, (D) California, called for greater unity at home in a speech from the Senate floor this week. He demanded unity of action, as exemplified by the fighting Marines, and cited the record of Lieutenant Colonel Evans F. Carlson, who led the Makin Island raiders.

The Senator urged more of the "so called 'Gung-Ho' spirit." This is "the Chinese expression of harmoniously working together and which is exemplified in the truly great and inspiring film of the same name, 'Gung Ho', recently released, produced by Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, himself a soldier in the first World War," said Senator Downey.

"Recently I had an opportunity to view this film and to me it brought a profound realization of the dangers and sacrifices of our fighting men. . . . Any American seeing this film, 'Gung Ho', would resolve thereafter for more harmonious work in the common and sacred war effort," he advised his Senatorial colleagues.

Importation

FILM CLASSICS has uncovered a foreign film, an importation from a nation hitherto not known for its film production—Switzerland. A group of French emigres of the film industry in collaboration with Swiss produced a picture titled, in its English translation, "A Woman Disappears." By way of North Africa it got through to Film Classics. It stars Françoise Rosay, who is currently making pictures in Great Britain, and Claude Dauphin, and was written by Jacques Feyder. Mlle. Rosay, playing the role of an actress seeking pleasures, gives a screen recording of late Continental fashions.

Happy New Year

RISING nearly \$3,700,000 above December and \$5,000,000 above last January, Federal admission tax collections of \$16,744,936 for the first month of 1944 established a new high record, it was reported Wednesday by the Internal Revenue Bureau.

The month's collections were \$245,000 above the previous record, established last October, and brought the total for the first seven months of the current fiscal year to \$108,536,640, compared with \$92,240,739 for the corresponding period a year ago, the Bureau reported.

Nearly \$100,000 of the increase over December was centered in the Third New York (Broadway) District, where collections of \$3,290,906 were nearly five times the \$678,382 recorded in January, 1943.

In that district increases were recorded in every category, with box office collections of \$3,033,552 comparing with \$2,164,043 in December and \$546,463 in January a year ago; tickets sold by brokers, \$22,897 against \$19,654; tickets sold by proprietors in excess of the established price, \$1,795 against nothing in December and \$484 last January; permanent use or lease of boxes and seats, \$510 against nothing in December and \$480 last January, and admission to roof gardens and cabarets, \$232,151 against \$209,347 in the preceding month and \$117,566 in January, 1943.

Like Father...

DAUGHTERS of three prominent film personalities are following their fathers to the cameras and the sound stages of Hollywood. Karen Hale, who is 20 years of age and the daughter of Alan Hale, and Ruth Brennan, whose father is Walter Brennan, are making their screen debut in "Cinderella Jones." LeRoy Prinz, the director, has a 16-year-old daughter Dolores, who is making her film debut in "Janie."

At the Front

MARTIN BURKE of the United States Coast Guard has written a vivid picture of the screen as entertainment in the midst of battle. After clearing out a clump of coconut trees, setting up a projector and a make-shift screen, "there is Hollywood and movies—the boys can't get enough of it." Seated on ration containers, crude benches and logs, the boys settled down to view the proceedings.

"Sometimes, like at the place we were combat loading recently, a movie drags almost interminably, because a single projector means changing reels while the audience waits.

"Come on, kiss the girl," somebody impatiently yelled at Young Mr. Pitt. If he did (and I doubt it) we never got to see it,

NO EXTRA TAX BEFORE APRIL 1

There will be no increase in admission tax rates on March 1.

Veto of the pending revenue bill by President Roosevelt on Tuesday threw the tax problem back at Congress and left unsettled the question of when and how new taxes would be applied to theatre admissions. The President's veto message was caustic in its criticism of the bill passed by Congress.

"Wholly ineffective," the President termed the law's provisions, declaring that it was a "tax bill providing relief not for the needy but for the greedy."

Congress was to vote on over-riding the veto Thursday. A close vote was forecast, with Capital observers expressing doubt that the veto could be beaten. If enacted over the President's veto the new taxes could not become effective until April 1.

The President suggested that the increases in excise taxes, including the proposed film rate of 1 cent on each 5 cents, be passed by Congress in the form of a resolution. He promised to sign such an interim measure pending enactment of a new bill.

"Indefensible special privileges to favored groups" are contained in the bill, President Roosevelt said, listing as examples provisions covering lumber, airline, mineral and gas pipeline industries. He said that the \$2,315,200,000 bill actually raises less than \$1,000,000,000 of the \$10,500,000,000 in new revenues which the Administration requested from Congress.

for just then the air raid siren's screech sent us all bolting out of the movie area. . . . All night hell broke loose. Fuel dumps ashore were blown up. . . . Purple and yellow explosions blasted the night air. . . .

"Next morning came the all clear signal. As we had hot coffee in the crew's quarters, Edward P. Barry, pharmacist's mate, first class, of Fort Worth, Texas, uttered the question which was on everyone's lips: 'How in hell did that movie wind up?'"

Mr. Burke says "There is truly no favorite among stars—that might be disappointing to Hollywood, but on the other hand we sit through driving rain to see anything. War and sea movies get a cynical going over; most war exploits pictured in celluloid are regarded by these men as sheer boloney." Still—"movie call is the biggest thing out here."

Quigley Awards

INDUSTRY exhibition and distribution executives will assemble Monday, February 28, at noon, at the Hotel Astor, New York, to select the theatre showmanship winners of the Quigley Awards for 1943 sponsored by MOTION PICTURE HERALD through the Managers' Round Table. Entries will consist of those showmen's promotions which have survived the quarterly judgments for the Quigley Awards' 11th annual competition. In addition, the second Quigley "War Showmanship Award" will be made.

Martin Quigley, editor-in-chief and president of Quigley Publishing Co., will preside at the luncheon.

Awards will consist of the Silver Grand Award and the Bronze Grand Award and a certificate of citation for the outstanding feat of war showmanship. Last year's winners were: Louis Charninsky, Silver Award winner; Edward Fitzpatrick, Bronze Award winner, and Jack Matlack, War Showmanship Award winner.

From the Right

Hollywood Bureau

"IT is now possible in some studios to find associated in one picture a writer, a director and a producer who are at least sympathetic followers of Communism," it was charged Tuesday by James K. McGuinness, executive committee chairman of the Motion Picture Alliance for the Preservation of American Ideals. He spoke at an American Legion Americanization meeting in Los Angeles.

Mr. McGuinness declared three such men could control the insertion of propaganda into films. "We intend to stop this misuse of pictures," he said. "We are going to make our fight within the industry because the vast majority of the industry is composed of loyal, substantial, freedom-loving citizens."

Sam Wood, president of MPA; George Bruce, executive secretary; Howard E. Rogers, vice-president, and Col. Rupert Hughes were introduced. Captain Clark Gable and Captain John Lee Mahin also made brief talks.

Racket

DOWN Mexico way in the municipality of Pachuca, there is much silver and a myriad of "Judges of Spectacles." At theatre box offices exhibitors welcome the silver, but not so the "Judges of Spectacles," whose job it is to inspect theatres and other amusement centers, thereby giving them the right of free entrance. Pachuca exhibitors are complaining, not that their theatres are being inspected, but of the number of "judges," who far too frequently outnumber the paid patrons, and, when pleased with the fare, are given to returning again and again.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Calvin Brown, Vice-President; Red Kann, Vice-President; T. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28; William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61, C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1944 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK

the Camera reports:



"SHINE ON, HARVEST MOON". The pair above, in the Warner musical picturization of Nora Bayes' life, are Ann Sheridan and Dennis Morgan.



CONSTANCE BENNETT, actress, signs in New York as a PRC producer while Leon Fromkess, vice-president in charge of production for PRC Pictures, Inc., watches. Miss Bennett will star in her own pictures. See page 42.



THEY RETURNED FROM TARAWA. The Marine Corps photographers who covered that costly landing: Front, Tech. Sgt. Carlos Steele, Cpl. Jack Ely, Sgt. Ferman Dixon, Sgt. John Ercole, Cpl. Obie Newcomb, Sgt. Ernest Diet. Second row: Pvt. Chris Demo, Sgt. Forrest Owens, Cpl. Jim Orton, Cpl. Raymond Matjacic. Rear: Sgt. Roy Oland, Capt. Louis Hayward, Gunner John Leopold and Sgt. Norman Hatch. Lieut. Ernest Matthews, Jr., and Sgt. Wesley Kroenung, Jr., were killed.

KILLED "while trying to escape" from a Jap prison is the report received in America of the death of Julius Fisher, right, former director of the Fisher circuit, Singapore. Mr. Fisher's brother, Joseph, is here, lecturing.



TRANSFERS. Edward Lomba and Otto Bolle, of Twentieth Century-Fox, and A. A. Lowe, United Artists, in South Africa. Mr. Lomba succeeds Mr. Bolle there; Mr. Bolle goes to Australia.



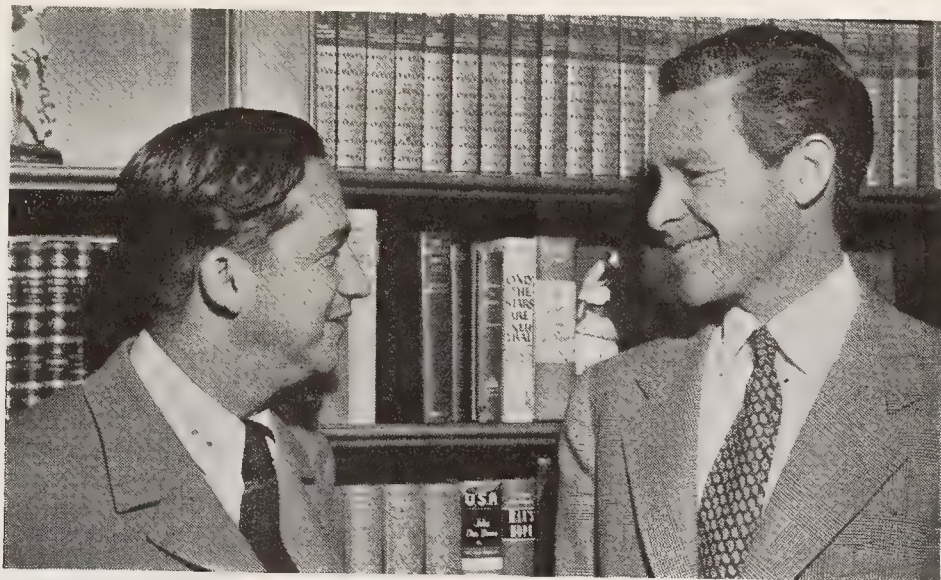
FIRST RUN CONTRACT. Jack Osserman, RKO Brazil supervisor, watches Mario Moura de Castro sign for the de Castro circuit's Empresa Vital, in Rio de Janeiro.



IN LONDON. Greta Gynt, star of Two Cities' "Mr. Emmanuel", and H.R.H. the Duchess of Kent, who visited the studio during filming.



LEE KAMERN pins on his new Marine Corps lieutenant bars, at Rendova Island, South Pacific, where he won them in action. He was formerly manager of the Astor theatre, New York.



MERVYN LE ROY, director, and Frank Ross, producer, will make "The Robe" for RKO. Mr. LeRoy is currently directing MGM's "30 Seconds Over Tokyo".



Staff Photographer

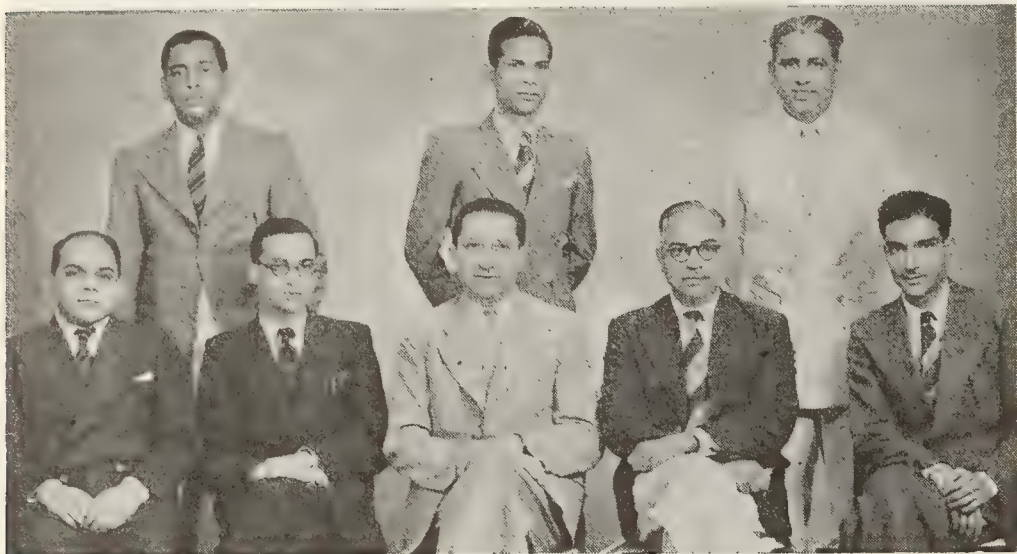
PUBLICITY DIRECTOR for the industry's Red Cross drive, March 23-29, is Charles Smakwitz, New York state assistant zone manager and advertising director for Warner Theatres.



MEETING in Portland, Oregon, where Republic's "The Fighting SeaBees" opened, are J. H. Sheffield, Republic manager; Jack Flynn, carpenter's mate; Jack Matlack, J. J. Parker circuit publicity director.



"GOING MY WAY". A scene from the Paramount production, showing Bing Crosby and Barry Fitzgerald, who portray priests. (Review in Product Digest this week.)



FROM BOMBAY this week came the grouping above, Warners' convention for its Indian sales staff. Sitting are N. A. Kamath, New Delhi manager; S. V. Aiyar, accountant; B. N. Nadkarni, managing director; L. F. Noronha, Bombay manager; Michael Shathin, Far Eastern supervisor; standing: N. Naganathan, Madras manager; K. V. Pai, secretary; V. Ganesan, Calcutta manager.



GOOD LUCK. Wishing that, at left, to James Tibbetts, in front of flag, are Maurice Wolfe, MGM New England district manager; Harry Greenman, manager of the Loew's Orpheum, Boston; George Kraska, new manager of the Loew's State, that city; Charles Kurtzman, Loew's circuit north-eastern division manager, and Joseph Longo, the circuit's Boston publicity director. Mr. Tibbetts was given the party in Boston before he left for the Army. He was manager of the State.



MRS. BERNARD KREISLER, wife of Universal's short subjects sales manager, is shown, above right, supervising the testing of an electrically heated flying glove in New York. Wearing the glove while donating blood is donor Irene Pyle; watching is Colonel Earle Boothe, Red Cross. Mrs. Kreisler is vice-chairman of the nurses' aides at the Tiffany branch Blood Bank.



FULL DIRECTOR. That is the title now of Eddie Salven, shown above on the Paramount lot with Johnnie Johnston and Barbara Britton, who will star in his "Showboat Serenade".

EXHIBITORS INCREASE USE OF SHORTS PACKAGES

Double Bill Theatres Turn to High Budget Shorts Instead of One Feature

The trend of booking short subject packages, which began toward the end of last season, has developed into widespread practice this season for exhibitors on double bill territories, according to home office short subject sales managers. In hundreds of instances throughout the 31 exchange areas, top-budget shorts of the major companies are being booked to replace the second feature on dual bill programs.

Universal's name band musicals, according to Bernard Kreisler, in charge of short subject sales, are being packaged, two to a program, are billed as "Carnival of Fun" shorts in theatres on the west coast and in other areas, and are booked in place of the second feature.

Packaging Four Walt Disney Shorts as "Laugh Revue"

Harry Michalson of RKO reports that exhibitors in dual territories are packaging four Walt Disney cartoons, usually a Pluto or a Donald Duck, Mickey Mouse or Silly Symphony, billing them as "Laugh Revues," and playing them instead of the second feature.

In the case of Paramount's special color musical shorts, "Mardi Gras" and "Caribbean Romance," two of a series of six, these subjects are being booked in circuit and independent theatres, in both single and double bill territories, with the feature attractions.

Last October, MOTION PICTURE HERALD reported that short product was getting more playing time than ever before, resulting from the improved quality of the subjects, the reduction in feature production, and the decrease in distribution of Government-made shorts. Consequently, companies found it possible to give new production, sales and advertising treatment to short subjects, comparable to that of "B" product.

According to George Harvey, short subjects publicity manager for Paramount, bookings on "Caribbean Romance" thus far have shown an increase over those of "Mardi Gras," first of the company's color-musical series. Mr. Harvey said that, according to present indications, the second short seemed to gain a little over the preceding one and that this interest would be sustained accordingly for the succeeding subjects. "Lucky Cowboy," third in the series, has just been released. "Show Boat Serenade," fourth, is completed; "Fun Time," the fifth, is now being finished, and "Half Way to Heaven," last in the series, is currently in production.

"Caribbean Romance" Holds Long Run Record

"Caribbean Romance," incidentally, holds the record for the longest run short subjects. It ran 16 weeks at the Victoria theatre, New York, where RKO's "North Star" has been holding over. The film was booked over the Century and Loew circuits in New

Technicolor Releases Reach High Mark This Season

A high mark has been set in 1943-44 for the number of Technicolor productions in release or scheduled for release. With major companies reducing their schedules this year from last season, and with greater emphasis on "A" productions, studios have increased their use of Technicolor.

Thus far, 13 films in Technicolor have been distributed, compared to 15 for the entire 1942-43 season. Completed or in work are 25 more, many of which probably will not be distributed until next season. Nevertheless, at least 10 of the 25 are earmarked for release between now and the end of the season.

Last year Twentieth Century-Fox led with five Technicolor pictures: "Black Swan", "Crash Dive", "My Friend Flicka", "Springtime in the Rockies" and "Thunder Birds". With the 1943-44 season past the halfway mark, Twentieth Century-Fox already has released three: "The Gang's All Here", "Heaven Can Wait" and "Sweet Rosie O'Grady". The studio has four more completed or in work: "Greenwich Village", "Home in Indiana", "Pin-Up Girl", "Wilson" and "Buffalo Bill".

In 1942-43 Paramount had four in Technicolor: "Dixie", "Forest Rangers", "Happy Go Lucky" and "Reap the Wild Wind". The company has offered three thus far for 1943-44: "Riding High", "For Whom the Bell Tolls" and "Lady in the Dark", just going into release. Five more are earmarked: "Frenchman's Creek", "Incendiary Blonde", "Rainbow Island", "Bring on the

Girls" and "Story of Dr. Wassell", Cecil B. De Mille's production.

Universal had two in Technicolor last season: "Phantom of the Opera" and "White Savage". This season one already has been released, "Ali Baba and the 40 Thieves". "Cobra Woman", "Climax" and "Gypsy Wildcat" are scheduled.

With only one last year, "Desperadoes", Columbia has two set for this year: "At Night We Dream" and "Cover Girl".

MGM has four in release: "Best Foot Forward", "Lassie Come Home", "Salute to the Marines" and "Thousands Cheer". The studio has completed or in work six more: "American Miracle", "Kismet", "Broadway Rhythm", "Meet Me in St. Louis", "Mr. Co-Ed" and "National Velvet".

Two came from RKO last season: "Bambi" and "Saludos Amigos", both from the Walt Disney Studios. "Three Cabelleros", another Disney color feature, will be released by RKO soon. The company also has set for distribution "Up In Arms", the Samuel Goldwyn Technicolor production.

Last season Warners released only one film in Technicolor, "This Is the Army". Thus far this season, "Desert Song" has come from the Warner studio.

With no Technicolor pictures distributed in 1942-43, United Artists has two this year, one already in release, "Victory Through Air Power", produced by Walt Disney, and "Sensations of 1944", which will be released in May.

York and throughout the Famous Players Canadian circuit, among others.

"Caribbean Romance" already has been booked into the Fox West Coast circuit and has followed "Mardi Gras" in the number of double-bill theatres, where it has replaced second features. Recently, the Paramount theatre in Newark and the U. S. in Paterson played "Caribbean Romance" in place of the second feature.

In addition to the "Carnival of Fun" Universal shorts packages which are being shown by theatres on the west coast, Mr. Kreisler reported that an exhibitor in Port Chicago, Cal., Joseph Meyer of the Port Chicago theatre, has established a "musical vaudeville" attraction for the second half of his program. Each week he plays two of the Universal name-band musicals to replace the second feature of the mid-week show.

In several exchange areas of the country,

exhibitors have requested prints of Universal's "Menace of the Rising Sun," a 22-minute subject about Japan which was released more than a year ago. The recent Japanese atrocity stories gave rise to renewed interest of the public in this subject, Mr. Kreisler reported, especially on the west coast, where discussion has been especially sharp since Pearl Harbor. The short has been replacing second features in all instances.

There have been several hundred Walt Disney package shows in recent months, according to Mr. Michalson. Theatre operators, both circuit and independent, have been using Donald Duck, Pluto, Goofy, Mickey Mouse or Silly Symphony cartoons, in packages of four, to bolster their feature attractions. A package of four shorts runs 32 minutes and in some cases, where the exhibitor has played five subjects, the second half of the program ran over 40 minutes.

Canada Trade Seeks Self-Regulation

Toronto Conference Sets Basis for Formulating Conciliation Plan

Government approval of the Canadian industry's proposed conciliation and self-regulation plan was given at Toronto this week following conferences between distributors and exhibitors to draft an all-industry unity program.

An industry spokesman said in Toronto Tuesday that the Wartime Prices and Trade Board "has given its sanction to the plan to run our own business, solve our own problems, settle our own differences and regulate procedure."

The meeting of all-industry interests last weekend followed several months of reported plans by the independents to call upon the Canadian Government to take action to regulate the business and to iron out differences between the distributors and exhibitors.

Plan Calls for United Action For Self-Regulation

A committee comprising two representatives from film exchanges, one each from Famous Players Canadian and Odeon Theatres, four from independent exhibitors, and two from the distributors, adopted a policy establishing regional conciliation boards in six key distributing cities across Canada, with a central appeal board in Toronto to deal with disputes and grievances. The program was to be submitted to the distributing companies for approval.

The plan calls for united action in self-regulation of distribution and exhibition of films with discouragement of any control of business operations by Federal or provincial government, presumably other than censorship, public safety, licensing and taxation measures which generally are recognized as legislative functions.

Constitution and Rules Are To Be Drafted

The policy-planning committee designated Col. J. A. Cooper, chairman of the Canadian Motion Picture Distributors Association, and Henry Falk of the National Council of Independent Exhibitors, to draft a constitution and rules of procedure for the regional boards and for the central appeal board.

The appeals board and the regional units are to have a "balanced representation," with one member each from distributors, circuits and organized exhibitors. Where there are two theatre associations in a territory, each will have a representative on the regional committee.

Prior to the conference, which was held at the King Edward Hotel, a meeting scheduled for February 8 at Ottawa between Canadian independents and officers of the Wartime Prices and Trade Board had been called off and agreement had been reached for the holding of the Toronto conference.

According to recent reports, the independent exhibitors for some time had warned that they would lay all their problems before

the Federal authorities with a request that the Government officiate as referee. Their contention was that Government control of admission prices, film contracts, theatre construction and personnel provided the opportunity for enforcement of reforms. However, other observers in the trade pointed out that a petition to the Canadian Government might touch off a move for increased regulation of the film business which would have been nothing less than interference with free trade and unhampered progress and freedom of screen expression.

Agreement on harmonious trade competition, therefore, appeared to be more important to the representative leaders of the business in Canada. Consequently the trade conference in Toronto was voted a success, with all interests agreeing that the situation was ripe for the advancement of cooperative action. It was divulged at the conclusion of the meeting that the delegates were taking a long-range view of the subject of trade unity and that a sincere attempt was being made to iron out differences.

Meanwhile, the post of Administrator of Theatres and Films in the Wartime Prices and Trade Board practically has ceased to exist. Several months ago R. G. McMullen resigned as Administrator and no one has been appointed to succeed him.

Delegates present at the Toronto meeting were A. J. Mason of Springhill, N. S., president of the National Council of Independent Exhibitors of Canada; A. W. Perry of Empire Universal Films and Louis Rosenfeld of Columbia Pictures, representing the distributors; B. C. Salamis of Montreal, Mr. Falk and Ben Freedman of Toronto, and W. P. Mahon of Prince Albert, Sask., for the independents; J. J. Fitzgibbons, Haskell Masters and Morris Stein of Famous Players Canadian Circuit; Col. Cooper and E. H. Wells, secretary of the Film Board of Trade.

Ameche Appointed to Board Of Relief for Italy

The President's War Relief Control Board has announced the appointment of Don Ameche to a temporary Board of Trustees for American Relief to Italy. Other members of the board are Myron Taylor, American representative to the Vatican; Arturo Toscanini, Dr. Angelo Patri and Major General John H. Hilldring.

The board will be authorized to employ a small staff in New York and to arrange with the National War Fund for sending money to Italy for relief as soon as conditions permit.

Mr. Ameche's appointment to the board was arranged jointly by the Hollywood Victory Committee and the War Activities Committee. Joseph B. Davies, chairman of the President's War Relief Control Board, in announcing the actor's appointment, expressed the hope that the board would be the forerunner of a permanent organization for American relief in Italy.

Franz Werfel Cited

The National Conference of Christians and Jews has cited Franz Werfel, author of "The Song of Bernadette," produced for the screen by Twentieth Century-Fox, and the Theatre Guild's new play "Jacobowsky and the Colonel." Mr. Werfel is in Hollywood.

Seek Resumption Of Projector and Seat Making

Washington Bureau

Resumption of the manufacture of projectors and seats for new houses is being sought by the recreation section of the Office of Civilian Requirements to enable the construction of theatres in war manufacturing centers where there is an urgent need for additional facilities but where there are no applicants for construction authorizations who have booth equipment and chairs in their possession, as now required.

Surveys made by the recreation section indicates that a number of such situations may be developed in coming months. The projector program, as a whole, contemplates the manufacture of 300 or 400 new projectors a quarter beginning the latter part of this year, to provide replacement equipment for machines wearing out beyond repair, replacements for burned-out booths and new houses. John Eberson, consultant to the section, has been working on a seat-production program for some time, to the same ends.

It was explained by George McMurphey, chief of the section, that applications for new houses so far granted have been conditioned upon the ability of the applicant to furnish booth equipment and seats, but there are indications that the supply of used equipment will be insufficient to provide all the new theatres which are needed in war-congested communities where lack of recreational facilities has been demonstrated to be a handicap to the recruitment and retention of adequate numbers of workers.

Government Unable to Get Fine from Kaufman

Efforts of the Government to collect a fine of \$10,000 from Louis Kaufman, former business manager of the Newark operators union, have been fruitless, Assistant U. S. Attorney Martin Klein said last week.

Kaufman and six former members of the Capone gang in Chicago were convicted recently of extorting more than \$1,000,000 from the industry.

Mr. Klein said he had examined Kaufman on several occasions but could locate no asset which the Government could attach. In the event that a final examination shows that Kaufman actually is penniless, he will be required to sign a statement to that effect, Mr. Klein said, or serve an additional short prison term.

Stanley Theatre to Show "Before the Raid"

"Before the Raid," a British Ministry of Information featurette produced in cooperation with the Norwegian government in exile, had its first American showing Friday at the Stanley theatre, New York. It is being shown along with the world premiere of "Norway Replies," which is being distributed by Hoffberg Productions. The featurette tells the story of the mutiny of Norse fishermen ordered to turn over their catch to the Germans. At the climax the Norwegian fishermen destroy their Nazi foe and sail to join a group of British and Norwegian commandos.

"Navy Way" Premiere Set

The world premiere of "The Navy Way" is scheduled for March 24 at Waukegan, Ill., it was indicated last week in Chicago by Allen Usher, Paramount district manager. Confirmation is pending the expected arrival here of William Pine, producer, March 2. Waukegan was chosen because of its proximity to the Great Lakes Training Station where the feature was filmed.

CLARK ROUNDS UP THEATRE OPINION ON DECREE

MPTOA Bulletin Sharply Critical of Distributor Decree Proposals

Tom C. Clark, Assistant Attorney General, was in California and Texas last week asking independent exhibitors and some producers, too, what they thought about the distributors' proposed revisions of the Consent Decree.

He was rounding up, it appeared, opinions which closely conformed to the critical blasts which earlier emanated from the national command of both Allied States Association and the Motion Picture Theatre Owners of America and were echoed by regional exhibitor groups in virtually every section of the nation.

Mr. Clark himself was silent. He had none of his usually pungent Texas observations for interviewers in California on the state of decree affairs.

Reports on Coast of Possible New Anti-Trust Trial

"The independents have submitted their suggestions, including changes they desired in the Consent Decree proposals advanced by the majors," Mr. Clark said. "I will study these upon my return to Washington prior to calling further decree conferences."

Behind this non-committal statement there was the larger shadow, however, of a report emanating from the Department of Justice offices in downtown Los Angeles that talk of a possibility of a film trust trial had been heard in the wake of the Texas attorney's visit.

At least one person who had talked with Mr. Clark in Los Angeles said that his attitude had been that negotiations were "not very successful" and that there was still a distinct possibility of settlement by trial of the issues of motion picture anti-trust legislation.

Mr. Clark indicated that he expected to decide finally on a decree course in about three weeks.

From Los Angeles he went north to San Francisco and then flew back to his native Dallas for a brief stopover. His Washington offices expected him back by midweek.

MPTOA Bulletin Critically Disapproves Proposals

The Motion Picture Theatre Owners of America critically disapproved the distributor decree proposals Monday in a general bulletin from Ed Kuykendall, president, reporting on the comments of the leaders of local member associations.

"While the changes in the new decree all seem to improve the old it is a question as to whether there is enough improvement to make it worth the effort," Mr. Kuykendall commented.

Omission of many of the main points objected to by exhibitors in their early communications to Mr. Clark was a major ground for objection, Mr. Kuykendall said. He expressed concern lest exhibitors be denied a full hearing in court if the Depart-

MPTOA APPROVES TAX UNITY

The proposal for a joint tax conference committee of exhibitor interests has "great merit", Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said Monday in a general bulletin. The plan has been referred to the 18 regional MPTOA units for action.

"Their wholehearted support and cooperation, because of their coast-to-coast strategic location, and extensive experience in this field can make a major contribution to the success of this new plan, which may easily be of supreme importance to the future existence of every theatre," he said.

Citing effective coordination among exhibitors in recent Federal tax hearings, Mr. Kuykendall said that the proposal for a joint committee unquestionably would make joint action more effective. He pointed out that this, however, would not supplant existing organizations.

ment of Justice accepts the distributor proposals.

Secrecy surrounding decree negotiations between the consenting companies and the Department of Justice was the subject of a vigorous blast from the Columbus, Miss., exhibitor leader.

Attacks Secrecy Covering Decree Negotiations

"It is unfortunate but perhaps significant that the official text of the new Decree proposed to replace the one that expired last November 20 is not given out for publication so that the rank and file exhibitor has a chance to make his own analysis and appraisal," Mr. Kuykendall wrote. "The exhibitor will have to live under it for the next 10 years if it is eventually entered by the Court, and it does seem he should have the text of the new Decree to study and form his own opinions thereon."

Many other exhibitors echoed the criticism of decree secrecy first expressed to MOTION PICTURE HERALD by Van Nomikos, Illinois operator, in the issue of December 12. They expressed concern at having been "left out" of current consultations. A cross section of exhibitors surveyed Monday by *Motion Picture Daily* at New York showed that few had any first hand knowledge of decree contents.

"Involved language" in the decree draft sent to the MPTOA directors by Mr. Clark also was attacked. "It is loaded with lawyer language that is more impossible for the average exhibitor to understand than the new income tax forms," Mr. Kuykendall said.

The exact meaning of many provisions of

the proposals could be subject to years of debate by attorneys, the Appeal Board or the court, Mr. Kuykendall observed, declaring that a serious question was raised as to whether the industry can be regulated by negative and legalistic decrees.

MPTOA repeated its warnings that the alternative to a constructive settlement of trade practice problems is regulation by a Government commission.

The worst feature of the proposed decree, according to the MPTOA report, is the limitation of picture sales to small, trade shown blocks. Mr. Kuykendall demanded return to large block "wholesale" selling of films, with cancellation rights.

Still Stands on Demand For Four-Point Revision

The report praised the 20 to five per cent cancellation feature of the draft as its "principal improvement," declaring that if it is carried out in good faith it will destroy compulsory block booking.

MPTOA still stands on its demands of last year for a four-point revision of the decree. Mr. Kuykendall said that the present document met only one of these specifications. The MPTOA demanded:

1. Full season sales with adequate cancellation.
2. Organized local mediation of trade disputes and grievances.
3. Non-legalistic arbitration before local arbitrators experienced in industry affairs if mediation fails.
4. A simplified standard exhibition contract, defining fair competitive practices.

MGM District and Branch Managers Will Meet

District and branch managers of Metro-Goldwyn-Mayer will gather at the Blackstone Hotel in Chicago, March 11 to 15, for a business conference. All phases of distribution, including the company's responsibility to the Government during the war emergency, will be discussed at the five-day conference. The plans are to give considerable attention to the company's distribution relations with the Government as well as the company's business with exhibitors.

U. S. Sues AT&T, Hotels

The Department of Justice, through Edward M. Curran, United States Attorney for the District of Columbia, at the request of the Federal Communications Commission, last Saturday filed suit against the American Telephone and Telegraph Company, the Chesapeake and Potomac Telephone Company and 27 hotels in the District of Columbia, to prohibit the practice of collecting "surcharges" or "service" charges on interstate and foreign long distance calls to and from these hotels. The Government has asked the court to order the hotels to cease making the collections, and the telephone companies from rendering long distance service to these hotels "as long as they continue the illegal practice."

Beier Joins Columbia

Leonard Beier, formerly member of the Warner Bros. press book department, has joined Columbia Pictures in a similar capacity.

**THE STORY OF EIGHT AMERICAN FLIERS—CAPTURED
OF VALOR THAT BEGAN WITH THE BO**





WIVES

BY THE JAPS—AND TRIED FOR MURDER! AN EPIC
ING OF TOKYO—AND ONLY NOW CAN BE TOLD!

G.P.H.A.

A PICTURE THAT WILL BE CHEERED AS LONG AS
BIGGEST ENTERTAINMENT PROPERTY EVER EN





WITS

HERE IS AN AMERICAN TO CHEER IT! THE
JUSTED TO THE SHOWMEN OF THE NATION!

TIMELINESS! GREATNESS! IN

THE BIGGEST

with DANA ANDREWS • RICHARD CONTE • FARLEY
CHARLES RUSSELL • JOHN CRAVEN • TALA BIRNBAUM
Written for the Screen by Jerome Cady • From a Story by



The Biggest Figure

20

CENTURY-FOX

20th *TRADITION OF SUCCESS!*

Ernest F. Zaruck's

PRODUCTION OF

DEFEAT

ANGER • KEVIN O'SHEA • DONALD BARRY • TRUDY MARSHALL • SAM LEVENE
RICHARD LOO • PETER CHONG • Directed by **LEWIS MILESTONE**
le Crossman • Technical Adviser Otto Tolischus

the Motion Picture Industry

ON THE MARCH

by RED KANN

HOLLYWOOD

THE hour is approaching. The per-annum excitement over the Academy Awards is rising noticeably. War or no war, this continues to be Hollywood's biggest single event.

The ballots are in the throes. Price, Waterhouse, as usual, will audit, and Grauman's Chinese Theatre on March 2 will be the scene of the hopes, the disappointments and, perhaps, the surprises.

Intrepid or otherwise, dependent upon the findings, a sketchy forecast was attempted here last week. If not sufficiently crystal in its clarity, it should have been remarked very pointedly that this particular handful of peeks into the unpredictable was drawn from conversation, drifts, blue sky and impressions at Academy headquarters, where no more information is available than elsewhere around the sprawling town. And, while your purveyor agreed in part, he was not reflecting all of his own opinion, guesses or what you will.

Now, however, and perhaps to his ultimate confusion, he proposes divulging his own predictions. They represent nothing beyond personal opinion based on personal appraisal. There is no inside dope involved and absolutely no pretense that there is. Like anyone else, he is entitled to his viewpoint. Unlike many others, he happens to have a place to air it.

At Precipice's Perilous Edge

TEN thousand ballots may prove him an awful sucker, but here goes this uncertain flying in the face of fate:

THE MOST OUTSTANDING MOTION PICTURE:

The Nominations: "Casablanca," Warner; "For Whom the Bell Tolls," Paramount; "Heaven Can Wait," Twentieth Century-Fox; "The Human Comedy," MGM; "In Which We Serve," UA; "Madame Curie," MGM; "The More the Merrier," Columbia; "The Ox-Bow Incident," Twentieth Century-Fox; "The Song of Bernadette," Twentieth Century-Fox, and "Watch on the Rhine," Warner.

The Winner: "The Song of Bernadette."

THE BEST PERFORMANCE BY AN ACTOR:

The Nominations: Humphrey Bogart in "Casablanca," Gary Cooper in "For Whom the Bell Tolls," Paul Lukas in "Watch on the Rhine," Walter Pidgeon in "Madame Curie," and Mickey Rooney in "The Human Comedy."

The Winner: Paul Lukas.

THE BEST PERFORMANCE BY AN ACTRESS:

The Nominations: Jean Arthur in "The More the Merrier," Ingrid Bergman in "For Whom the Bell Tolls," Jean Fontaine in "The Constant Nymph," Warner; Greer Garson in "Madame Curie" and Jennifer Jones in "The Song of Bernadette."

The Winner: Jennifer Jones.

THE BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE:

The Nominations: Charles Bickford in "The Song of Bernadette," Charles Coburn in "The More the Merrier," J. Carroll Naish in "Sahara," Columbia; Claude Rains in "Casablanca" and Akim Tamiroff in "For Whom the Bell Tolls."

The Winner: Akim Tamiroff.

THE BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE:

The Nominations: Gladys Cooper in "The Song of Bernadette," Paulette Goddard in "So Proudly We Hail," Paramount; Katina Paxinou in "For Whom the Bell Tolls," Ann Revere in "The Song of Bernadette" and Lucile Watson in "Watch on the Rhine."

The Winner: Katina Paxinou.

THE BEST ACHIEVEMENT IN DIRECTION:

The Nominations: Michael Curtiz for "Casablanca," Ernst Lubitsch for "Heaven Can Wait," Clarence Brown for "The Human Comedy," George Stevens for "The More the Merrier" and Henry King for "The Song of Bernadette."

The Winner: Henry King.

THE BEST WRITTEN SCREENPLAY:

The Nominations: Julius J. Epstein, Philip G. Epstein and Howard Koch for "Casablanca," Nunnally Johnson for "Holy Matrimony," Twentieth Century-Fox; Robert Russell, Frank Ross, Richard Flounoy and Lewis R. Foster for "The More the Merrier," George Seaton for "The Song of Bernadette" and Dashiell Hammett for "Watch on the Rhine."

The Winner: George Seaton.

THE BEST ORIGINAL SCREENPLAY:

The Nominations: Dudley Nichols for "Air Force," Warner; Noel Coward for "In Which We Serve," Lillian Hellman for "The North Star," Goldwyn-RKO; Norman Krasna for "Princess O'Rourke," Warner, and Allan Scott for "So Proudly We Hail."

The Winner: Noel Coward.

THE BEST ORIGINAL MOTION PICTURE STORY:

The Nominations: Guy Gilpatric for "Action in the North Atlantic," Warner; Steve Fisher for "Destination Tokyo," Warner; William Saroyan for "The Human Comedy," Robert Russell and Frank Ross for "The More the Merrier," and Gordon McDonell for "Shadow of a Doubt," Universal.

The Winner: William Saroyan.

Technological classifications—they include awards for black-and-white and color photography, art direction, sound effects, sound recording, music and film editing—are consciously bypassed. They hold no particular interest in the area beyond Hollywood and, moreover, require specialized knowledge for proper analysis.

Three Shorts, Three Hunches

THIS brings matters to short subjects. It also brings us to the dangerous edge again:

THE CARTOON DIVISION:

The Nominations: "The Dizzy Acrobat," Walter Lantz-Universal; "The 500 Hats of Bartholomew Cubbins," George Pal-Paramount; "Greetings, Bait," Leon Schlesinger-Warner; "Imagination," Dave Fleischer-Columbia; "Reason and Emotion," Walt Disney-RKO, and "Yankee Doodle Mouse," Frederick Quimby-MGM.

The Winner: "Reason and Emotion."

THE ONE-REEL DIVISION:

The Nominations: "Amphibious Fighters," Grantland Rice-Paramount; "Cavalcade of Dance with Veloz and Yolanda," Gordon Hollingshead-Warner; "Champions Carry On," Edmund Reek-Twentieth Century-Fox; "Hollywood in Uniform," Ralph Staub-Columbia, and "Seeing Hands," Pete Smith-MGM.

The Winner: "Amphibious Fighters."

THE TWO-REEL DIVISION:

The Nominations: "Heavenly Music," Jerry Bresler-MGM; "Letter to a Hero," Frederic Ullman, Jr., RKO Pathe; "Mardi Gras," Walter MacEwen-Paramount, and "Women at War," Gordon Hollingshead-Warner.

The Winner: "Letter to a Hero."

No dice on the documentaries. Not having seen all of those entered in nomination, no opinion obviously is possible.

■ ■ ■

■ *Why Producers Grow Old:* One major studio edited \$400,000 out of a super duper to bring it into reasonable release length. The footage is in the vault. It has no place whatsoever to go.

■ *Something New Department:* There is that circuit operator who rounds up the week's business by telephone each Sunday evening.

"How did you do today?", he asked the manager of one of his small town houses.

"We broke a record. Sold \$93 worth of popcorn."



Interviewer: Miss Goddard, do you think your new picture can maintain Paramount's terrific comedy record of five laugh hits in a row?

It's another
"Miracle" from
Paramount



"Standing
Room Only"

I see the "Hollywood Reporter" says: "If 'SRO' doesn't live up to its title at every box office in this country, then this country has gone off the laugh standard."



Washington's sense of humor must be okay. Our first five premiere days there topped "Dixie"



Starring
Paulette Goddard
and **Fred MacMurray**



That's a swell title. I hear
it's all about you and Fred
playing cook and butler to
get a room in Washington.

Film Daily says
"The title hints the
kind of business
it will do"



with *Edward Arnold*
Roland Young
Hillary Brooke · *Porter Hall*



What's cooking —
besides you—in this
Paramount picture?

**"Fred MacMurray
will tell America
all about it on the
air March 3rd*"**



*Directed by
Sidney Lanfield*

"His best job of direction since
My Favorite Blonde," says Hollywood Reporter
Screen Play by Darrell Ware and Karl Tunberg

It's PARAMOUNT Again!

* On the Kate Smith Hour
over 121 Stations reach-
ing 25,000,000 listeners!

BALCON FIGHTS FOR BRITISH CONTROL OF BRITISH FILMS

Producer Move Designed To Counter Expanding American Influence

by PETER BURNUP
in London

Behind the recent bland announcements of the proposal of J. Arthur Rank for a grand council of the industry to resist government control and promote industry good will, and of the setting up by the Films Council of an inquiry into the dangers of industry monopoly, lurks still the pattern of bitter warfare.

The latest move, sponsored by Michael Balcon and his friends of the British Producers' Association, is to press for a narrower, more precise, official definition of what really does constitute a British film. Suggests Mr. Balcon, American interests are riding roughshod through the spirit if not the letter of existing legislation.

Says Control of British Film Should Be in British Hands

Protesting that he welcomes here artists and technicians of all nationalities, he maintains that the financial, executive control of a "British" picture's production should rest exclusively in British hands. Venturing on his own essay in definition, he proposes that the Quota Act should be amended to provide that "A British film is a film made by a predominantly British company, not subsidiary to foreign capital, direction, influence or interests."

A question was forthwith put down in the House of Commons—Members of Parliament at the moment exhibiting an inordinate concern in the industry's affairs—to which Hugh Dalton, president of the Board of Trade, made curt reply. "The qualifications of a British film," said Mr. Dalton, "are set out in Section 25 of the Cinematograph Films Act 1938." And he declined to be drawn further.

The purpose of earnest, vehement Mr. Balcon's latest suggestion is readily discernible. He has proclaimed himself at open warfare with Hollywood; maintains that his own pictures have been denied an American market through some sinister influence; prepares himself for another violent battle now set, as he believes, in connection with legislation which must take the place of the present Quota Act expiring four years hence.

Government Watching Situation Closely

He is not alone in his views. Other questions have been asked in the House regarding future legislation; suggesting the appointment of yet more committees, seeking Governmental announcement of yet further official stimulus of native production. One M.P. went so far as to declare in the House that "there is a possibility that control of the British film industry may ultimately pass overseas." In answer to which Mr. Dalton

countered that he was carefully watching the situation.

Informed observers are well aware of the Government's preoccupation with the "situation." Mr. Dalton's request that the Films Council—body appointed under the Quota Act to advise the Board of Trade on film industry matters—should consider and report on alleged monopolistic tendencies is a sure indication.

What is not at the moment so commonly known is that Mr. Rank's own suggestion of a trade council arose after certain discussions he had with Mr. Dalton himself.

The multitude of trade organizations, official and semi-official, each with its own panacea for the industry's ills, but each pich hitting for its own particular coterie, threatened to overwhelm Mr. Dalton and his civil service advisers. He has hinted more than once that a united approach from the trade to Whitehall would be acceptable.

Hence the proposal by Mr. Rank for the immediate embodiment of the council.

That the proposition will meet with violent criticism is a foregone conclusion. Already, there have been vague threats of resignation from the constituent bodies of the proposed tribunal. It is a safe prophecy, however, and opposition despite, that the council will be functioning in a very short time.

Less Vocal Industry Members Welcome It

Workaday, less vocal members of the industry welcome it. Henry Simpson, president of the Cinematograph Exhibitors Association, already has received congratulations on his own part in the preliminary discussions. In a few weeks' time Mr. Simpson's presidential term will come to an end. Not only CEA members, but responsible persons in other branches of the industry are disposed to regard his year in office as memorable. Without his patient statesmanship, they say, the joint renter-exhibitor conciliation committee would never have come into being.

Only Six British Films on Stages at One Time

The Denham Studio—currently is one of those great, wide open spaces; not one of its eagerly sought for stages has this week of writing been in occupation. Six films only, indeed, are now in studio production in this country. Cynical observers make caustic comment on the astonishing phenomenon; remarking acidly that Mr. Rank should set up a sort of clearing-house for the various production lots under his control, should insist on producers who seek to utilize his studios starting up their cameras on some previously fixed date.

Maybe that will be one of the jobs Britain's screen colossus will tackle as soon as certain other pressing matters are dealt with by him.

In the meantime, the names of that forlorn list of six merit chronicling. They are:

Gainsborough's "Love Story"; Michael Balcon's "The Return of the Vikings" and "They Came to a City" (Ealing Studios); British National's "The Golden Road" (Elstree); Two Cities' "Mr. Emmanuel" (Teddington); and Two Cities' "Don't Take It to Heart" (Hammersmith).

There had been high hopes that the first of the Korda mighty epics—"The Perfect Strangers"—would be on the floor at Denham on the latest of the oft-postponed dates, February 15. Wesley Ruggles, commissioned to direct the piece, said as much on the day of his arrival here recently. Says Mr. Ruggles now, however: "How can I shoot a film without a script? I've only got 10 pages as yet."

Shaw Enthusiastic About Vivien Leigh

That, incidentally, is no reflection on Sir Alexander Korda's script writers; rather, a commentary on wartime difficulties in communication. Mr. Ruggles is wildly enthusiastic on the film's theme and story; hopes to make a great picture of it. But he just isn't satisfied with the shooting script as handed to him.

Britain's impending major production—Gabriel Pascal's version of Bernard Shaw's "Caesar and Cleopatra"—cannot get on the floor until mid-April, although screen tests have been arranged to start February 28. Mr. Shaw, in his eighties, takes a greater interest than ever in this production; is in almost daily script and casting conferences with Mr. Pascal; declares that in Vivien Leigh he has discovered the ideal Shavian actress.

Moreover, the elderly sage has consented to break his invariable rule and attend a party designed to publicize the film. He and Miss Leigh will be the guests of honor at a gathering expected to be in the U. S. Embassy. It should be an occasion.

Larry Kent to London To Assist Skouras

Larry Kent, executive assistant to Spyros Skouras, president of Twentieth Century-Fox, left last weekend for London. While there he will assist Mr. Skouras, now in London, in the study of 20th-Fox's post-war possibilities in both Great Britain and Europe, arranging for British production and conferring with J. Arthur Rank, British film industry leader, on the affairs of Gaumont-British, in which 20th Century-Fox has an interest.

Peggy Bleakley Promoted

Peggy Bleakley is now home office story editor for the William Cagney Productions. She was promoted to the post from assistant to Joseph Shea, eastern publicity director. Prior to the opening of the New York office Miss Bleakley was with David O. Selznick and Hunt Stromberg.

Pal Finishes Army Film

"Tank Platoon Fundamentals of Attack," produced by George Pal of Paramount for the U. S. Signal Corps under the supervision of Lt. Lester Nichols, has been completed and delivered to the Signal Corps.

Army Uses Censored Newsreel Footage

Oliver, "Pool" Cameraman, Reports Only Half His Clips Reach Screen

Only half of the footage in the 37 stories he made in Italy and England reached his home office, David Oliver, Pathe News cameraman, who represented the U. S. Newsreel "pool" in Italy from November 9 to last week, reported at the Pathe New York headquarters Monday morning.

Mr. Oliver further said that the footage snipped by the censors was not thrown away but was retained by the U. S. Army, and used for training troops and for informational archives. It was for that reason, he explained, that newsreel cameramen now were allowed to shoot freely.

"There are no restrictions," he said. "Once, when we were shooting, an officer would tell us this or that was restricted. Now, they tell us, 'go ahead and shoot what you like.' And so I make up my stories, knowing only occasionally that what I shoot will not reach the theatre screen."

Negative for Newsreels Now Drawn from Army Stores

In England earlier, with the United States Eighth Air Force, Mr. Oliver also shot a story for General Ira Eaker "as a favor" and has done other stories for the Army on that basis, he said. The film so used for official purposes comes from the newsreel allotment and to his knowledge this allotment is not replaced.

He also noted that negative is now drawn from the Army stores, not sent from newsreel companies in America. It is credited to their account in bookkeeping in this country, he pointed out.

In England, Mr. Oliver went on three bombing missions, two of them over Hamburg. Later, he transferred to the Royal Air Force, covering PT boat operations. He then received word from Pathe to go to Naples to replace Neil Sullivan, wounded in the Naples Postoffice explosion.

In Italy, he covered the occupation of three towns, and was in the thick of fighting.

Barely Escaped Death Twice in Italy

He reported barely escaping death twice in Italy, and once in England. The escape in England was on an airfield. Bombs were being loaded into planes. He drove away. He had traversed one mile when the last bomb load he had seen, and which he had photographed, went off, killing 28 men. In Italy, he left a fox-hole seconds before a shell hit it, killing seven soldiers; and, in another instance, at an observation post, a shell crippled a lieutenant next to him, but merely covered him with mud.

The Army's 16mm mobile unit, the first of its kind, and the only one, a traveling theatre on wheels, complete with screen, sound and projector, and so constructed that 5,000 might see a show at one time, was



DAVID OLIVER

Staff Photo

operating only five miles behind the front in Italy, he said. He saw two features shown in the vehicle, one of them "Quadalcanal Diary."

Mr. Oliver said soldiers like war pictures. "You can show them anything, so long as it's on a screen," he said.

Naples theatres, and, indeed, all theatres in occupied Italy, began functioning again immediately the front lines went beyond them. In Naples, American films are being shown "straight"; no subtitles, he said; and the Italians like them that way. Mr. Oliver reported that there are, however, few film theatres in Italy; only in larger towns.

Played Santa Claus at European Base Hospital

Mr. Oliver, a former entertainer, played "Santa Claus" at a base hospital Christmas Day. Dressed in the usual fashion, he passed out 1,500 presents to the wounded, he reported. In England, he appeared on a field stage with Bob Hope. Mr. Hope, he said, is the most popular USO entertainer, having all the others "beat by far."

Mr. Oliver, if he does not return to Hollywood as an actor, possibly for Paramount, expects to go back to Italy for Pathe, as a cameraman. He has been with the company 14 years, and in the film industry 23. In 1936, as a Pathe cameraman, covering the Irish Sweepstakes, he posed as a "loser," because he was unable to find anyone in the crowd at the racetrack who would admit to that plight.

The performance appeared on the screens here, and he received a Hollywood offer, going there that year, and appearing as a comic stooge and in similar roles in 73 pictures until two years ago, when he rejoined Pathe as a cameraman. This was his first trip overseas in this war.

Reopen San Francisco House

The old Green Street theatre in San Francisco, scene of many prohibition day triumphs, such as the racy French bedroom farce, "Easy for Zee Zee," has been reopened on North Beach, the Italian quarter.

Expect Quicker Screening of War Pictures

With delivery to theatres Tuesday of a full story of the Marshall Islands invasion within 15 days of the event, newsreel editors found new hope that they would be permitted to report forthcoming European and Pacific offensives with current camera coverage.

Editors reported that Washington officials at last had recognized the importance of thorough camera coverage, cleared through censorship and released to the commercial newsreels as quickly as security and shipping permit. They said Stanton Griffis, head of the film division of the Office of War Information, had been most helpful in presenting the newsreel case to service commanders.

Relations between pool cameramen and field commanders in both the Navy and the Army also have greatly improved, according to editors and cameramen who have returned recently from overseas.

Additionally the quality of film from service photographic units has been raised to professional standards. They pointed out that many experienced newsreel men and Hollywood camera experts had been promoted to key posts in the field camera units.

Marshalls Invasion Forms Bulk of New Issues

The full story on the Marshalls invasion comprised the bulk of the Tuesday newsreel releases, accounting for between 465 and 550 feet in each of the five issues. Pictures were made by the U. S. Navy and the Coast Guard.

The Marshalls sequences, according to editors, were sufficient in length and variety of material to permit the newsreels to carry a full account of the operation. Scenes began on the approaching task force, showed the bombardment of Kwajalein by sea and air and followed landing barges ashore to picture the marines and soldiers digging in and then blasting the Japs off the island.

Some of the most spectacular naval gunfire sequences and infantry action yet filmed was contained in the official clips, it was reported.

Tuesday film from the Italian front showing the bombardment of the Monte Cassino monastery was expected momentarily by newsreel editors. Army press officers in Washington had informed them that pictures from Cassino and from the Nettuno beachhead were on the way to this country and would be released as quickly as possible.

Current release policies are viewed as a great improvement by newsreel men. They cited the delay of several months which elapsed before the first comprehensive pictures of the African campaign were released just prior to the "At the Front" color special edited by Colonel Zanuck. Pictures of the Solomons battle of August 13, 1942, were not released until October 26, 1942, and although there was some Guadalcanal footage cleared 10 days after the landings on August 7, 1942, it was many months before a full, coordinated screen story could be told.

Under the current policy, newsreels are granted access to all usable footage. None is held out for exclusive Government release. Newsreel men cited the March 2 release of the two-reel, color Marine pictures of Tarawa as proof of their contention that newsreel release does not take the edge off good war information material.

The Tarawa pictures, for which two members of the 15 man Marine camera crew paid with their lives, will be distributed by the War Activities Committee through Universal exchanges. Pictures exhibited to the press on Thursday, are reviewed in this week's Product Digest section.

WAR PLANT USE OF FILMS BOOMS 16MM. FIELD

Wide Post-War Expansion of Medium Is Seen; 4,000 Plants Have Projectors

The establishment since Pearl Harbor of film production departments and 16mm theatres in America's largest industrial plants, indicates large-scale expansion after the war for 16mm equipment manufacturers and film producers and points to a new distribution medium for major companies of their 16mm product.

Utilization by the Army, Navy and other Government agencies of 35 and 16mm motion pictures to train servicemen and women and war workers opened the field for the circulation of morale and entertainment films.

Currently there are more than 4,000 war plants throughout the country which have their own 16mm projectors.

About 20 of the nation's biggest war industries now are producing their own training and morale films and have their own theatres. Thousands of other factories are using Government training pictures and U. S. war effort short subjects.

Through 16mm outlets these same workers and their families are seeing war propaganda films of the U. S. and the United Nations, supplied through the Office of War Information to their schools, clubs, churches, libraries, trade unions and fraternal organizations.

Commercial 16mm distributors constantly are adding product from major companies to their catalogs to keep a steady flow of entertainment films supplied to the ever-growing 16mm outlets. Roshon Films, Inc., for example, one of the larger distributors, recently contracted for 52 Walt Disney cartoons, sure-fire screen fare for war workers.

According to commercial 16mm producers and distributors, the post-war period should bring a high point in film production among industrial plants. Nearly every large company which made films for its sales forces prior to the war, has been forced to abandon this kind of production because of raw stock restrictions. After the war, production on sales-and-message pictures will boom, they point out. Morale or labor-relations films, pictures used to instruct new employees and films for educating workers to the use of new products will be in great demand, as will entertainment pictures in 16mm for showings during lunch periods and between shifts, it is indicated.

Producing Units Developed By Industrial Units

A significant development arising out of the nation's wartime production needs is the establishment of complete, modern motion picture production units by industrial companies. Before Pearl Harbor, only a few maintained their own production departments, such as General Electric, Eastman Kodak and Bell & Howell.

In the past year or more, several impor-

PLANS SOUND SLIDE FILMS FOR SCHOOLS

Westinghouse Electric & Manufacturing Company of Pittsburgh, which has been using sound slide films for two years to train sales and technical personnel, plans to make sound slide pictures for educational purposes in the near future, to be distributed to schools throughout the country.

Westinghouse has combined sound with most of the slide films "because at the time it was possible to make a complete presentation of the subject matter which we were using upon a record, and, secondly, because we felt that a good 'canned' presentation often is better than a poorly presented personal presentation where wide distribution is made," an executive reported.

In addition to sound slides, Westinghouse is planning pictures promoting post-war sales and post-war labor relations. The company farms out work to industrial producers. Paramount Pictures recently completed a two-reeler for Westinghouse titled "On the Air."

tant industries have come to the fore with their own 16mm producing departments. Bell Aircraft Corporation at Buffalo, N. Y., for example, has developed one of the best equipped units in the country. The company not only makes its own training and morale films, but maintains a theatre at its Buffalo plant for practically continuous showings. From 5,000 to 8,000 workers a week attend.

The Bell Aircraft film division, under the direction of Norman Matthews, has completed 30 films on the P-39 (Army Airacobra) for the U. S. Army Air Force. It also has made documentaries and labor relation pictures for company use. A centralized educational film library of prints and slides makes these subjects available to all Bell plants, with projection equipment and operators supplied. Carefully selected programs for training, morale building and entertainment are presented regularly for all employees. In addition, the film division uses war effort shorts, Army and Navy incentive films, cartoons and newsreels for its Buffalo theatre and other plant screenings.

Other airplane manufacturing companies which have established their own film departments include Lockheed, Glenn Martin, Pratt-Whitney and Wright Aeronautical. Vultee, Vought-Chance, Fairchild Aircraft, Republic Aviation and Kellet Autogyro, among others, maintain 16mm projectors for their plants and use Government agencies as well as existing commercial and educational film libraries to supply their needs.

Several large industrial units which have

their own producing units and utilize regular 16mm screenings for training and morale purposes are: American Telephone and Telegraph, Otis Elevator, International Harvester, Allis Chalmers, Caterpillar Tractor, International Business Machine, Lukens Steel Company, Carborundum Corporation, Warner-Swazey, Standard Oil Company of New Jersey, Cincinnati Milling Machine, Alleghany Ludlum Steel, Goodyear, Chrysler, Ford, Norfolk and Western Railroad, Union Pacific Railroad, the New York Central and the Aetna Casualty Life Insurance Company.

Daily Film Program Maintained for Workers

According to William F. Kruse, head of the Bell & Howell film division, the company uses motion pictures for a wide variety of purposes. Its sales story is told in a one-reeler, "How Motion Pictures Move and Talk," and its own "Filmsound Library" services are used to provide recreational films for employees at lunch periods and shift changes. These are almost always 10-minute shows. A serial chapter is spread over Monday and Tuesday; a war news film is shown Wednesday; a cartoon Thursday; an OWI or United Nations film Friday; comedy Saturday, and a musical Sunday. Attendance has improved since this program went into effect, Mr. Kruse said, "especially on the days the chapter plays are shown."

Training films on optical craftsmanship "helped materially to develop an average unskilled labor group into precision artisans," Mr. Kruse reported. Existing "educationals" are being used, pending completion of the new series on "Optical Craftsmanship" now in production under joint auspices of the U. S. Office of Education, at the Bell & Howell Lincolnwood plant. Films also are used for operating instructions for new users of the company's products.

Bell & Howell Offers 4,000 Films for Rent or Sale

In addition, Bell & Howell offers more than 4,000 films for rental and sale to community groups through its Filmsound Library. Subject matter ranges from 18-month old features from major companies to school-made teaching shorts. Distribution channels comprise chiefly a network of some 3,000 retail and specialist dealers.

Among the industrial companies which have made films, through outside producers or through their advertising agencies, and have distributed them both theatrically and non-theatrically, are the following: General Motors, Westinghouse, Curtiss-Wright, Kearney & Trecker, Rockford Sprinkler, South Bend Lathe Works, Modern Plastics, Aluminum Company of America, Bausch & Lomb, American Brass Company, Johns-Manville, St. Joseph Lead Company, American Oil Company, Sinclair Refining, Bethlehem Steel, U. S. Steel, Quimby Pump Company, E. I. duPont de Nemours, U. S.

(Continued on page 32, column 1)

The critics say



About Danny Kaye, the



PATRIOTIC SHOWMEN: RED CROSS DRIVE
MARCH 23 THROUGH MARCH 29!

screen's great new comic

SAMUEL GOLDWYN'S

^{UP} ^{IN} ^{TECHNICOLOR}

IN ARMS

with

DANNY KAYE
DINAH SHORE • DANA ANDREWS
CONSTANCE DOWLING
and the gorgeous **GOLDWYN GIRLS**

Associate Producer DON HARTMAN • Directed by ELLIOTT NUGENT

Original Screen Play by Don Hartman, Allen Boretz and Robert Pirosh

Released Through RKO RADIO PICTURES, INC.

Songs by Harold Arlen & Ted Koehler — Sylvia Fine & Max Liebman

Oh KAYE

**IF YOU DON'T
BELIEVE US
READ 'EM!**

M. P. HERALD:

"Danny Kaye clicks with a lo
click and establishes himself
a star in his first picture."

VARIETY:

"Picture is fine and will
healthy biz and holdove
Danny Kaye definitely st
material."

M. P. DAILY:

"Real entertainment that w
please the exhibitor as much
his customers."

FILM DAILY:

"Danny Kaye is tremendous
his picture bow . . . An ent
tainment bombshell headed f
top grosses."

BOXOFFICE:

"Gay, glittering, glamorous .
It's a long time since films ha
witnessed debut of a more v
satire comedian than Dan
Kaye."

SHOWMEN'S TR.REVIEW

"It's lavish, stunning, full
melody and — most of all —
hilarious. A guaranteed cu
for any sour-puss."

HOLLYWOOD REPORTER

"It's in the bag — and in t
money . . . Should write ne
box-office history."

HOLLYWOOD VARIETY:

"Danny Kaye socks with
brisk, antic, highly personaliz
brand of comedy."

FILM BULLETIN:

"Put down Danny Kaye as t
great comic discovery of rece
years."

Next Attraction
RADIO CITY
MUSIC HALL

War Industries Extend Use of 16mm. Films

(Continued from page 29)

Electrical Motors, John A. Roebling, American Institute of Steel, Jeffrey Manufacturing Company, Jones & Lamson Machine, New Jersey Zinc, McKenna Metals, Reynolds Metal and Bendix Aviation.

Distribution of industrial films before the war was concentrated for the most part with several large 16mm distributors, such as Castle Films, Walter Gutlohn, Inc., Modern Talking Pictures, and Films, Inc., among others. The industrial company which made a motion picture, for theatrical as well as non-theatrical exhibition, usually farmed out the production and the distribution of the subject.

Experience in handling motion pictures since the war, however, has led many industrial firms to experiment with their own distribution systems. The New York Central System, for example, has achieved notable success in circulating its two-reeler called "The Freight Yard," made last year by the company's own film division, of which Frederick G. Beach is supervisor.

Its latest picture, "The Steam Locomotive," also produced by Mr. Beach, will be handled the same way. About 30 prints of "Freight Yard" were distributed to 129 16mm film libraries throughout the country, and prints for the new film will be handled similarly. The Army and Navy have taken negatives of "Steam Locomotive" and have made prints for use in training transport troops. According to Mr. Beach, distribution control by the company has saved the New York Central several thousands of dollars annually without any loss in attendance.

File New Case; Settle Two

New York's 53rd arbitration case, and the first in 1944, is a clearance action filed last week by the M & M Amusement Company, operator of the Elgin theatre, Eighth Avenue and 17th Street, New York.

Naming Warners, 20th Century-Fox and RKO, the complaint charges that the present seven-day clearances of the 8th Street Playhouse and Art Theatres operated by the Ruggoff and Becker circuit, are unreasonable.

A clearance reduction to 17 days after first run Niagara Falls was won by Basil Brothers for their La Salle Street theatre, Niagara Falls, in the 24th Buffalo case last week. The five consenting distributors were defendants. William E. Barrett, arbitrator, ruled that the present margins of 35 and 30 days granted the Categorical Theatre Corporation and Buffalo Theatres, Inc., are unreasonable.

In Boston consent award between Montello Amusement Company operating the Park in Brockton and the five distributors set new margins behind first run houses. Paramount was dismissed. It set 45 days maximum for the Colonial, Brockton and Rialto theatres over the Park's second run.

Modesto Opens New Theatre

The Modesto State Theatre circuit, operators of four theatres in Modesto, Cal., has opened a new theatre.

Suit to Split Local 306 And Empire Dismissed

Following a five-week trial, the action brought by three members of Empire State Operators Union to prevent it from continuing its merger with IATSE projectionists' Local 306 was dismissed in New York last Thursday by Judge Charles S. Colden of Kings County Supreme Court. The union members charged a conspiracy to destroy Empire and to misappropriate its funds. Judge Colden ruled that the plaintiffs "failed to establish either that unlawful means were used or that an unlawful end was sought by the defendants." The defendants, represented by Nathan Frankel and Herbert Schrank, included former officers of Empire and 306 officers.

Exchange Union Gets Wage Rise

Retroactive wage increases of 15 per cent for 105 front office employees in the New York exchanges of Loew's, Twentieth Century-Fox and United Artists, represented by the Screen Office and Professional Employees Guild, Local 109, were approved this week by the regional War Labor Board. The order followed recent application by the SOPEG to the WLB for "determination" of a dispute with the three companies on new contract terms.

A retroactive date of May 6, 1943, was set on a 15 per cent general increase to all of the employees. It is further retroactive to September, 1942, in the case of Loew's and 20th Century-Fox and to December, 1942, in the case of United Artists. The companies and SOPEG were ordered to work out a system of job classifications and evaluations. The regional board will appoint an arbitrator or panel to determine the issue if the parties fail to reach an agreement within 30 days.

The WLB also awarded SOPEG a maintenance-of-membership clause and the right to arbitrate all disputes with the New York State Mediation Board as arbitrator.

Some 3,000 "backroom" workers in all of the major company branches in the 31 exchange centers will receive the same terms, permitting increased earning opportunity, as those received by 350 such employees in the New York exchanges last week after strike prevention conferences between IATSE officials and company representatives. The terms provide for a five-day 40-hour week with an extra four hours permitted on Saturdays at overtime rates.

A telegram to all locals from Richard F. Walsh, IATSE president, informed the members that the strike had been called off and gave the terms of the agreement.

Members of IATSE Local B-45, representing "backroom" employees in Chicago, met there last Thursday night to consider the acceptance of the New York formula, after discussing a similar strike call. Recent decisions of exchange workers in Detroit and Seattle to call off strikes pending action by IATSE officials also fell in line with the New York settlement. Boston and Atlanta workers were reported to have thrown out a strike call.

Philadelphia Film Exchange Employees Union, Local B-17, IATSE, rejected a proposal that the workers go on a 44-hour work week, which would include four hours overtime.

Shuford in Hollywood

Stanley Shuford, Paramount advertising manager, is in Hollywood conferring with Robert M. Gillham, advertising and publicity director, at the company's studios. Plans are being made for the advertising campaigns on "The Hitler Gang," Cecil B. De Mille's production, "The Story of Dr. Wassell," and "Going My Way." Mr. Shuford is expected to return to the home office in about two weeks. "The Hitler Gang" will be trade shown March 24.

Bergman Urges Exhibitors to Drop "Ballyhoo"

Recommendation that exhibitors of the nation adopt a constructive policy of theatre advertising and discard the viewpoint that advertising is merely a "ballyhoo" technique, was made Wednesday in New York by Maurice A. Bergman, eastern advertising and publicity director for Universal, at a luncheon held by the Associated Motion Picture Advertisers at the Hotel Edison. Mr. Bergman is a former president of AMPA.

"Unless the exhibitor starts to understand that merchandising a theatre is the new type of showmanship and unless he understands that to merchandise a theatre he has to think a little about advertising as a principle and not just as an instrument for ballyhooing, he will never be a real advertiser," Mr. Bergman said, adding, "and my prediction is that unless he does develop this advertising psyche, he will find himself losing not only prestige but business."

He contended that the "day of ballyhoo has given way to the day of merchandising and advertising" and that, therefore, "advertising becomes a major project in any type of showmanship." Mr. Bergman offered several contentions that "exhibitors are failing to institutionalize the theatre; to make advertising refreshing; to break away from conventions; to spend enough money and to have a long range view."

The theatre operator, in his opinion, has the "great opportunity and responsibility to keep this business alive and interesting. To keep it from becoming a stereotype or a dull business, he must realize that after 50 years we have grown out of the stage of the idiom in advertising, and we have arrived at the age when advertising must depart from the convention or norm of the past and establish new standards.

"These standards represent the new era in showmanship which must essentially keep pace with the showmanship used by commercial advertisers. We should be at least as interesting as a soap ad," he asserted.

To illustrate his point on showmanship, Mr. Bergman posed some questions. "What has happened to the institutional ad in this business—those good ads which exhibitors used to proudly announce a succession of hits? What has happened to that old spirit that used to tell the public that the movies are the best fun for the least money?"

Despite the attempt of exhibitors to prove that the public is weary of war pictures, Universal, believing in advertising, took page ads on "Gung Ho!" Mr. Bergman said, adding, "Perhaps these page ads had something to do with 'Gung Ho!' becoming Universal's biggest picture.

Among the industry leaders who were present at the AMPA luncheon were Arthur S. Mayer, Barret McCormick, Hal Horne, Dave Weinstein, Charles McDonald, Mike Rosen, Max A. Cohen, Leonard Goldenson, Sam Rinzler, Robert Weitman and Fred Schwartz. James B. Zabin, AMPA's vice-president, presided.

Automatic Penny Changers Will Be Manufactured

As a result of the War Production Board granting permission to automatic change machine manufacturers to convert some of their models into machines for handling pennies, the Brandt Automatic Cashier Company, according to H. C. Roberts, sales manager, should have a limited number of Model 81 penny machines within two months. It will be the first opportunity exhibitors have had to purchase penny devices for over a year.

Bond-Seat Sales For Industry Hit 10,000,000

As the industry entered its epilogue to the Fourth War Loan drive, the number of Bond-seats sold up to last week had been estimated at 10,000,000 out of 11,500,000 total seats throughout the nation, with reports still coming in and the drive continuing to the end of this month. This estimate was arrived at through the reports and consultation with Treasury officials by Charles P. Skouras, the industry's national chairman of the Fourth War Loan campaign.

Monday Warner Brothers announced a company purchase of Bonds totaling \$5,410,000, excluding more than \$315,000 in Bonds bought by employees. The company's quota for its employees was \$250,000.

In Waynesboro, Va., a special War Bond show at the Wayne theatre packed the house and brought a sale of \$42,325 in Bonds and a laudatory editorial in the *Waynesboro News-Virginian*, in which the lead sentence said: "Waynesboro's theatres last night gave further evidence of the extent to which they have gone 'all out for the war.'" The last sentence of the editorial connected directly with the lead sentence: "The rest of us can do no less."

In Chicago a capacity audience viewed "Government Girl" at the RKO Grand Thursday of last week, and bought \$1,126,375 worth of Bonds for the privilege of attending the premiere.

War Bond premieres at the seven Warner circuit houses in Philadelphia resulted in the sale of \$6,942,260 in Bonds, according to Ted Schlanger, Warner zone head. The premieres were topped by the Boyd theatre, with "Jane Eyre" sponsored by the Navy League Service, and sales reaching \$3,500,000.

Co-chairmen of the state of Virginia report their state held 29 premieres. At Warner Brothers' Virginia theatre in Harrisonburg, more than 1,000 persons bought a Bond for every seat. In the District of Columbia the Apex theatre of the K-B Amusement Circuit, was the third Washington theatre to exceed its goal of a Bond for every seat with the sale of 1,150 Bonds. The house seats 1,050. Warner Brothers' Capitol theatre in Winchester, Va., held a premiere and sold a Bond for every seat.

Returns from the state of Oregon as the drive neared the end showed a total sale figure of \$92,282,564, with indications pointing towards a final figure of \$99,000,000 or more.

The Smalley's theatre premiere at Coopers-town, N. Y., where the seating capacity is 726, brought the extraordinary figure of \$555,475 in sales. An auction was included, one pound of butter going for \$2,000 in Bonds.

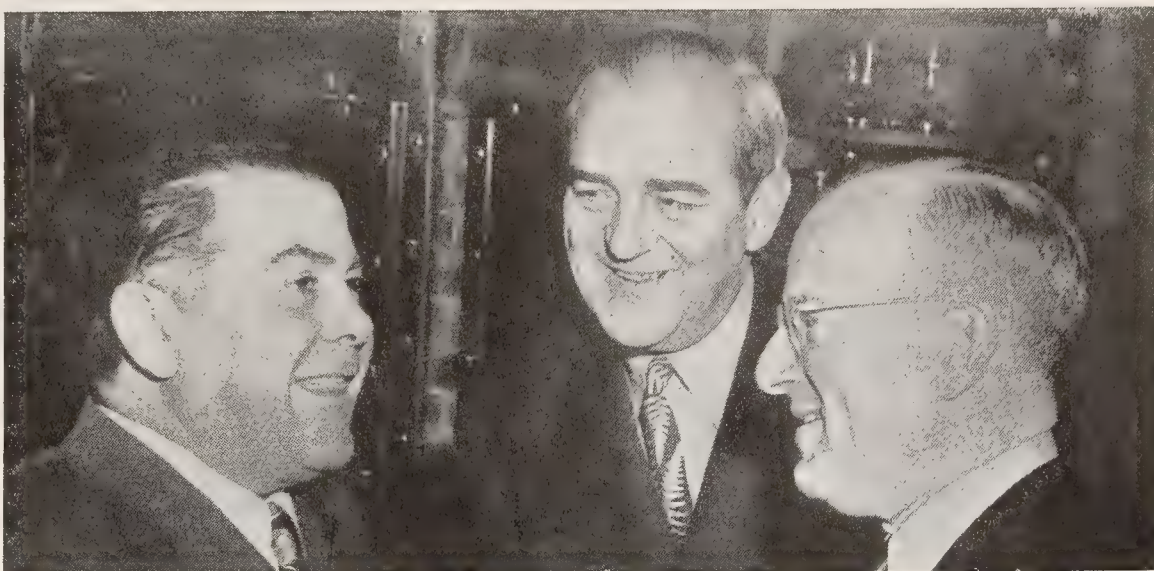
In Kansas City Loew's Midland, a 3,600-seat house, captured \$592,000 in Bond dollars at a premiere, and the Fairway, a 702-seat suburban house of Fox Midwest, by February 13 had sold more than twice its seating capacity, 1,785 Bonds in all, for a total of \$659,107.

E. B. Studivant, operator of the Lyric and Orpheum theatres in Yuma and the Somerton theatre in Somerton, Ariz., and brother of B. V. Sturdivant, the industry's national campaign director, Monday wired his brother that the Lyric theatre sold 850 Bonds in ratio to the 494 seats, and he promised that before the end of the month his Orpheum theatre would exceed its quota.

Sculpture for "Desert Victory"

An invitation showing of a new sculpture by Jo Davidson, "Desert Victory," will be held at the Museum of Modern Art in New York Thursday evening, March 2. The figure is a bronze head of one of the soldiers of the British Eighth Army. Major General A. H. Gatehouse will be guest of honor. Following the ceremony the film "Desert Victory" will be shown.

Bond Chairman Praises Aides



Staff Photo

More than 60 film industry leaders came to the 21 Club in New York Monday night as guests of Charles Skouras, national chairman of the industry's Fourth War Loan Drive, and there heard Mr. Skouras and Ted Gamble, chairman of the War Finance Division of the Treasury, praise their voluntary work. Mr. Skouras, above, greets Ned Depinet and Joseph Bernhard.

Mr. Skouras tendered them dinner as a testimonial to the leadership of the motion picture companies and circuits who were responsible for the vigor and success of the drive. He paid special tribute to Mr. Depinet, president of RKO Radio Pictures and chairman of the drive's distribution division.

Among those present were William F. Rodgers, Gradwell Sears, Ben Kalmenson, A. Montague, Tom Connors, Edward Alperson, Joseph Vogel, Leonard Goldenson, Major Leslie Thompson, Carl Leserman, John Caskey, William C. Michel, Charles Reagan and Frank Ricketson.

Progress for Radio Facsimile Recorders Seen in Research

E. W. Engstrom of Princeton, N. J., research director of RCA Laboratories, said late last week that the world could look forward to a post-war era which would include reliable home and office type radio facsimile recorders capable of printing news at the rate of several hundred words a minute, and pictures equal in quality to the best found in newspapers, placing this new kind of radio service along with television and frequency modulation broadcasting as a definite possibility for expansion following the war.

Sherry, Star of "Raffles," Dies

J. Barney Sherry, who starred in 1905 in "Raffles," one of the early one-reel narrative films, made by Vitagraph, died February 22 at Fitzgerald Mercy Hospital, Darby, Pa. He was 73 years old.

Mr. Sherry was one of the first actors to forego the New York stage for a motion picture career. Following the success of "Raffles" he joined one of the first companies sent to Los Angeles by the New York Motion Picture Company. His screen career reached a climax in 1915 in stardom with the Triangle Film Corporation.

Pictures in which he played leads included "The White Sister," made in Rome with Lillian Gish; "The Eternal City," in which he appeared as the Pope; "Ben Hur" and the first screen version of "Dixie."

Until his death Mr. Sherry lived at the Edwin Forrest Home for Actors in Philadelphia. He leaves a niece, Mrs. Catherine Hulme of White Marsh, Pa.

Service Morale Films Shown

On Thursday night of last week the Morale Services Division of the U. S. Army gave a showing of the Army-Navy Screen Magazine to a handfull of invited civilians at the Museum of Modern Art, New York. There were five presentations on the program, including Issues number 7, 10 and 22, a presentation of "Special Subjects," and Issue No. 20, the current release. There was also an introductory talk by Major General Frederick H. Osborn, director of the division, in which he praised the motion picture industry and the radio for their contributions to army morale.

The Screen Magazine was originated by Colonel Frank Capra and Colonel E. L. Munson, Jr. Its purpose is to keep the troops of the U. S. Army informed. Each issue runs 20 minutes, and is released to Army posts every two weeks. The first issue was released May 8, 1943.

The subject matter varies. A frequent feature is titled "I Was There," wherein a service man who has shared in a battle is narrator to a series of newsreel shots of the battle, taken by the Army Signal Corps. There is often a cartoon, as pertinent as it is amusing.

Another regular feature is the camera recording action on various United Nations fronts and training posts. "The Story of Malta," for example, is a vivid and dramatic recording of the story of civilian life on Malta when the island was fighting with its back to the wall.

The next issue, No. 22, features "Burma Outpost," "A Few Quick Facts," "Quentin Reynolds Talks About GI News," and "Letter from Iran." The release date for the issue is February 26, 1944.

romance...intrigue...espionage

Beauty baits the trap for a gay young American on a secret mission in Damascus, sinister city of dangerous women and desperate men!...A romantic adventure in suspense and excitement!



ACTION

WITH

GEORGE

AND

VIRGINIA BRUCE • LENOR

ROBERT ARMSTRONG



Produced by Maurice Geraghty
Directed by Leonide Moguy

Original Screen Play by Philip MacDonald and Herbert Biberman

onage....

SEE

WIN IN RABIA

ANDERS

UBERT • GENE LOCKHART

H. B. WARNER

—2,000 camels in spectacular dash across the desert!

—2,500 Arabian steeds racing at top speed over the swirling sands!

—3,000 native warriors, representing every tribe in Syria!

—Arabian Beauties—
Oriental Dances—Palace of the
Sheik—A World of Thrills and
Wonders!



PATRIOTIC SHOWMEN: RED CROSS DR
MARCH 23 THROUGH MARCH 29/

Breakfast-Rally Opens Campaign For Red Cross

About 1,000 members of the industry representing both exhibition and distribution gathered Thursday morning in the Grand Ballroom of the Hotel Astor, New York, for the opening gun breakfast in the industry's Red Cross Drive, which runs from March 23 to 29.

Plans for promoting and conducting the drive were discussed informally and by speakers. It was announced that all theatres would immediately start receiving service on the campaign materials.

Prior to the breakfast it was announced that pledges have been received from more than 4,000 theatres, one-fourth of the national total, giving assurance of their participation in the drive.

In 31 exchange centers from coast to coast for the two weeks starting Monday, meetings of exhibitors will be held to lay drive plans and hear volunteer speakers touring exchange centers. The speakers, most of whom left this weekend for the tour, are: Ben Kalmenson of Warners, Sam Denbow of Paramount Theatres, Si Fabian of Fabian Theatres, Edward L. Alperson of RKO Theatres, Gradwell L. Sears of United Artists, Francis S. Harmon, executive chairman of the War Activities Committee, Ned E. Depinet of RKO, Ben Shlyen of *Box-office*, Harry Brandt of Brandt Theatres, Martin G. Smith, president of both the national and Ohio Allied exhibitor associations, and Harry M. Kalmine of Warner Theatres. They are grouped in four units of three speakers each.

The complete executive staff which will work under Mr. Bernhard was announced Wednesday by Mr. Bernhard.

Harry Brandt, president of Brandt Theatres, will be field director; Ned E. Depinet, president of RKO Radio Pictures, is distributor chairman, and Herman Robbins, president of National Screen Service, has been named corporate gifts chairman. Leon J. Bamberger, promotion manager for RKO Radio Pictures, will assist Mr. Depinet in the distributors' division, which will embrace the following district chairmen:

Metropolitan District: New York, Ralph Pielow, B. Abner and Jack Bowen.
Northeastern District: Buffalo, M. A. Brown; Boston, William Erbb and A. M. Kane; New Haven, Ed W. Ruff; Albany, C. G. Eastman.
Eastern District: Charles Zagrans and R. J. Folliard, Philadelphia; H. H. Greenblatt, Pittsburgh; J. B. Brecheen, Washington.
Eastern Central District: Harris Dudelson, Cincinnati; Maury Orr, Cleveland; M. Dudelson and Jack Goldhar, Detroit.
Southeastern District: Fred R. Dodson and Paul Wilson, Atlanta; John E. Holston, Charlotte; E. V. Landaiche, New Orleans.
Southwestern District: J. B. Underwood, Dallas; J. J. Rogers, Memphis; C. A. Gibbs, Oklahoma City.
Midwestern District: W. E. Banford and Sam Shirley, Chicago; W. H. Workman, Minneapolis; H. J. Shumow, Milwaukee.
Indiana-Kentucky District: William Marriott, Indianapolis.
Prairie District: Harry Hynes, St. Louis; Jack Langan and J. E. Garrison, Kansas City; Lou Levy, Des Moines; H. B. Johnson, Omaha.
Rocky Mountain District: Tom Bailey and Len Gruenberg, Denver; C. Davison, Salt Lake City.
West Coast District: Vete Stewart, Seattle; Al Oxtoby, Portland; Al Shmitken, San Francisco; Henry Herbel and Fred Greenberg, Los Angeles.

With Charles A. Smakwitz as publicity director, working out of New York, the following key city representatives have been named:

Atlanta, Harold Martin; Boston, Harry Browning; Buffalo, Charles B. Taylor; Charlotte, Roy L. Smart; Chicago, W. K. Hollander; Cincinnati, E. V. Dinerman; Cleveland, Ed J. Fisher; Dallas, Frank Starz; Denver, Harold Rice; Des Moines, Dale McFarland; Detroit, Alice Gorham; Indianapolis, William Elder; Kansas City, Jerry Zigmund; Los Angeles, Thornton Sargent; Memphis, Maurice Druker; Milwaukee, Don Demien; Minneapolis, Charles Winchell; New Haven, Lou Brown; New Orleans, Maurice Barr; New York, Harry Mandel; Oklahoma City, Robert Busch; Omaha, Ted Emerson; Philadelphia, James Ashcraft; Pittsburgh, James Totman; Portland, Ore., M. M. Mesher; St. Louis, J. L. Kaufman; Salt Lake City, Helen Garrity; San Francisco, Phil Phillips; Seattle, Vic Gauntlett; Washington, Frank La Falce.

March of Dimes Total Far Ahead of Expectations

Encouraging reports of March of Dimes collections are pouring into the national headquarters of the theatres' committee, it was said this week. Almost complete reports from chairmen in 17 states reveal that collections ran far ahead of the most optimistic expectations.

Following are comparative totals, by states: Florida, \$74,179, \$9,724 in 1943; Oklahoma, \$54,000, \$20,998 in 1943; North and South Carolina, \$60,000, \$8,466 in 1943; North California, \$230,000; last year the entire state collected \$260,000; Connecticut, \$69,550, \$54,493 in 1943; Illinois, \$214,000, \$107,414 in 1943.

Kansas, \$84,000, \$44,000 in 1943; Kentucky, \$28,000, \$19,000 in 1943; Michigan, \$210,323, \$130,270 in 1943; Rhode Island, \$30,946, \$19,110 in 1943; Tennessee, \$60,000, \$32,270 in 1943; Virginia, \$60,000, \$27,945 in 1943; Texas, \$200,000, \$11,000 in 1943; Western Pennsylvania and West Virginia, \$150,000, \$81,000 in 1943.

Mary Pickford Withdraws Bid for "Junior Miss"

Mary Pickford announced late last week that she had called off all negotiations for the purchase of the screen rights to the Broadway play, "Junior Miss." Her decision followed several months of negotiations and was the result of the limitations and restrictions placed on the grant of picture rights to her.

Representatives of Miss Pickford explained: "When the contract in its finished form was presented to our client, she could only reach the judgment that she was not receiving, under the proposed deal, the rights for which she had made her offer."

When negotiations were started last summer it was announced that Miss Pickford had offered \$355,000, plus a percentage of the net, for complete motion picture control of the property.

Noble on Coast to Study Expansion of Blue

Looking to a further expansion of the use of Hollywood talent by the Blue Network, Edward J. Noble, chairman of the board, arrived in Hollywood last week to confer with Mark Woods, Blue president, who has been in Hollywood several weeks, and Don E. Gilman, in charge of the western division.

According to Mr. Woods, Hollywood will in time become the center of Blue operations with production concentrated there. The purpose of Mr. Noble's visit at this time is to seek a site for the Blue's own Hollywood studios.

Production on new studios will get under way as soon as possible after the war, according to Mr. Wood. The Blue can continue to operate its present quarters under agreement with National Broadcasting until two years after equipment becomes available, after the war ends, for new studios and installation.

Schnitzer, U.A. Western Manager, on Vacation

Edward Schnitzer, United Artists western division manager, is in Florida on an extended vacation for his health. J. J. Unger, who recently joined the company, has taken his place. On his return to the New York home office Mr. Schnitzer will assume new duties.

Raft Returns from Overseas

George Raft, who returned this week from a two-month tour overseas for USO-Camp Shows, reported that soldier morale was high in the British Isles, Tunis, Algiers, Naples and other zones he visited. Mr. Raft was expected to leave for the coast immediately to present to Dr. C. H. Montgomery in Beverly Hills, the Air Medal which Lieut. Douglas Montgomery, former screen actor, requested that Mr. Raft take to his father.

Reisman Voices Satisfaction with British Setup

RKO operations in Great Britain are in an "exceptionally satisfactory" state, Phil Reisman, vice-president in charge of foreign operations for the company, told reporters in New York Monday following his return from his first visit to London since the outbreak of war.

In England for six weeks, Mr. Reisman studied distribution of films to American troops in training there and surveyed RKO operations in the United Kingdom. He presided at a general RKO sales meeting in London.

He will submit a report to the Army Special Service forces and to the War Activities Committee on the success of the industry's free film program, which, Mr. Reisman said, brings an average of three new programs a week to troops overseas.

J. Arthur Rank "is a very serious and determined" factor in the post-war film outlook, the RKO executive said. He conferred with the head of the largest British circuits and producing companies several times but said that neither RKO nor Mr. Rank had proposed any joint operations.

As soon as transportation can be arranged, Robert Wolff, New York manager for RKO, will go to England to assume the post of managing director, Mr. Reisman said. He replaces Ralph Hanbury, killed in a bombing raid, and there will be no changes in the present RKO London staff, according to Mr. Reisman.

Business in British theatres has recovered from the summer slump and is again at levels proportionate to the spectacular highs recorded by many key situations in this country, the foreign head said. He would not discuss rental or sales problems other than to say that there were no difficulties in the withdrawal of American funds and that quota regulations were working no hardship on RKO.

At least two features will be produced this season by RKO at Denham under the supervision of Victor Hanbury, Mr. Reisman said. "Hotel Reserve," described by the executive as an excellent spy picture, has just been completed by Mr. Hanbury.

British production had been greatly benefited by the excess profits tax which confiscates all earnings over 1936 averages, Mr. Reisman added. In consequences producers have turned a much larger proportion of their revenue back into production, greatly improving picture quality, he said.

Astra Pictures Sues Selznick

Astra Pictures, Inc., of New York, sued David O. Selznick in New York Supreme Court last week for alleged breach of contract for the reissue rights to "Prisoner of Zenda," "Adventures of Tom Sawyer" and "Garden of Allah." In the story of the suit reported to MOTION PICTURE HERALD of February 19, the name of the company was misprinted as Astor Pictures. The latter company is headed by R. M. Savini. It has never been sued nor has it brought suit in its 14-year history. Astra, of which Mrs. Gertrude Everson is president, began business in the reissue field about two years ago.

Two Writers Sue RKO

Two writers, Samuel R. Goldberg and Norbert Faulkner, have filed a suit against RKO, Val Lewton, Leo Mittler and Donald Henderson Clark charging plagiarism in the production "Ghost Ship." The complainants seek \$150,000, alleging theft of plot and parts of their original story "Bermuda Blow," which they claim was submitted to the studio in 1941.

THE HOLLYWOOD SCENE

from HOLLYWOOD BUREAU

Studios Relax Production Pressure

The statistics on your right, denoting a new low in the number of pictures in the shooting stage, point more directly and eloquently than printed announcements to the fact that the heat is off, so to speak, in the matter of maintaining full-tilt headway in the manufacture of pictures.

The heat is off, by the evidence although not by anybody's official statement to this effect, for the reason that pressures are relaxed all along the line from box office to shooting stage and from Washington to the offices where shooting schedules are made up and implemented.

The need for using, in one quarter, as much raw stock as might be wanted for the next quarter, which was the system in force during most of 1943, passed with the relaxation of the quota system by the War Production Board.

Pressure Accounted for Last Year's Splurge

The pull of the war plants on the manpower pool from which studios draw their workmen no longer compels producing companies to keep large staffs of men at work doing something, or just drawing paychecks, between the times when they need them for necessary work on pictures.

These pressures and others like them accounted for the unprecedented splurge of production last year which resulted in the building up of product backlogs equal, in the case of most studios, to the release demands of any predictable six months or year to come.

The back-up of releases, due to longer runs, was a force in the same direction.

It is no secret that a number of studios in Hollywood could close their doors for a considerable period of work-holiday without crippling themselves, product-wise, so far as mere number of pictures to release is concerned. Neither is it a secret, of course, that this would be a very bad kind of business procedure and that it is not going to occur, for many reasons which suggest themselves at once to anybody familiar with the ingredients of the process which is called "maintaining a going business."

Expectancy is that the number of pictures in the shooting stage will not be skyrocketing, save perhaps momentarily, until a substantial proportion of the completed product on studio shelves has been moved into release. It's expected that enough production to keep the machinery well oiled and functioning smoothly and personnel employed, will be carried on.

Preston Sturges and Hughes Establish Company

Preston Sturges, former Paramount producer-writer-director, and Howard Hughes, mining-tool tycoon, whose last production venture was the still unreleased three-year-old "The Outlaw," have formed a production company, as yet unchristened, and leased space at the California studio to pro-

Studios at New Low

The completion of nine pictures, offset by the start of shooting on but five, brought the shooting index to a ten-month low, with 36 features in camera stage.

International Pictures, releasing through RKO Radio, started its first picture, "Casanova Brown," with Sam Wood directing and Nunnally Johnson producing. Gary Cooper, Teresa Wright, Frank Morgan, Anita Louise and Patricia Collinge are among the principals.

Twentieth Century-Fox started "A Wing and a Prayer," directed by Henry Hathaway for producers William Bacher and Walter Morosco, with Don Ameche, Dana Andrews, William Eythe and Charles Bick-

ford among the players who are in the leading roles.

Universal launched "Jungle Woman," produced by Will Cowan, with Reginald LeBorg directing, which presents Acquanetta, Evelyn Ankers and Milberun Stone.

RKO Radio's new undertaking is "Heavenly Days," the Fibber McGee and Molly picture, which Howard Estabrook is directing for producer Robert Fellows.

PRC started "Shake Hands with Murder," produced and directed by Al Herman, with Iris Adrian, Frank Jenks and Douglas Fowley in the cast.

The production scene at large as of the weekend:

COMPLETED

Columbia

Girl in the Case

PRC

Devil's Apprentice
Guns of the Lawless
Dixie Showboat

RKO Radio

One Exciting Night

Republic

Man from Brooklyn

UA

Song of the Open
Road (Rogers)

Universal

Pardon My Rhythm
Invisible Man's
Revenge

STARTED

PRC

Shake Hands with
Murder

RKO Radio

Casanova Brown
Heavenly Days

20th-Fox

Wing and a Prayer

Universal

Jungle Woman

SHOOTING

Columbia

Mr. Winkle Goes to
War
Pilebuck
At Night We Dream
Mission 36

MGM

Marriage Is a Private
Affair
National Velvet
Meet Me in St. Louis
Seventh Cross
Dragon Seed
Monogram
Detective Kitty O'Day
(formerly "Detective
Kitty Kelly")

Paramount

Practically Yours
Bring on the Girls
And Now Tomorrow
Road to Utopia
Incendiary Blonde

PRC

Minstrel Man

RKO Radio

Manhattan Serenade

Republic

Silent Partner
Candlelights of Lisbon

20th-Fox

Keys of the Kingdom
Sweet and Low Down
Wilson
In the Meantime,
Darling

UA

Hairy Ape (Levey)
Sensations of 1944
(Stone)

Universal

Slick Chick
Climax

Warners

Cinderella Jones
Mr. Skeffington
My Reputation
Janie

duce an undeclared number of pictures for undetermined release.

Discussing his return to production, Mr. Hughes said, "I want to make one thing clear. I cannot devote any time whatsoever to the motion picture business until the war is over. I had therefore abandoned completely all of my company's motion picture activities for the duration.

"I did not know of anyone whom I was willing to trust to carry on this business without any attention on my part. Then the opportunity presented itself to make an association with Preston Sturges, whose work I have admired for many years but who has always been unavailable because of his contract with Paramount. Here is one man in whom I have complete confidence. I am happy to turn over to him the full control and direction of all my motion picture activities."



Trem Carr, Monogram executive director in charge of production, disclosed last week

that the studio had completed 20 of the 26 pictures on its 1943-44 schedule.

He said, "Never before in the history of Monogram have we recorded such a high percentage of completions so early in the season, and this is true in spite of the fact that our current schedule is more ambitious in every respect than ever before. . . . As the Monogram program for 1943-44 excels our output for the previous year, so will the 1944-45 schedule constitute an important advance over the current season, embracing every item which enters into production."

Stromberg Signs Pereira

Rapidly expanding his organization for the production of three pictures this year for United Artists release, Hunt Stromberg has signed William Pereira, production designer, to a long term contract. Mr. Pereira's first assignment is the Broadway play, "Dishonored Lady." "Guest in the House," next, is scheduled to go before the cameras March 8 under the direction of Lewis Milestone.

JEEPS!
Look what's
coming this way!

ANN MILLE
JO

The KHAKI-
GO-WACKIEST
MUSICAL SHOW
OF 'EM ALL!

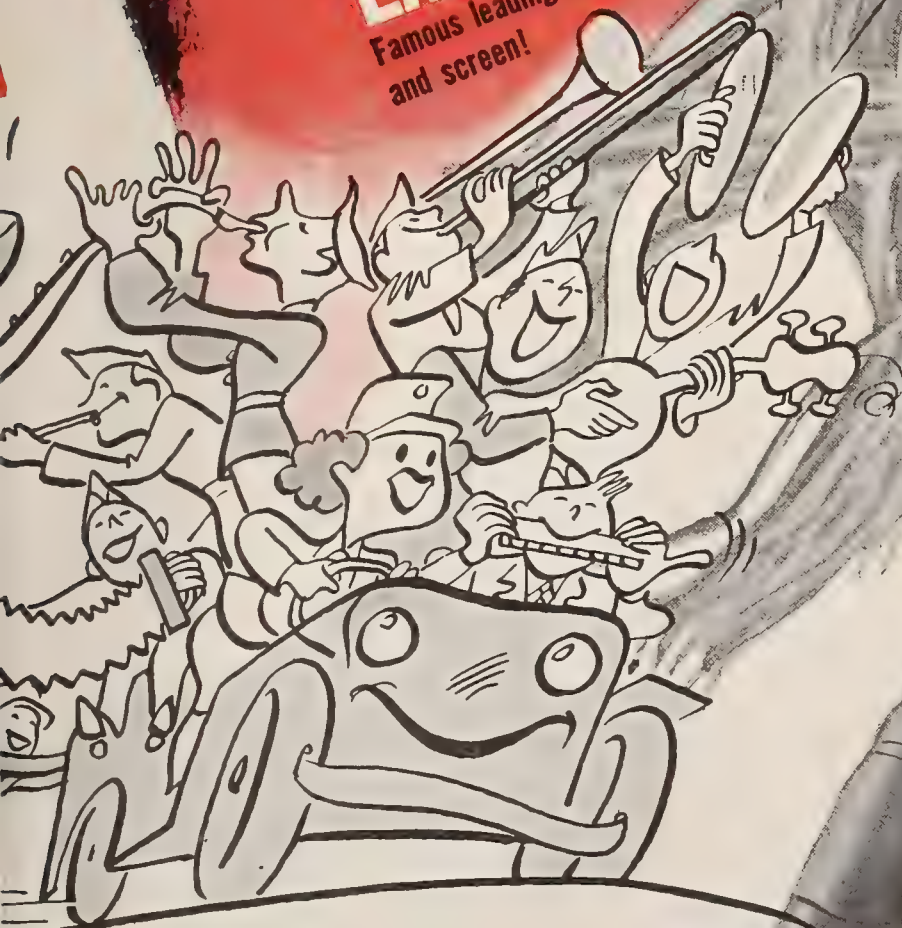
HEY, ROOKIE!

36 Laugh-Smash Weeks on the stage!
36 times funnier on the screen!



singing, dancing
heart of the screen!

ESSER
IMMY LITTLE Comedy Sensation of the
Jack Benny Radio Show!
HAL MCINTYRE AND **BAND** The Hottest Orchestra
in the Land!
HI, LO, JACK AND **THE DAME** Singing team of the
Fred Allen Radio Show!
JACK GILFORD Comedy Star of
"Meet The People!"
CONDOS BROTHERS World-famous
Tap Artists!
JUDY CLARK and the **SOLID SENDERS**
The Hottest Songsters In Swing!
BOB EVANS with **JERRY O'LEARY**
Top singing ventriloquist!
THE VAGABONDS
The merriest and screwiest of all quartets!
LARRY PARKS
Famous leading man of stage
and screen!



Screen Play by Henry Myers, Edward Eliscu and Jay Gorney
Directed by CHARLES BARTON • Produced by IRVING BRIS
A COLUMBIA PICTURE

Three Programs Weekly Present ETO Maximum

Washington Bureau

A service of three motion picture programs a week, now in operation throughout all of the European theatre of war, is seen by Army officials as representing the maximum which can be attained under present conditions of industry production and limitations on raw stock and printing equipment.

Although efforts have been made to increase the number of program changes, officials of the Army's special services division concluded this week that it was impossible, although they comforted themselves with the thought that three new pictures a week is more than the average soldier saw in civilian life.

The situation was summed up by Colonel O. N. Solbert, chief of special service in the European theatre of operations, in this way:

"Unfortunately movies are not unlimited. There is a limit to the pictures Hollywood can produce, especially the good pictures. There is a limit to the raw stock for printing. There is a limit to the printing capacity. There is a limit to the capacity of projector manufacturers. There is a limit to the supply of spare parts.

"It is well to face the facts frankly. There are not enough good pictures made or enough prints of them printed, nor enough projectors built, to provide a first rate and different picture every night in the week for all U. S. forces overseas."

Forty-two prints of each picture selected are provided for all overseas theatres, rendering it impossible to show them to all soldiers in all areas at the same time. Twelve of the prints go to the European theatre.

While the number of prints is thus limited, the number of pictures available also is restricted, it was explained. Hollywood, it was pointed out, currently produces about 350 feature pictures a year, of which possibly 100 are in the "A" category. Of that 100 at least 30 will be in Technicolor, and because of technical reasons not more than a dozen of the latter will be available in the 16mm size used most generally by the Army.

Thus a total of about 82 "A" pictures are available for overseas distribution, and it is necessary to select some 74 first rate "B" pictures to maintain the current weekly quotas.

Every effort is made to get the pictures to the soldiers as quickly as possible. It is pointed out that of 30 programs recently released to men in England over a seven-week period, eight were released in advance of their commercial showing in the United Kingdom, six others were released simultaneously with the first showing in London's most exclusive theatres and the other 16 were released simultaneously with their general release in English theatres.

In the European theatre of operations, the special services division has in circulation a 16mm film library of approximately 525 programs and maintains mobile 16mm units on regularly scheduled visits to field, Air Force and service units not equipped with their own projectors. Projectors, both static and mobile, are issued at the rate of one for every 1,000 troops.

The only use made of 35mm prints is in 11 large playhouses, most of which are located at large permanent posts and convalescent hospitals, it is said.

Forms Philadelphia Branch

Film Classics, Inc., has granted a franchise for the setting up of an exchange in Philadelphia. Jack Engel, former RKO salesman, will manage the Philadelphia exchange, organized primarily for the release of reissues. Associated with Mr. Engel will be Jack Greenberg and Saul J. Krugman.

Sixty Cities View Revival Of "Snow White" Film

Sixty cities in Ohio, Indiana, West Virginia and Kentucky are on the way to viewing the revival of "Snow White and the Seven Dwarfs," on the heels of pre-opening publicity campaigns and with the Grand theatre in Cincinnati as the hub of the activities with its grand opening on Tuesday. RKO Radio is releasing the picture.

The openings climax a promotional campaign of four weeks highlighted by full newspaper and billboard coverage, daily hour, half-hour and quarter-hour programs over WLW, and personal appearances throughout the four states by traveling units consisting of Adriana Casse-lotti, the original Snow White voice of the picture, and the voices of Donald Duck, the Seven Dwarfs and a group of animators from the Disney Studios in Hollywood.

A representative from the studio and RKO home office executives attended the Snow White Coronation dinner held Thursday night at Cincinnati's Netherlands Plaza Hotel under the sponsorship of the local Variety club. The winners of the Snow White and cartoonists contests held over WLW were crowned. Guests of honor were the governors of the four states.

"Lady in Dark" Breaks Records

In Hollywood and Los Angeles "Lady in the Dark," in its second week, smashed box office records by playing to 122,000 persons in its first week, breaking in all 16 different records, including weekly gross for each theatre, and individual daily grosses for each house, cracking the "Star Spangled Rhythm" record by 40 per cent, it was said by Paramount.

According to Charles M. Reagan, Paramount assistant general sales manager, in its first three engagements in the New York metropolitan area following the Rivoli theatre run of six months on Broadway, "For Whom the Bell Tolls" cracked every existing record in Brooklyn, Newark and Paterson, N. J., for advanced price features. The picture ran four weeks in Brooklyn, four in Newark and two weeks in Paterson. In Oakland, Cal., the picture is reported to have broken every existing record for gross in that city, where it ran three weeks, two weeks at the Fox theatre and one week at the Grand Lake theatre.

Republic's "The Fighting SeaBees" recorded the biggest Wednesday opening-day gross in the history of the Fulton theatre in Pittsburgh last Wednesday.

The world premiere of Warners' "Passage to Marseille" at the Hollywood theatre in New York, got off to a bigger start than did "This Is the Army," the theatre reported last week.

20th-Fox To Release Two Films, Block 8 in March

The March releases of Twentieth Century-Fox, scheduled as Block number 8, and including "The Purple Heart" and "Four Jills in a Jeep," were announced late last week by Tom Connors, vice-president in charge of world wide distribution. "The Purple Heart" was produced by Darryl F. Zanuck and directed by Lewis Milestone. "Four Jills in a Jeep" was produced by Irving Starr and directed by William A. Seiter.

Warner Artist Has Exhibit

Captain Milton Marx, who was in the advertising department of Warner Brothers' home office before entering the Army's camouflage corps about two years ago, had an exhibition of 85 African paintings last Monday in the National Gallery, Washington, D. C. Captain Marx also is giving an exhibition of 35 British paintings in England, where he is now stationed.

Grant Funds for State Department Film Operations

Post-war motion picture operations of the U. S. State Department, involving reorganization of the department and the establishment of a new film section, will cost an additional \$500,000, it was learned in Washington last Wednesday when the House Appropriations Committee reported the Department's \$44,234,500 appropriation for 1944-45.

In addition to the \$500,000 which will be incorporated in the budget before final enactment, the House Committee gave the State Department slightly more than its estimates for its regular work, including authority to use money from its contingent funds for the purchase, rental, distribution and operation of motion picture projectors.

Announcement of the department's reorganization to include extensive motion picture operations was made in January, by Secretary Hull. Details of the new setup have not yet been formally announced but space for the section was left in the Telecommunications Division under Francis C. De Wolf. Initially, the motion picture work will require only a small staff, headed by George R. Canty, who represented the Department in film matters abroad for a number of years. Currently, the most important film operations is being done by the motion picture and radio division of the Office of Public Information, under John M. Begg.

The Department's appropriation for cooperation with the American republics, under which it is authorized to make free distribution or loan of motion pictures and radio transcriptions, was reduced from an estimated \$4,500,000 to \$3,450,000, with a view to deferring certain programs not believed to be of immediate necessity.

Also included in the measure were appropriations for the Departments of Justice and Commerce, with the House committee cutting the fund for the Justice Department's anti-trust division to \$1,390,000 from an estimated \$1,400,000 and a current appropriation of \$1,600,000. The total for the criminal division, headed by Assistant U. S. Attorney General Tom C. Clark, who is in charge of film matters, was reduced \$13,500 from the estimates to \$1,250,000, but is nearly double the \$653,000 available for this year.

The House committee allowed the Department of Commerce the estimate of \$1,905,000 for the Bureau of Foreign and Domestic Commerce, including the motion picture section, representing an increase of \$251,000 over the present appropriation.

Legion of Decency Reviews Seven Films This Week

The National Legion of Decency reviewed seven pictures this week and placed six in Class A—Section One, Unobjectionable for General Patronage. The seventh, "Bridge of San Luis Rey," was classified as Unobjectionable for Adults. The other six pictures were: "Beneath Western Skies," "Chip Off the Old Block," "Frontier Outlaws," "Mojave Firebrand," "The Sullivans," "Wyoming Hurricane."

Set Uniform Prices

New Haven downtown theatres simultaneously last week changed to a uniform balcony and orchestra admission price afternoons and evenings. This brings the matinees to 40 cents all over the house, and the evenings, 50 cents at all but the Paramount, which has been up to 55 cents for many months. Managers state this will enable them to shut off the balcony and save manpower and supervision several afternoons each week.

The U. S. GOVERNMENT presents

WITH THE MARINES AT TARAWA

THE REAL THING AT LAST . . .

Actual, living pictures of the battle that has been talked about, written about, wondered about by every man, woman and child in America old enough to read or listen to the radio . . .

THE REAL THING AT LAST . . .

The Marines' own story photographed under fire by the Marines' own photographers . . .

THE REAL THING AT LAST . . .

The epic battle that will take its place in history with Alamein, Stalingrad and the Battle of London . . .

NO PUNCHES PULLED . . . NO GORY DETAILS OMITTED . . .

IT HITS THE HEART
LIKE A TWO TON
BLOCK BUSTER!

A TWO-REEL
FEATURETTE

IN TECHNICOLOR

Photographed by Combat Photographers of the Second Marine Division
Distributed by UNIVERSAL for War Activities Committee of Motion Picture Industry

PRC to Release 40 Films Next Year: Fromkess

The same quantity, but greatly increased production quality for PRC Pictures, Inc., releases next season was promised Thursday by Leon Fromkess, vice-president in charge of production, during an interview at the New York office of the company.

PRC, he said, would release 24 features and 16 Westerns on its 1944-45 program, according to present plans. Budgets on several of the key features would run as high as \$300,000, Mr. Fromkess said, and all releases would benefit from longer range planning and sounder finance. Top budgets will be 10 times the amount available for the first PRC releases three years ago. Western budgets will remain at about \$17,000 each.

Mr. Fromkess has been in New York to attend meetings of the PRC directorate and to discuss company plans with franchise holders. New officers will be elected at a directors meeting before Mr. Fromkess returns to California. His election to succeed O. Henry Briggs, who resigned recently as president, was anticipated by company officials.

Outside producers would contribute about half of the PRC product next year, Mr. Fromkess said. Leading the new production alliance is Constance Bennett, who will produce and star in at least two releases. Sigmund Neufeld, Jack Schwartz, Alexander and Stern, and Albert Herman will contribute releases.

Franchise holders reported an increasing first run and key circuit market for PRC pictures, Mr. Fromkess said. He cited recent double bill bookings for the company's "Men on Her Mind" with "Jane Eyre" at the Carthay Circle, Grauman's Chinese, Loew's State and Uptown theatres in Los Angeles.

Entertainment, with music, comedy and possibly a color picture would keynote next year's program, he said. Mr. Fromkess said that PRC would minimize war material.

Exhibitors Face New Crisis On Oil for Heating

Eastern exhibitors who heat their theatres with oil were given a hint of an impending new crisis in the fuel situation last week when Petroleum Administrator Harold L. Ickes issued an order further restricting heating oil deliveries.

Under the order consumers using heating oil in other than private dwellings may not accept deliveries of additional oil if they have as much as a 10-day supply on hand. A similar order was imposed last winter, and was revoked in May.

Heating oil supplies are tight in many sections of the east and the order is designed to permit available stocks to be spread more evenly. Officials hope, however, to be able to get through the winter without any cut in rations for exhibitors or other consumers.

United Artists Film Booked

Carl Leserman, general sales manager for United Artists, announced Wednesday that Benedict Bogeaus' forthcoming United Artists release, "The Bridge of San Luis Rey," has been booked for early March engagement in 23 key city Loew theatres throughout the country.

Philco Votes Dividend

The board of directors of Philco Corporation last week declared a dividend of 20 cents per share on the common stock, payable March 13, 1944, to stockholders of record February 26. In the first quarter last year, a dividend of 15 cents per share was declared.

IN NEWSREELS

MOVIETONE NEWS—Vol. 26, No. 49—U. S. forces mop up Kwajalein Atoll; Truk attacked . . . War flashes from Europe . . . Hero of the week, Sergeant Charles Vondrachek . . . Negro paratroops and WACS for overseas . . . Basketball and Roller skating.

MOVIETONE NEWS—Vol. 26, No. 50—Allies smash Nazi attacks on Anzio beachhead in Italy . . . News flashes of the war: Norway, Bougainville, England, Washington, Australia . . . Sports: Girls cheer wounded . . . Service boxing show.

NEWS OF THE DAY—Vol. 15, No. 247—Eisenhower and aides ready for invasion . . . Armed for the day . . . Latest films from Nettuno and Cassino fronts in Italy . . . Americans tighten grip on Jap islands in Marshalls . . . 100 artists and one model . . . First Negro paratroopers take jumps for Uncle Sam . . . Roller skating goes top hat . . . New beauty for your home.

NEWS OF THE DAY—Vol. 15, No. 248—Knox hails victory in U-boat war . . . General Clark flies to embattled Anzio . . . Jap artillery batters Yank gun positions on Bougainville . . . Yugo-Slavs escape to Italy in flight from Nazi terror . . . Meet the Navy, Canadian style . . . Yanks win in Australian ring battles.

PARAMOUNT NEWS—No. 50—News flashes from over there . . . German defeat . . . Invasion Planers . . . Negro WACS win praise . . . First Negro paratroopers . . . Marshall Islands—Kawajalein cleanup . . . Cinderella story comes true.

PARAMOUNT NEWS—No. 51—Colorado ski jinks . . . Explosion shakes Oslo . . . Armor keeps 'em flying . . . Yugo-Slav patriots rescued . . . Honeymoon in jail.

RKO PATHE NEWS—Vol. 15, No. 52—First pictures of Allied High Command . . . Fifth Army advances at Nettuno . . . Glass highlights room of future . . . Show old time "secret weapons" . . . Negro WACS serve at Army hospital . . . Yanks complete conquest on Roi and Namur.

RKO PATHE NEWS—Vol. 15, No. 53—Baruch plans post-war adjustment . . . Allies aid to Yugo-Slav refugees . . . Steel vests save bomber crew men . . . Train new men for Italy's navy . . . Models demonstrate war strategy . . . War planes repaired for combat . . . Girls drill in Army hospital.

UNIVERSAL NEWSREEL—Vol. 17, No. 269—Yanks in Kwajalein . . . Captured Nazis . . . 250,000 pennies . . . Glass houses . . . B-17's over Rome . . . Eisenhower and staff . . . Warehouse razed . . . Negro paratroopers . . . Roller skating show.

UNIVERSAL NEWSREEL—Vol. 17, No. 270—Aussies come home . . . Bombs again blast Reich . . . Hope for veterans . . . Young America . . . Things to come . . . World of Sports: Boxing . . . Canada's war show terrific.

ALL AMERICAN NEWS—Vol. 2, No. 70—India demonstrates a "jive" unit . . . World told of Negroes' progress . . . Navy trains new kind of experts . . . Paul V. McNutt says "There will be jobs for vets" . . . Paratroopers make their debut in air.

Johnston Views U. S. as World Film Leader

Come peace and the United States will be "established as never before as the undisputed leader in the motion picture market of the world," W. Ray Johnston, president of Monogram Pictures, stated in New York last week while there on a brief visit to the home office. His company, Mr. Johnston explained, had made plans accordingly. "Ever since the start of the war, the Monogram foreign department has maintained and enlarged its plans for the resumption of its European activities whenever the conflict ends," he said.

"Purple Heart" Opens March 1

Tom Connors, vice-president in charge of world wide distribution of Twentieth Century-Fox, announced Wednesday that Darryl F. Zanuck's "The Purple Heart" will have its world premiere at three theatres in Florida, March 1. The theatres are the Lincoln, Miami Beach; the Capitol and Miami theatres, Miami. Lou Goldberg, who himself was awarded the Purple Heart last year for wounds suffered in Guadalcanal, is in Miami to supervise the campaign.

See Need for 25 New Theatres in War Centers

Washington Bureau

A possible need for as many as 25 new theatres in war centers in various sections of the country is seen in reports of field agents of the Office of Civilian Requirements to John Ebersson, consultant to the recreation section.

A survey of the indicated needs of the war-congested manufacturing centers, put under way some weeks ago, Mr. Ebersson said, indicated that extensive building of new recreational facilities was required in many areas.

The first reports, received earlier this month, indicated possibilities for new film houses in a dozen communities in Kansas, Nebraska and Arkansas. About twice that number are seen needed in Oklahoma, Louisiana, Texas, Washington, Oregon and Connecticut in reports submitted this week.

In Oklahoma, it was reported, there might be a need for a new downtown theatre in Oklahoma City and both downtown and suburban houses in Tulsa, together with a house in Pryor and a theatre for Negroes in McAlester.

In Louisiana, Lake Charles and Maplewood were mentioned as possibly needing large houses, with a small 200- to 300-seat house suggested in Doyline and a house in Leesville with provision for Negro patrons.

A number of locations need new facilities in Texas, including Dallas, Sweeny, Freeport, Port Neches, Grand Prairie, Fort Worth, Borger, Buena Vista, Phillips City and Beaumont. In San Antonio, several neighborhood houses are indicated, including something for Mexican patrons; in Commerce, facilities for Negroes are needed, as well as in Corsicana, while in Houston a theatre showing Spanish-language films exclusively could be used.

Other possible locations for new theatres included Bremerton, Wash.; Albany, Ore., and the New London-Groton area in Connecticut.

Boasberg Succeeds Wolff As RKO District Head

Charles Boasberg, RKO Radio eastern central district manager, and the captain of the 1944 Ned Depinet Drive, has been appointed metropolitan district manager, it was announced Monday by Robert Mochrie, general sales manager. Mr. Boasberg succeeds Robert Wolff who, as was announced some time ago, will leave shortly for England to assume the post of managing director for RKO Radio in Great Britain.

Mr. Mochrie also announced that in line with the company's policy to make promotions from within the ranks, Phil Hodes, member of the company's New York branch sales staff, had been promoted to branch manager of the same office.

Other promotions announced were B. G. Kranze, Cleveland branch manager, to succeed Mr. Boasberg as eastern central district manager. A long time employee of RKO Radio, Mr. Kranze formerly was manager of the Albany branch, and before that a salesman in the New York branch. Succeeding Mr. Kranze at Cleveland will be Al Kolitz, former branch manager at Denver, whose successor at Denver was announced last week as Tom Bailey, former salesman in the same office.

Monogram Film at Hawaii Theatre

The Hawaii theatre in Hollywood has booked Monogram's film, "Women in Bondage," with the opening date set at March 2. The Monogram comedy "Hot Rythm" will share the bill. Both will be in their first run in the Los Angeles territory.

THE FUNNIEST PICTURE OF THE YEAR

**J
O
E
.
B
R
O
W
N**



Republic Pictures presents..

**CASANOVA IN
BURLESQUE**

A VICTORY PRODUCTION

with
JUNE HAVOC • DALE EVANS

and
MARJORIE GATESON • LUCIEN LITTLEFIELD

IAN KEITH • ROGER IMHOF

LESLIE GOODWINS — Director

Original Screenplay by Frank Gill, Jr.

Based On a Story Idea by John Wales

// WHAT THE PICTURE DID FOR ME //

Columbia

BOY FROM STALINGRAD: Bobby Samartzich, Conrad Binyon—This broke all records. Don't know why. I didn't advertise it, but they really came to see it. Played Friday, Saturday, Nov. 13, 14.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Did average business with this picture. Many liked it and said so. We still do not get such good results from war pictures. Played Friday, Saturday, Feb. 4, 5.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

HEAT'S ON, THE: William Gaxton, Victor Moore, Mae West, Hazel Scott—Fine singing, especially the Wabash number, and Hazel Scott with hot piano playing. Just a thread of a worn story that was draggy. Good dance team and music. Moore and Gaxton are seasoned performers and should have better material than this. Mae West is still O.K., but this picture was a bad comeback for her. Good business; comments good and bad, but I have played worse.—W. Haney, Milan Theatre, Milan, Ind.

SAHARA: Humphrey Bogart, Bruce Bennett—This was in Columbia's top bracket and they should have paid us to run it for them. Lowest grossing picture to play this house. Lost my shirt. Played February, Saturday, Sunday, 5, 6.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark. Rural and small town patronage.

VIGILANTES RIDE: Russell Hayden—Not up to average Western. No draw. Did not please even the regular Western fans. Played Friday, Saturday, Feb. 11, 12.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

Metro-Goldwyn-Mayer

BATAAN: Robert Taylor, Thomas Mitchell—Here is a dandy that did extra business for us. People still enjoy a well-made war picture and this one proved very timely with the stories that have come from Bataan the past few years. Played Tuesday, Wednesday, Thursday, Feb. 8, 9, 10.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

DR. GILLESPIE'S CRIMINAL CASE: John Barrymore, Van Johnson, Marilyn Maxwell—The best picture of the Kildare or Gillespie series. It will do you good to watch that girl, Marilyn Maxwell, especially if there are male customers in the audience, because she has everything and talent besides. Played Sunday, Monday, Jan. 9, 10.—Lee Gunthrie, Rogue Theatre, Wheeler, Tex. Small town general patronage.

LASSIE COME HOME: Roddy McDowall, Donald Crisp—This is one of the best produced pictures of the animal type we have ever played. Performances by Roddy McDowall and Donald Crisp were excellent, and the part played by Lassie was also good. We did better than average business for midweek and our folks liked it. Played Tuesday, Wednesday, Thursday, Jan. 18, 19, 20.—O. T. McGinley, Ritz Theatre, McGregor, Tex. General patronage.

MAN FROM DOWN UNDER, THE: Binnie Barnes, Charles Laughton—Charles Laughton did a fine job in this one; comments of all were good. Played Sunday, Monday, Feb. 6, 7.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—One of the few war pictures that was received well. The color and locale are very good. Did excellent midweek business. Played Wednesday, Thursday, Feb. 2, 3.—J. B. Stout, Ritz Theatre, Nocona, Tex. Small town and rural patronage.

WHISTLING IN BROOKLYN: Red Skelton, Ann Rutherford—The worst picture "Red" ever made, and our customers said so. If he is as bad in "I Dood It," he will sure enough have dood it, or rather died it. Why Metro should butcher a popular star like Skelton is more than we can guess. Played Sunday, Monday, Jan. 23, 24.—Lee Gunthrie, Rogue Theatre, Wheeler, Tex. Small town general patronage.

Paramount

HENRY ALDRICH GETS GLAMOUR: Jimmy Ly-

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20, N. Y.

don, Charlie Smith—This did good business. One of his best. Played Saturday, Sunday, Monday, Oct. 2, 3, 4.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

HOSTAGES: Louise Rainer, William Bendix—We had to spot book this one on short notice. Was bought right and really did business at box office. It is really worth playing, and William Bendix steals the show. Played Saturday, Sunday, Jan. 8, 9.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark. Rural and small town patronage.

MINE SWEEPER: Richard Arlen, Jean Parker—A big surprise. Lends itself to publicity very well. Build it up as an authentic Navy story. People ate up publicity, and almost broke house record with it. All customers were satisfied.—Jay G. Williams, Liberty Theatre, Sharon, Pa. General patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—This was a pretty fair Hope picture, with the usual Hope wisecracks that pleased. Did a fair business. Played Friday, Dec. 31, Saturday, Jan. 1.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—This is a swell picture that pleased all. Paramount pictures are top draw here. Give us more like this one, and less war. Played Saturday, Sunday, Jan. 29, 30.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark. Rural and small town patronage.

TRUE TO LIFE: Mary Martin, Dick Powell, Franchot Tone—Here is a swell comedy that is good for your best days. It has a good story and performances by all principles are fine. We like to play good comedies and our patrons like them too. Give us more, Paramount. Played Sunday, Monday, Feb. 6, 7.—O. T. McGinley, Ritz Theatre, McGregor, Tex. General patronage.

PRC Pictures

DANGER, WOMEN AT WORK: Patsy Kelly, Mary Brian—This is a good comedy, enjoyed by all. Customers pleased. Above average business. Played Tuesday, Wednesday, Thursday, Jan. 18, 19, 20.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town patronage.

Republic

HOME IN WYOMIN': Gene Autry—Just another Autry, if you like them. We did O.K. and no complaints. Played Monday, Jan. 31, Tuesday, Feb. 1.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

IN OLD OKLAHOMA: Martha Scott, John Wayne—Martha Scott and John Wayne in the best picture that Republic ever made. It's a honey. Give it all the publicity you can and wait at the door when the show is over and listen to the good comments. You can't go wrong on this baby.—W. J. Haney, Milan Theatre, Milan, Ind.

KING OF THE COWBOYS: Roy Rogers—Roy doesn't go over so big here. They say he is a sissy. My folks don't like sissy Westerns. Played Friday, Saturday, Dec. 17, 18.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

RKO

BEHIND THE RISING SUN: Margo, Tom Neal, Robert Ryan—A poor picture and uninteresting. No comparison to "Hitler's Children." You will make money by paying for it and not running it. Played Monday, Tuesday, Feb. 7, 8.—Lee Gunthrie, Rogue Theatre, Wheeler, Tex. Small town general patronage.

BOMBARDIER: Pat O'Brien, Randolph Scott, Anne Shirley—This was a dandy flying picture which pleased all. Did not do so well on this but, no doubt, owing to the lull after Christmas. Played Monday, Tuesday, Jan. 3, 4.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

MR. LUCKY: Cary Grant, Laraine Day—Good picture, everyone liked it, but weather against me. Played Saturday, Sunday, Monday, Jan. 1, 2, 3.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

Twentieth Century-Fox

CLAUDIA: Robert Young, Dorothy McGuire—Everyone enjoyed this picture. Did fair business, despite weather. Played Wednesday, Thursday, Feb. 9, 10.—J. B. Stout, Ritz Theatre, Nocona, Tex.

CONEY ISLAND: Betty Grable, Cesar Romero, George Montgomery—This did not even make expenses. Played Friday Saturday, Sunday, Dec. 18, 19, 20.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

GUADALCANAL DIARY: Lloyd Nolan, William Bendix—Here is a war picture that your patrons will like. It is war at its grimmiest and most realistic. It is especially timely at this time with atrocity stories in the headlines. This film should be played in every town. It will teach our people to hate the Japs as they should be hated and as I am sure our boys in the Pacific already hate them. Played Sunday, Monday, Jan. 30, 31.—O. T. McGinley, Ritz Theatre, McGregor, Tex. General patronage.

MY FRIEND FLICKA: Roddy McDowell—Full house each night. Did way above average business. Played Tuesday, Wednesday, Thursday, Nov. 23, 24, 25.—May H. Turner, Royal Theatre, Iowa Park, Tex. Small town and rural patronage.

PARIS AFTER DARK: George Sanders, Brenda Marshall—An excellent picture. A gripping drama of the French underground. Held the audience tense all the way through.—Jay G. Williams, Liberty Theatre, Sharon, Pa. General patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne—Pretty good musical and fine color. Just can't see, personally, that this is as good as many we have shown, but our patronage sure came to see it and seemingly enjoyed it. Good weather and so played to one of the best houses we have yet had, and that's what counts. Played Friday, Saturday, Jan. 7, 8.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

THEY CAME TO BLOW UP AMERICA: George Sanders, Anna Sten—Used this on top half of weekend double bill. Held interest very well, but business off badly. Played Friday, Saturday, Feb. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

CALLING DR. DEATH: Lon Chaney—Here is swell picture no one will regret running. Lon Chaney does some fine acting in this one; suspenseful with plenty of mystery. Good comments. Doubled with a Western, Friday, Saturday, Feb. 11, 12.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

CRAZY HOUSE: Olsen and Johnson—I would say that Olsen and Johnson were fairly good although nothing to shout about; a good deal of music making it more of a musical than a comedy. Perhaps too much was expected. Played Sunday, Monday, Feb. 13, 14.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

(Continued on following page)

(Continued from preceding page)

FIRED WIFE: Robert Paige, Louise Allbritton—All I can say is, this deserves your top playing time. Just what small town ordered. Played Wednesday, Thursday, Feb. 2, 3.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark. Rural and small town patronage.

FIRED WIFE: Robert Paige, Louise Allbritton—This is a nice program picture. Everyone was satisfied. Played Feb. 8.—J. B. Stout, Ritz Theatre, Nacoma, Tex. Small town and rural patronage.

FLESH AND FANTASY: Charles Boyer, Barbara Stanwyck—Sunday night business was fair, but the audience reaction was mixed. As a finished production this picture was creditable, but we would not care to book another similar one. Played Sunday, Monday, Feb. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LARCENY WITH MUSIC: Allan Jones, Kitty Carlisle—Used on weekend double bill. Just a waste of supposedly scarce film. Played Friday, Saturday, Feb. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NEVER A DULL MOMENT: Ritz Brothers—There wasn't very much of a plot to this picture, and it didn't draw well or go over very strong. However a real effort was made by Universal to create entertainment and there really weren't any dull moments. Played Wednesday, Thursday, Feb. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SON OF DRACULA: Louise Allbritton, Lon Chaney—A little far fetched and too eerie, but not a poor picture of its type; no comments and no kickbacks. Played to good crowd considering the weather. Played Wednesday, Thursday, Feb. 9, 10.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Small town and rural patronage.

Warner Bros.

ADVENTURES IN IRAQ: John Loder, Ruth Ford—Played on a weekend double bill. Although not a bad picture, in my opinion, it had no draw and our weekend business was off 25 per cent. Some of the dissatisfaction, however, was the fault of the Western that I played with this. Played Friday, Saturday, Feb. 11, 12.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

CASTLE ON THE HUDSON, THE: Pat O'Brien, John Garfield, Ann Sheridan—This did good business. All liked it. Need more like them. Played Saturday, Sunday, Monday, Jan. 29, 30, 31.—May H. Turner, Royal Theatre, Iowa Park, Tex. General small town patronage.

CRIME SCHOOL: Humphrey Bogart, Gale Paige—This is a fine picture that did terrific business for me Friday and Saturday. Double billed with "Girls on Probation." Sound on this film very bad, but good on "Girls on Probation."—W. J. Haney, Milan Theatre, Milan, Ind.

DESERT SONG: Dennis Morgan, Irene Manning—A dressed up Western with music. Fell short of expectations, but fairly good. The one best quality was the Technicolor; the loveliest I've seen. Good house, crowds happy.—Jay G. Williams, Liberty Theatre, Sharon, Pa. General patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—This is a pretty good picture which pleased our patrons. We did only average business although we have no complaint at all. Lots of action and swell sound. Played Monday, Tuesday, Jan. 10, 11.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—This is Benny and Sheridan at their best. A comedy that does Warners credit. Everyone thoroughly enjoyed this picture, although the box office was not so strong on account of heavy roads. Good for any spot. Played Monday, Tuesday, Feb. 7, 8.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

GIRLS ON PROBATION: Jane Byran, Ronald Reagan—This is a real good picture that did terrific business Friday and Saturday for me and gave the best of satisfaction. Double billed with "Crime School."—W. J. Haney, Milan Theatre, Milan, Ind.

PRINCESS O'ROURKE: Olivia de Havilland, Robert Cummings—This proved one of the most entertaining pictures we have played in some time. Not a big grosser in my town but it will entertain and take your mind off war. It's tops in entertainment for most all patrons. Played Sunday, Monday, Feb. 6, 7.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.—Small town and rural patronage.

THANK YOUR LUCKY STARS: Bette Davis, Allen Hale, Jack Carson, Eddie Cantor—A big musical with too much Eddie Cantor. Bette Davis singing could easily be left out, as well as the specialty of Allen Hale and Jack Carson, and several other numbers that made it too long and draggy. Did not give satisfaction and did not do the business expected.—W. J. Haney, Milan Theatre, Milan, Ind.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—A nice little picture. Some were disappointed that it was not just what they expected, inasmuch as there was not much flying. We thought it was none

SHORT PRODUCT PLAYING BROADWAY

Week of February 21

ASTOR

Silver Wings 20th Cent.-Fox
The Helicopter 20th Cent.-Fox
Feature: *Lifeboat* 20th Cent.-Fox

CAPITOL

Kid in Upper Four MGM
Salt Lake Diversions MGM
Feature: *Song of Russia* MGM

CRITERION

No News Is Good News MGM
Strange Innertube MGM
Feature: *Standing Room Only* Paramount

GLOBE

Three Bears in a Boat Paramount
Freddie Lisher and His Band Vitaphone
Feature: *The Uninvited* Paramount

HOLLYWOOD

Dogie Roundup Vitaphone
Meatless Fly-Day Vitaphone
Feature: *Passage to Marseilles* Warner Bros.

MUSIC HALL

Screen Snapshots Columbia
Figaro and Cleo RKO Radio
Feature: *Jane Eyre* 20th Cent.-Fox

PARAMOUNT

G.I. Fun Paramount
Popular Science, No. 2 Paramount
Feature: *Lady in the Dark* Paramount

RIALTO

Mary Go Round Paramount
Speaking of Animals in the
Desert Paramount
The Sleepwalker RKO Radio
Feature: *Calling Dr. Death* Universal

ROXY

Wreck of the Hesperus 20th Cent.-Fox
Realm of Royalty 20th Cent.-Fox
Feature: *The Sullivans* 20th Cent.-Fox

STRAND

Baa Baa Black Sheep Vitaphone
Hunting the Devil Cat Vitaphone
What's Cookin', Doc? Vitaphone
Feature: *In Our Time* Warner Bros.

the worse for that and Sheridan, Morgan, and Carlson were very good. Many good wisecracks and a good midweek show. Played Friday, Saturday, Jan. 28, 29.—K. John, Legion Theatre, Bienfait, Sask., Canada. Small town patronage.

Short Features

Paramount

EGGS DON'T BOUNCE: Little Lulu Cartoon—A swell new series of cartoons. Give us more like them.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark.

JASPER'S MUSIC LESSON: Madcap Models—Play it by all means. A swell cartoon.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark.

Warner Bros.

YANKEE DOODLE DAFFY: Looney Tunes Cartoon—A good one of this series.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Serial

Columbia

BATMAN, THE: Serial—This is a swell serial enjoyed by all. I enjoyed it myself.—Eugene L. Boggs, Jax Theatre, Jacksonville, Ark.

Special Master Ordered to Hear E. M. Loew Suits

Federal Judge Haley, presiding in Boston at the trial of suits by the eight major companies against the E. M. Loew circuit for alleged falsification of reports on percentage engagements, last week said he would assign a special master to hear the case on the ground that it involved so many complex issues of law that it would take too much of the court's time to decide. The master will determine whether any liability or basis for damage exists on the part of the E. M. Loew circuit.

Judge Haley's ruling came at the close of Thursday's testimony which brought out that all contracts were under the block booking system. Joseph Abrams, attorney for the circuit, immediately raised the point that the plaintiffs could not recover because the contracts were illegal. The statute of limitations also was invoked by the defense, claiming that many of the contracts under surveillance were made as long ago as 10 years, while the court held that the investigation of the books should cover a period of only the past several months.

The action against the circuit is the first of many which the distributors plan to file, according to reports. The plaintiffs seek an accounting of sums alleged to be due them and they ask that the defendant be enjoined from disposing of the circuit's books and records.

Cincinnati Cinema Club Officers Installed

Approximately 150 members and guests attended the annual installation dinner of the Cinema Club of Cincinnati in the Cincinnati Variety Club quarters last week, at which the following officers for 1944 were installed: Ross Williams, president; Robert Burns and Marc Cummings, first and second vice-presidents, respectively, and Peter Niland, secretary and treasurer. Rudolph Knoepfle, retiring president, who was made president emeritus a few weeks ago, was presented with a reading lamp.

Bogart Says Films Rate With Food for Morale

"Motion pictures rate with food and mail from home as vital elements to morale in combat areas," Humphrey Bogart, actor, reported in Hollywood last week, after returning from a 35,000-mile three-month USO tour of Italy and North Africa. Mr. Bogart said that in Italy "we played most shows within three or four miles of the front" and there found soldiers seeing 16mm films given gratis to the Army Special Services division by the motion picture industry.

Broadcasters' Profits Declined in 1942

Revenues of broadcasters during 1942 were less than in 1941, the Federal Communications Commission reported from Washington last week. Although sales of time represented a revenue increase, the operating expenses rose sharply. Broadcasters' income was \$206,788 less in 1942 than in 1941.

31 Shorts Made for U. S.

At the request of various Washington agencies, including the Office of War Information, War Production Board and Army and Navy headquarters, 31 special short subjects were made by Warner Bros. in the past year, it was announced by Jack L. Warner, executive producer.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

NO TIME FOR LOVE (Para.)

Final Reports:

Total Gross Tabulated	\$721,700
Comparative Average Gross	688,900
Over-all Performance	104.7%

BALTIMORE—Stanley, 1st week	100.5%
BALTIMORE—Stanley, 2nd week	89.9%
BOSTON—Fenway	108.3%
(DB) Henry Aldrich Haunts a House (Para.)	
BOSTON—Paramount	162.7%
(DB) Henry Aldrich Haunts a House (Para.)	
BUFFALO—Great Lakes	102.4%
(DB) Henry Aldrich Haunts a House (Para.)	
BUFFALO—Hippodrome, MO 1st week	137.2%
(DB) Henry Aldrich Haunts a House (Para.)	
CHICAGO—Chicago	93.0%
CINCINNATI—RKO Grand, 1st week	163.2%
CINCINNATI—RKO Grand, 2nd week	134.1%
CINCINNATI—RKO Grand, 3rd week	96.1%
CINCINNATI—RKO Lyric, MO 1st week	107.1%
CLEVELAND—Loew's State	102.5%
CLEVELAND—Loew's Stillman, MO 1st week	136.8%
CLEVELAND—Loew's Ohio, MO 2nd week	134.6%
DENVER—Denham, 1st week	123.9%
DENVER—Denham, 2nd week	119.7%
DENVER—Denham, 3rd week	119.7%
(DB) Henry Aldrich, Boy Scout (Para.)	
INDIANAPOLIS—Indiana	104.3%
(DB) Minesweeper (Para.)	
INDIANAPOLIS—Lyric, MO 1st week	81.6%
(DB) Minesweeper (Para.)	
KANSAS CITY—Newman, 1st week	163.6%
KANSAS CITY—Newman, 2nd week	109.0%
LOS ANGELES—Paramount Downtown, 1st week	146.2%
(DB) Toronado (Para.)	
LOS ANGELES—Paramount Downtown, 2nd week	122.3%
(DB) Toronado (Para.)	
LOS ANGELES—Paramount Downtown, 3rd week	95.7%
(DB) Hands Across the Border (Rep.)	
LOS ANGELES—Paramount Hollywood, 1st week	136.7%
LOS ANGELES—Paramount Hollywood, 2nd week	127.3%
LOS ANGELES—Paramount Hollywood, 3rd week	108.4%
MINNEAPOLIS—State	125.0%
MONTREAL—Palace	104.1%
NEW HAVEN—Paramount	94.1%
(DB) Tornado (Para.)	
NEW YORK—Paramount, 1st week	98.3%
(SA) Woody Herman's Orch., Marion Hutton	
NEW YORK—Paramount, 2nd week	78.6%
(SA) Woody Herman's Orch., Marion Hutton	
NEW YORK—3rd week	68.8%
(SA) Woody Herman's Orch., Marion Hutton	
OHAHA—Paramount	153.6%
PHILADELPHIA—Boyd, 1st week	83.1%
PHILADELPHIA—Boyd, 2nd week	90.5%
PROVIDENCE—Strand, 1st week	140.0%
(DB) Minesweeper (Para.)	
PROVIDENCE—Strand, 2nd week	94.0%
(DB) Minesweeper (Para.)	
SAN FRANCISCO—Fox	120.3%
(DB) The Good Fellows (Para.)	
SAN FRANCISCO—State, MO 1st week	111.5%
(DB) The Good Fellows (Para.)	
SAN FRANCISCO—State, MO 2nd week	95.0%
(DB) The Good Fellows (Para.)	
ST. LOUIS—Ambassador	132.0%
(DB) So's Your Uncle (Univ.)	
TORONTO—Imperial	111.9%

THE HEAT'S ON (Col.)

Final Reports:

Total Gross Tabulated	\$270,300
Comparative Average Gross	250,400
Over-all Performance	104.7%

BALTIMORE—Hippodrome	107.1%
(SA) Vaudeville	
BOSTON—RKO Boston	116.7%
(SA) Vaudeville	
BUFFALO—Lafayette	113.0%
(DB) One Dangerous Night (Col.)	
CHICAGO—Wood, 1st week	140.0%
CHICAGO—Wood, 2nd week	130.0%
CINCINNATI—Keith's	116.0%
(DB) The Battle of Russia (20th-Fox)	
CLEVELAND—RKO Palace	103.7%
(SA) Vaudeville	
DENVER—Paramount	86.0%
(DB) Uncensored (20th-Fox)	
LOS ANGELES—Egyptian, 1st week	104.7%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Egyptian, 2nd week	56.6%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Los Angeles, 1st week	161.5%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Los Angeles, 2nd week	100.0%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Ritz, 1st week	109.3%
(DB) Is Everybody Happy? (Col.)	
LOS ANGELES—Ritz, 2nd week	56.2%
(DB) Is Everybody Happy? (Col.)	
MINNEAPOLIS—Gopher	107.8%
OMAHA—Brandeis	98.1%
(DB) Crime Doctor's Strangest Case (Col.)	
PITTSBURGH—Senator	96.8%
PROVIDENCE—Strand	100.0%
(DB) Doughboys in Ireland (Col.)	
SAN FRANCISCO—Orpheum	145.6%
(DB) The Chance of a Lifetime (Col.)	
SEATTLE—Liberty	92.3%
(DB) The Chance of a Lifetime (Col.)	

GUNG HO (Univ.)

First Reports:

Total Gross Tabulated	\$153,751
Comparative Average Gross	107,900
Over-all Performance	142.5%

CINCINNATI—RKO Palace	122.4%
KANSAS CITY—Esquire	125.2%
KANSAS CITY—Uptown	97.2%
NEW HAVEN—ROGER SHERMAN	107.1%
(DB) Sing a Jingle (Univ.)	
NEW YORK—Criterion, 1st week	197.3%
NEW YORK—Criterion, 2nd week	157.8%
PITTSBURGH—Fulton	172.8%
ST. LOUIS—Fox	106.9%
(DB) Moonlight in Vermont (Univ.)	

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending January 31, 1944. The previous period ended October 31, 1943. This brings into the new base a recognition of current economic conditions as they affect box office performance.

THE LODGER (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	\$566,100
Comparative Average Gross	474,200
Over-all Performance	119.3%

BALTIMORE—New, 1st week	113.4%
BALTIMORE—New, 2nd week	113.4%
BALTIMORE—New, 3rd week	92.7%
BUFFALO—Buffalo	100.0%
(DB) Henry Aldrich, Boy Scout (Para.)	
CHICAGO—Apollo	105.2%
CHICAGO—Garrick	107.8%
CINCINNATI—RKO Albee	145.0%
(SA) Vaudeville	
DENVER—Denver	107.1%
(DB) Sing a Jingle (Univ.)	
DENVER—Esquire	74.4%
(DB) Sing a Jingle (Univ.)	
DENVER—Aladdin, MO 1st week	83.3%
(DB) Sing a Jingle (Univ.)	
INDIANAPOLIS—Circle	120.5%
(DB) The Ghost Ship (RKO)	
KANSAS CITY—Esquire	98.4%
KANSAS CITY—Uptown	104.1%
MILWAUKEE—Wisconsin, 1st week	147.6%
(DB) Swing Out the Blues (Col.)	
MILWAUKEE—Wisconsin, 2nd week	100.0%
(DB) Swing Out the Blues (Col.)	
MILWAUKEE—Strand, MO 1st week	116.1%
(DB) What a Woman (Col.)	
NEW YORK—Roxy, 1st week	152.3%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
NEW YORK—Roxy, 2nd week	130.6%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
NEW YORK—Roxy, 3rd week	107.4%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
NEW YORK—Roxy, 4th week	105.2%
(SA) Lower Basin St. Airshow, Paul Lavalie, others	
PITTSBURGH—Harris	154.3%
PITTSBURGH—Senator, MO 1st week	88.2%
ST. LOUIS—Missouri	178.0%
(DB) O My Darling Clementine (Rep.)	
WASHINGTON—Capitol	107.4%

LOST ANGEL (MGM)

First Reports:

Total Gross Tabulated	\$147,500
Comparative Average Gross	147,900
Over-all Performance	98.7%

BALTIMORE—Century	109.0%
BUFFALO—Great Lakes	87.8%
(DB) Pistol Packin' Mama (Rep.)	
CLEVELAND—Loew's State	110.5%
CLEVELAND—Loew's Stillman	95.0%
INDIANAPOLIS—Loew's	86.9%
(DB) Beautiful but Broke (Col.)	
KANSAS CITY—Midland	89.8%
(DB) Beautiful But Broke (Col.)	
NEW HAVEN—Loew's Poli	116.6%
(DB) The Racket Man (Col.)	
PROVIDENCE—Loew's State	107.3%
(DB) Swing Out the Blues (Col.)	
PROVIDENCE—Karlton, MO 1st week	115.0%
(DB) Swing Out the Blues (Col.)	
ST. LOUIS—Loew's State	92.5%
(DB) Jeannie (English)	
ST. LOUIS—Loew's Orpheum, MO 1st week	112.6%
(DB) Jeannie (English)	



MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD for mutual aid and progress

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor



Mr. Fisher Sheds Some Light

"Singapore" Joe Fisher was a visitor to the Round Table last week.

For the past two years Mr. Fisher has been a lecturer and exhibitor, traveling from city to city with films and a remarkable personality. He has been acquainting the public with the beauties of former British colonies in the East and showing documentary pictures which he made of the war in Asia before American entry into the conflict.

Previously he and his brother, Julius, operated Fisher Theatres, Ltd., a circuit of some 30-odd theatres with headquarters in Singapore, extending deep into the Malay peninsula.

Joe Fisher was vacationing in this country when the Japs struck in the Pacific, which accounts for the fact that he is alive today. His brother was not as fortunate; he lost his life after the fall of Singapore.

Mr. Fisher discussed some interesting aspects of theatre operation in the Orient.

The most important promotional activity was the preparation of printed synopses of the pictures, in six or eight native dialects, with the ending of the picture omitted.

The synopses sheets for the current films were distributed in front of the theatre. The success of a picture depended in great measure upon how much patron appeal the advertising man put into this effort. It was not uncommon for the prospective theatregoer to read the pamphlet, then turn away, grumbling: "This picture is no good".

It is not surprising that pictures like "Tarzan" did excellent business. Incredible though it sounds, "The Women" was one of the greatest grossers in the theatres there.

Mr. Fisher explains this by saying that the husbands brought all of their wives along to show them that the "white women are no worse than they", the natives.

Before the bombing of Singapore, the Capitol theatre there, flagship of the circuit, was probably one of the most modern movie houses in the world, and one of the most comfortable.

In the original seating arrangement, 400 chairs were sacrificed from capacity to provide ample leg room and passage-way. To eliminate the discomfort of elbowing your neighbor for possession of the arm rest, two arm rests were provided on every seat. All of the theatre equipment was the latest

improved type, including a Carrier refrigerating system for cooling.

Five restaurants were on the premises and hungry or thirsty patrons could be served in their seats by Chinese usherettes in costume.

The theatre was the real center of community activity in Singapore, a fact of which the Fisher brothers were ever proud.

Mr. Fisher is not impressed by management in this country. He claims he has been unable to enjoy a picture here because in every city he has visited the hoodlum element precludes that possibility.

He discussed this with several managers, who merely shrugged their shoulders and replied: "There's nothing can be done about it". Mr. Fisher cannot understand such an indifferent attitude for such an intolerable situation. He believes that it was a more difficult problem to teach ignorant natives how to conduct themselves properly in Singapore and Malaya. Yet that was accomplished.

He considers that most of our theatres are too dark and that this tends to encourage vandalism and hoodlumism. He recommends brighter interior illumination and increased vigilance on the part of the theatre staff.

△ △ △

Box Office Stimulants

After more than a year of operating without games, New York theatremen are convinced that elimination of the games has cut down attendance. This is true in many neighborhood and subsequent run houses.

Increased admission prices have held up grosses generally, but many are convinced that a portion of their regular patronage has drifted to the first run houses.

Amateur nights and various other forms of amusement have been innovated with excellent results in many out-of-town theatres.

The surprising part of the situation is that no one has attempted to adapt the numerous radio programs which are currently so popular.

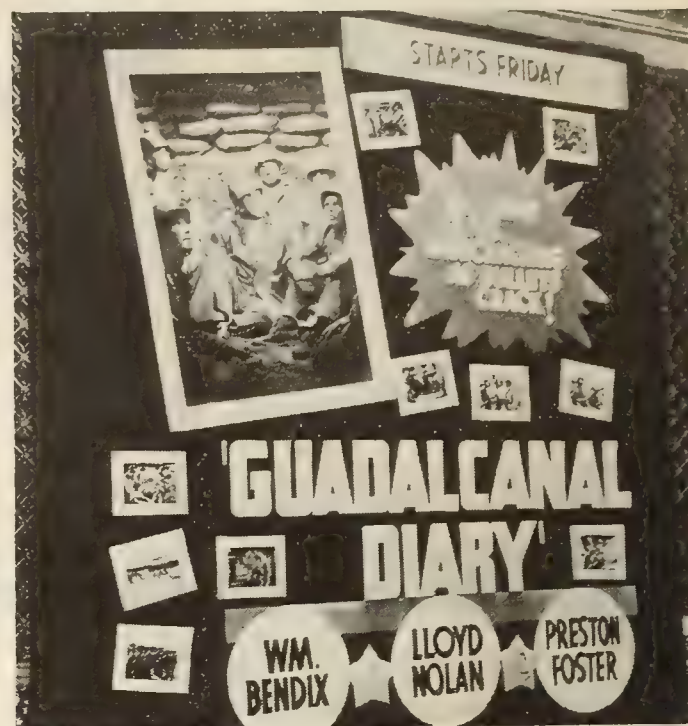
There are a number of practical variations to the Quiz contest and a program called "People Are Funny", which might help.

—CHESTER FRIEDMAN

EFFECTIVE SHOWMANSHIP



Elliot Johnson, advertising manager, Malco theatre, Memphis, had the theatre artist make these colorful enlargements and a 42-foot overhead on "Riding High," which were used out front.

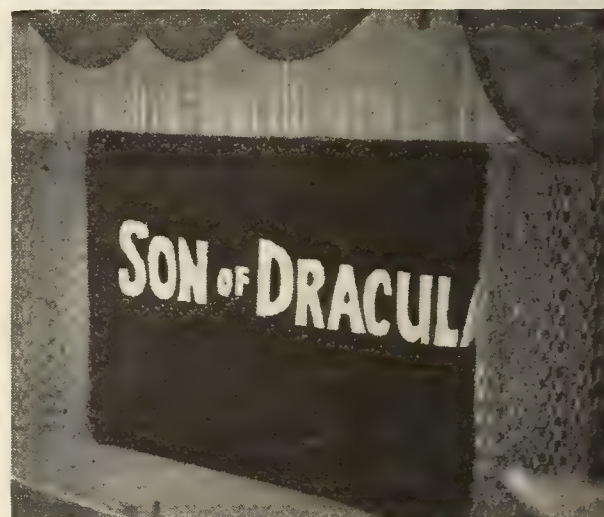


Manager Ted Emerson, of the Orpheum, Omaha, built a full lobby showing for "Guadalcanal." One of the displays is pictured above.

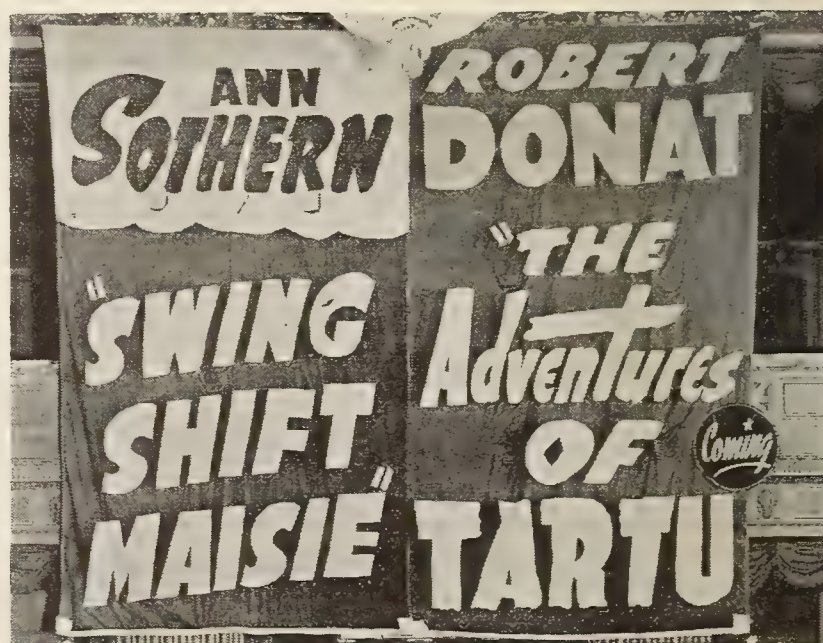


Left, Manager J. Goldstein utilized this effective display to publicize "What a Woman" in the lobby of the Boyd, Philadelphia.

At right, huge cutout letters were pinned to the stage traveler at the RKO Palace, Cleveland, by manager Lou Mayer as an advance plug for "Son of Dracula." A transcription plugged the dates.



At Loew's Ohio, Cleveland, publicist Gertrude Tracy tied local news headlines to good advantage in this lobby setpiece for "Where Are Your Children?"



Charlie Pincus used two 30-foot banners in the lobby of the Utah theatre, Salt Lake City, to promote his next attraction.

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

"SNOW WHITE AND THE SEVEN DWARFS" (Reissue)

As a phase of the vast promotion which was given to "Snow White and the Seven Dwarfs" in the four state, 60-city premiere in the middle west, RKO Radio, in cooperation with radio station WLW of Cincinnati, currently sponsored two talent contests that garnered an unprecedented amount of publicity for the picture.

With one contest seeking to find a local Snow White whose voice comes closest to that of the Snow White in the picture, and the other contest searching for the best cartoonist in the four state area, each manager of the sixty theatres participating in the premiere headed the local campaign. This included newspaper and radio sponsorship, and cooperation from the schools which consisted mainly of the circularization of the students and the posting of ballyhoo cards on the school bulletin boards.

Winning Candidates Compete In Semi-finals

Each city picked its own candidate for Snow White and the winners were sent to key cities for the semi-finals. Those from Ohio went to Columbus, from West Virginia to Charleston, from Indiana to Indianapolis, and from Kentucky to Lexington. From the state semi-finals four candidates were chosen and these were sent to Cincinnati for the final selection which took place on February 22nd, the date of the premiere, over radio station WLW, with Deems Taylor as the judge. The name of the winner was kept secret until the evening of February 24th, when it was revealed at the Snow White Coronation dinner at the Netherlands Plaza Hotel, under the sponsorship of the local Variety Club, with the governors of Ohio, Kentucky, Indiana, and West Virginia as guests of honor.

Scholarship as Alternate Prize In Art Contest

In the cartoonist contest, which ran concurrently with the Snow White contest, each of the sixty cities conducted its own campaign with all the drawings submitted sent to Cincinnati for final judging by a local committee of authorities on art. The winner of this contest was also announced at the Coronation dinner.

Prizes in both contests were trips to Hollywood with all expenses paid for the winner and parent or guardian. In the cartoonist contest there was an alternative prize of an art scholarship.

A colorful window card was prepared to publicize the Snow White Contest. The card explained the general details of the contest and listed the prizes. Each theatre was supplied with quantities of the cards for distribution in windows, schools and other prominent places. Space was provided for the

WOULD YOU LIKE TO BE THIS LOVELY PRINCESS?
YOU MAY BE!!

IF YOU ARE, YOU WILL APPEAR ON THE STAGE WITH ONE OF THE MOST WONDERFUL PICTURES EVER FILMED

SNOW WHITE AND THE SEVEN DWARFS

and you will also receive a

TRIP TO HOLLYWOOD

NEXT SUMMER, SUBJECT TO THE AVAILABILITY OF TRANSPORTATION ACCOMMODATIONS WITH YOUR MOTHER OR GUARDIAN, WITH ALL REASONABLE

EXPENSES PAID

FOR BOTH OF YOU

you will have a

ROYAL GOOD TIME

PLANNED TO SUIT A PRINCESS' TASTE. YOU WILL

VISIT THE RKO

AND WALT DISNEY STUDIOS

YOU WILL

MEET FAMOUS MOVIE STARS

YOU WILL BE

GUEST OF HONOR

AT HOLLYWOOD'S NOTED

SHOW PLACES.

RADIO STATION WLW, RKO RADIO PICTURES, INC., AND WALT DISNEY ARE SEARCHING FOR A REAL, LIVE SNOW WHITE. IF YOU CAN SING, YOU MAY BE THAT GIRL, WHETHER BLONDE, BRUNETTE OR RED HEAD. YOU DO NOT HAVE TO BE TAKING, OR HAVE HAD, VOCAL LESSONS. EVERY GIRL IS ELIGIBLE EXCEPT EMPLOYEES AND IMMEDIATE FAMILIES OF EMPLOYEES OF WLW, RKO, WALT DISNEY, EXHIBITORS OF THE PICTURE "SNOW WHITE AND THE SEVEN DWARFS" OR ANY OTHER AGENCY CONNECTED WITH THIS CONTEST.

FOR FULL DETAILS, GET YOUR ENTRY BLANK TODAY AT

THIS CONTEST OPENS FEBRUARY 1, 1944. YOU MUST BRING YOUR ENTRY BLANK WITH YOU, FULLY FILLED IN, IN ORDER TO QUALIFY FOR THE CONTEST.

THE FIRST AUDITION WILL BE HELD ON _____ AT _____



individual theatres' imprint and audition dates.

Supervised by S. Barret McCormick, RKO Radio director of advertising and publicity, the entire campaign was handled by Terry Turner, exploitation head, and field

staff members Robert Hickey, Harry Reiners, Fred Ford, Ted Wynn, Bucky Harris, Ralph Banghart and Toni Spitzer, eastern publicity representative for Walt Disney, with a heavy assist from Roger Baker and the public relations staff of WLW.

"Honored Hundred" Is Goal of Showmen

Activities Indicate Extra Effort by Theatremen to Exceed Individual Quota

The industry's plan to recognize the Honored One Hundred theatremen for exceptional results in the Fourth War Loan Drive provided extra incentive and inspired the men in the field to exert every avenue of promotion.

Reports from all parts of the country indicate that all of the tried devices of former campaigns and many new ideas have been introduced in order to reach and exceed the established quota of a Bond for every seat.

Mr. William C. Smalley, general manager of Smalley theatres, Cooperstown, N. Y., sponsored a premiere and auction in that town which netted Bond sales of \$555,475. The theatre seats 726 people, a remarkable figure for so limited capacity. A pound of butter was auctioned to a bidder who bought \$2,000 worth of Bonds.

The theatre bought full page ads in the local papers with large head cuts of Hitler and Tojo, captioned, "They haven't quit yet—Have You?" The balance of space was devoted to plugging the show and the premieres.

Two Washington Theatres Pass 100% Mark

In Washington, D. C., Jack Foxe, of Loew's Columbia theatre, earned the distinction of being the first manager in the city to reach his quota. By February 12, Foxe had sold 2,353 Bonds. The Columbia seats 1,174.

Fred Thomas, manager of Warner's Earl theatre, in Washington, with 2,154 Bonds to his account for his quota, also went over the top on Lincoln's Birthday.

Robert Beamer at the Pulaski theatre, in Pulaski, Va., arranged a War Bond Premiere and Auction at his house and reports that they were the first in the State of Virginia to sell more than one Bond per seat. The house has a total of 845 seats. The front

of the theatre was decorated for the occasion as was the lobby which featured an Honor Roll of men and women in service and represented each seat in the theatre. A pair of Nylon hose and a letter from Betty Grable brought a total of \$111,500 in War Bonds.

A report from Harvey Cocks, general manager of the Quimby Theatres, Fort Wayne, Ind., advises that the circuit theatres are making every effort to exceed their quotas.

An Honor Roll was erected in the lobby of the Emboyd theatre listing the name of every local boy in Service. Patrons were asked to purchase a Bond in the name of a relative or friend whose name was then honored by having a star affixed to the board.

The Palace theatre arranged an all soldier show, called, "Present Arms," to which admission was by purchase of a Bond. The entire house, seating 2,000 was sold out.

Sells 985 Bonds In 300-Seater

An outstanding record of Bond sales was accomplished by C. L. Martin, of the Republic theatre, in Republic, Mo. With a town population of 841, and the theatre seating 300, he sold 985 Bonds. Mr. Martin enlarged on the "Bond for Every Seat" slogan and made it read: "A Bond for Every Man, Woman and Child in Town." Then he set out to go over his self-imposed quota and the 985 Bond sale only represented the first week's work of the drive.

A three column story break with art was landed by J. G. Samartano at the Palace theatre, in Meriden, Conn., when a Gold Star father purchased the first Fourth War Loan Bond in the lobby of the theatre. Eleven local boys home on leave from the Solomons campaign attended the premiere opening, which was also good for a story. Joe also secured a story in the sports column of the paper in connection with a sequence in the Fox Movietone News currently playing.

Of interest to note is the tieup with a local

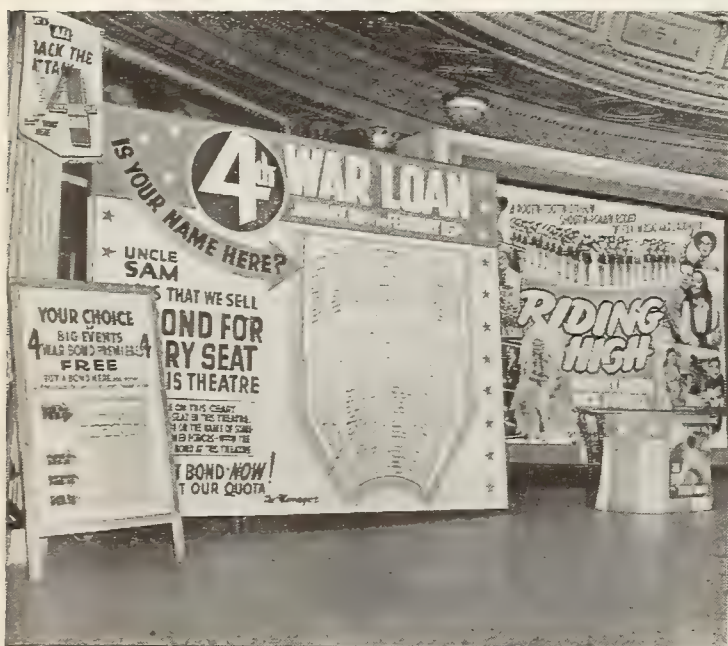


Chuck Shannon, manager of the Columbia theatre, Sharon, Pa., decorated the lobby with "clearance sale" pennants offering \$25.00 Bonds for \$18.75, etc. The seating plan shown here is Chuck's second, the first having been completely filled.

bank which was had by Gertrude Tracy at Loew's Ohio, in Cleveland, whereby all late-comers, that is, people wishing to purchase Bonds after 2 p.m., were sent to the theatre. Gertrude mailed postcards urging purchase of Bonds to over 1,000 former Bond buyers; employees at the theatre pledged themselves to buy one extra Bond; plants were covered and the telephone operator was instructed to answer all calls with: "Loew's Ohio theatre, Buy Your Fourth War Loan Bonds Here."

Stages Rally and Parade In Brooklyn

To usher in his Fourth Loan drive at the Harbor theatre, in Brooklyn, N. Y., Mack Shapiro staged a parade which included the Fort Hamilton Army Band, AWVS women, 300 girls from the USO and Army trucks. The parade was held at night and the girls carried election flares and bannerettes announcing the Drive. In addition an outdoor rally was held by the Bay Ridge neighborhood theatres, James Bergen acting as chairman, with two distinguished movie stars to help spur the sale of Bonds. Close to 4,000 people turned out to see Jeannette MacDonald and Lloyd Nolan in person.



Joseph Steiner, manager of the RKO Capitol, in Union City, N. J., utilized the lobby to promote sale of War Bonds. At left is seating plan to get across the "Bond a Seat" idea. Right: Contestants' photos were displayed for Baby Beauty Bond Contest.



ATTRACTIVE DISPLAY ADS

Warner Bros. present once again
the kind of story for which they are famed

HUMPHREY BOGART

AS MATRAC, THE DEVOTED...



PASSAGE TO MARSEILLE

By the authors of "Mutiny on the Bounty"

This remarkable supporting cast:
CLAUDE RAINS · MICHELE MORGAN · PHILIP DORN · SYDNEY GREENSTREET · HELMUT DANTINE · PETER LORNE
GEO. TOBIAS · A HAL B. WALLIS PRODUCTION · DIRECTED BY MICHAEL CURTIZ

Screen Play by Casey Robinson & Jack Mottitt · From a Novel by Charles Nordhoff & James Norman Hall · Music by Max Steiner

Today Hollywood

CONTINUOUS POPULAR PRICES

OPENS 9 A. M. · B'WAY AT 51st · BUY WAR BONDS!

Half-way
round the world
for this coasts...

Here is the attractive eye-arrester used on opening day of "Passage to Marseille" at the Hollywood theatre, New York.

WOMEN of MYSTERY
in a land of
DANGEROUS MEN
Where kisses are
traded for secrets
and secrets are
traded for lives!

ACTION in ARABIA
RKO RADIO HIT
STARRING
George SANDERS
Virginia BRUCE · Lenore AUBERT · Gene LOCKHART

TOMORROW 9 AM
WORLD PREMIERE
RKO PALACE
EXTRA!
Leon ERROL
WED-TIME
STORY

LAST DAY — "THREE RUSSIAN GIRLS" ANNA STEN · KENT SMITH

Advance ad for "Action in Arabia" for New York premiere at the Palace.

4 OHIO
UNIT SHOW
Meet the most
talked about gal in
America today!

Pistol Packin' Mama
With RUTH TERRY
ROBERT LIVINGSTON

Jan GARBER AND HIS ORCHESTRA
"SWEET JAM
REVUE" With
The Rhythm Boys, Liz
Tilton, many others!

3 INVASION
The Timeliest MARCH OF TIME

4 POPEYE
IN
"RATION for the
DURATION"

The Ohio theatre, Springfield, exploited a recent four-unit show in this manner. Layout is by Hank Harold, ad head for Regent-State theatres.

ROMANCE OF THE SEVEN SEAS!
Lusty, lovable, virile fighters! Roaring
into adventure with the thrilling cry:

"WE BUILD!
WE FIGHT!" "WE LOVE!"

**JOHN WAYNE
SUSAN HAYWARD**

The FIGHTING SEABEES
with
DENNIS O'KEEFE
William Frawley · Leonid Kinskey
J. M. Kerrigan · Grant Withers

The Schine theatres, Gloversville, N. Y., are using special layouts to advertise "The Fighting Sea Bees," which were prepared by Seymour Morris, circuit publicity director.

Gilman Employs Teaser Device For 'Lost Angel'

Several days before the opening of "Lost Angel" at Loew's theatre, in Harrisburg, Sam Gilman started his teaser campaign with copy "Anyone knowing the whereabouts of the Lost Angel, please contact me at." This was followed by the theatre's street address. One of the highlights of Sam's campaign was the landing of a strip across the bottom of the front page of the second edition of the local paper. Title underlines were carried in all ads for two weeks in advance; a private screening was held for newspaper and radio representatives and heads of civic organizations, and rave reviews were had as a result.

One of the leading department stores which conducts a one-hour radio jamboree every Saturday morning, chose "Lost Angel" as the picture of the week and gave a complete review thereof, with several plugs throughout the program. Novelty calendars with a cut of Margaret O'Brien were distributed, while for his street ballyhoo Sam used a lad to lead a blanketed dog about town, copy on the blanket reading "Even I am going to see," etc. High spot of the campaign was the Coca-Cola tieup, whereby stills of Craig and O'Brien drinking the soft drink were distributed by the agency's drivers and salesmen and pasted to fountain mirrors, store windows, etc.

Feldman Honors Boy Scouts at "Henry Aldrich—Boy Scout"

Abundant newspaper coverage, which included stories and art breaks, were landed by Dick Feldman at Keith's in Syracuse, in connection with his hosting local Boy Scouts at the opening of "Henry Aldrich—Boy Scout." Not only did the papers plug that picture, but came through with mention on the second feature, and two of the papers also devoted editorial space to the film.

For the run of "North Star" Dick covered book stores with tiein cards, sent out government postcards to a select list and landed editorials and other newspaper stories. In addition, through the cooperation of one of the leading stores, guest tickets to the picture were offered to each Bond purchaser.

Thoroughbred Collies in Lobby Help Sell "Lassie Come Home"

As part of his advance campaign on "Lassie Come Home" at Loew's Vendome, in Nashville, Tenn., Tommy Delbridge borrowed three thoroughbred collies from the Nashville Kennel Club for display purposes in his lobby and for street ballyhoo. Superintendent of Schools sent bulletins to the effect that credit for one of the book reviews would be given to children seeing the picture, 2000 postcards were mailed to PTA members urging them to see the film and various other clubs were circularized.

Window displays were promoted, 10,000 bookmarks were distributed through the public libraries and all downtown rental libraries and 500 arrows posted on lampposts

Bond Buyers Crown Nazi



As part of her campaign on "Women in Bondage" at Loew's Ohio theatre, in Cleveland, Gertrude L. Tracy planted a figure of a Nazi soldier in her lobby. Each Bond purchaser was permitted to break the sign over the soldier's head. The stunt which was pulled several times a day for three days in advance of the opening helped to sell numerous bonds.

in the downtown section pointed to Loew's with picture copy. Delbridge invited a juvenile judge to see the picture after which he gave a special radio talk on WSM urging all juveniles to see it. He also ordered six boys from court to see the picture and wrote a letter to newspaper publishers on the picture.

Local Boy Tied to Opening Of "This Is the Army"

For the repeat run in Amsterdam, N. Y., of "This Is the Army," Clayton S. Cornell at the Strand theatre underlined the title in ads four days before the opening and broke daily with picture and story of Irving Berlin posed with local boy, member of the show cast and a resident of Amsterdam. A new false front was constructed for the run of cutout lithos and cutout compo board. 200 window cards were spotted strategically about town and special still displays were posted in leading store windows in the downtown area.

Clay further contacted five leading merchants for cooperative ad assistance in their regular newspaper advertising and promoted a window in a leading record shop using a set of 11 by 14s and stills.

Ackery Directs "Tokyo" To Chinese Attention

Ivan Ackery, manager of the Orpheum, in Vancouver, B. C. highlighted his selling of "Destination Tokyo" with a separate campaign aimed at the 12,000 residents of Vancouver's Chinatown.

Ads in the *Chinese Times* and 2,000 throwaways are reported to have turned a big Chinese attendance into the Orpheum. Ackery rounded out his advance effort with a special screening and a heavy schedule of radio spots on all three local stations.

Lad in Cap and Gown Helps Kleper Exploit "Young Ideas"

In advance of "Young Ideas" at the Poli Bijou, in New Haven, Sid Kleper dressed one of his staff in cap and gown carrying a sandwich sign and had him parade the streets to help exploit the date. Numerous window cards were planted about town; displays landed in hotels, music stores, YM's and stores. Special throwaways directed at school children were distributed, paper bags imprinted, and advance art layouts promoted in both dailies and weeklies.

McLennan's Anniversary Campaign

As part of the 30th anniversary celebration of the Capitol theatre, in Brockville, Ontario, Jack McLennan promoted a cooperative page of ads, each of which carried congratulatory message to the theatre. In addition, a four-column story was landed in the papers, which included cuts of the Famous Players officials in addition to one of Jack. The story included highlights of the history of the theatre, and a special program was printed for the occasion.

THEATRE MANAGEMENT RECORD AND ANNUAL TAX REGISTER

■ Easy accounting system that enables you to keep an accurate, complete and up-to-the-minute record of the **\$2.00** business of your theatre. Postpaid

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER, NEW YORK (20)

PERSONALS ON SHOWMEN

Former Operator Eager To Get Into War Zone

Sgt. Elmer E. Foust, stationed at the Marine Base in Camp Elliott, San Diego, Cal., before entering the service, was as-



assistant manager for Fox InterMountain. Elmer started with this organization during his last years of high school, 1938, 1939, at Cheyenne, Wyo., as doorman and chief of staff. Fred Glass was his city manager during the latter part of this time. Mr. Foust later made the move to Denver,

Colo., as assistant to H. A. Goodridge at the Ogden theatre there. As the sergeant so aptly puts it, "about that time all things were looking up until the little slant-eyes ran in the cold deck and that's about it. This leaves me waiting at the dock to go into this new theatre and I hope I will be able to catch all of this bill and at least get in on the last reel of the one over on the other face of the world."

JACK WEINSTEIN, Brooklyn division manager for Century Circuit, leaves for the Army. His territory will be absorbed by Edward Freiburger, Leonard Freund and L. W. McEachern. Other circuit changes include Ruth Beckerman, formerly assistant manager at the Elm theatre, has been promoted to manager. Cortlandt Clarkson, manager of the Plaza, has been transferred to the Strand, in Rockville Center, as manager, replacing McKendree Williams, who leaves for the Army. John Hofeditz, former assistant manager at the Grove, is managing the Plaza; Charles Yotte is now assistant manager of the Grove. William Kellam, who was assistant manager at the Huntington, is at the Mayfair; Owen Kaufman, formerly assistant manager at the Mayfair, is now assistant at the Elm and James McNally is the new assistant manager at the Huntington.

DEAN R. BARRETT has been appointed to the post of assistant manager of the Warner Regal theatre, in Hartford, following an honorable medical discharge from the Army.

R. RAIMO, manager of Warner's Rialto, in South Norwalk, Conn., has been inducted into the Army.

JUNIOR SHOWMEN

JAMES CHARLES, to Mr. and Mrs. Ben Grier. Dad is the managing director of the Paramount-Adams theatre, in Newark, N. J.

MARIAN BLANCHE, on Wednesday, February 9, to Mr. and Mrs. Gabriel Rosenthal. The proud father manages the Highway theatre, in Brooklyn, N. Y.

SHOWMEN'S TIE-UP DATES

April 1st

All Fool's Day

2nd

U. S. Mint Established—1792

6th

Peary Discovered North Pole—1909
Army Day

8th

Louisiana Admitted to Union—1812
Ponce de Leon Landed in Florida—1513

14th

Assassination of President Lincoln—1865
First Edition of Webster's Dictionary Published—1828

18th

Paul Revere's Famous Ride—1775

19th

Patriot's Day

22nd

Oklahoma Opened to White Settlement—1889

23rd

William Shakespeare Born—1564

26th

Slavery Abolished in U. S.—1865

27th

General Grant (18th President) Born—1822
Samuel F. Morse, Telegrapher, Born—1791

30th

George Washington Became 1st President—1789
Boston Settled by Winthrop—1630
Rhode Island Settled—1636

Paul Started Career With Regal Films

Joseph J. Paul, who is the manager and supervisor of the Community theatre, in Welland, Ontario, is married and the father of one child. Paul started in show business in 1918 and worked for the Regal Films, Ltd., out of their Toronto office as a salesman. Joe later assisted his brother in the opening of the Mayfair theatre, in Toronto, then drifting away from the business to return later to open the Elgin theatre, in Ottawa. After a period at that house, Paul went to Welland and his present assignment.

JOE CITRON, assistant manager at Loew's State, New York, has been appointed manager of the Apollo, succeeding Larry Samuels, who has entered the Navy. Edward Schwartz, assistant at the Met, in Brooklyn, takes over the Citron post. Harold Zeitner, assistant at the Kings, has resigned to become a film salesman for Metro in Buffalo.

WILLIAM ELDER has succeeded John McManus as manager of Loew's Midland theatre, in Kansas City, Mo.

BILL AIKEN, manager of the Broad, in Columbus, Ohio, is now managing Loew's Grand, in Atlanta.

JACK MITCHELL has been named manager of the Aztec theatre, in San Antonio, Tex., replacing Horner Le Tempt.

Dickler Had Own Radio Program in Early Days

Upon returning to civilian life after serving in the Armed Forces, Sid J. Dickler joined the Warner Circuit as manager of



their Belmar theatre, in Pittsburgh. Sid's previous experience in the business started as band-leader in that territory, which post he held for about fifteen years. Sid had several radio commercials, was staff maestro at WWSW and his orchestra was reportedly one of the first two

dance bands on the air from Pittsburgh in the early days. About ten years ago, Mr. Dickler handled public relations for local night clubs and hotels and had his own radio program called "Sid Dickler's Bandwagon" in the early days. About four years ago, Dick forsook his orchestral activities and took one night stands in the territory until he was called into the Army. Now that he is out and managing a theatre, he says his experience in the show business as a band-leader and public relations man has come in mighty handy.

GEORGE GROSS, for many years associated with the Wilmer & Vincent circuit, in the South, has returned to the circuit as assistant manager of the Embassy theatre, in Reading, Pa.

IRVING PHILLIPS, manager of the 56th Street theatre, in Philadelphia, was inducted into the Army.

DOMINIC BARRECCA is now managing the Alvin theatre, in Gutenberg, N. J.

ED SIEGAL, formerly with Warner's in Pittsburgh, was a Round Table visitor.

HAPPY BIRTHDAY

February 27th

Charles L. Hyde
Cecil W. Curtis
Carroll M. Bradley

28th

Jack Wright
C. H. Simpson
Don R. Stevenson
Vern Austin
Victor G. Geisel

29th

Samuel Sposato
William F. O'Brien
Ed Lamoureux
Herschel A. Wheeler

March 1st

J. P. Schnitzer
Harold C. Stanzler
Jerome Gordon
Edward L. Bissler
Herb Gatzke

March 2nd

E. R. Toerpe
J. M. Ensor
John B. Shearer
Lloyd Miller
Dallas R. Page
Joe F. Wright
Paul Maines, Jr.

3rd

Stanley Foreman
Edward A. Hussong
Al Zimbalist
Lester Neely
Charles Rind
Louis D. Glinner

4th

J. E. Stribling, Jr.
Joseph Dondis
Burton L. Prince
R. H. Ouellette
Sam Harris, Jr.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

WANT TWO MANAGERS AND TWO OPERATORS immediately for small town situations. Permanent positions with excellent future. State age, experience, references, salary expected and draft status. Reply BOX 1301, Knoxville, Tenn.

BOOKS

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as host of additional up-to-the-minute text on sound and projection equipment. Order Now! \$7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price \$6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at \$4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and an up-to-minute record of the business of your theatre. The introductory price is only \$2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York (20).

STUDIO EQUIPMENT

TWO RCA 16MM. NEWSREEL RECORDING CAMERAS, shoots picture and records sound. One complete with two microphones: spring motor; extra studio galvanometer; recording amplifier; three lenses, including telephoto; visual finder; all cables; headphones; carrying cases and batteries, \$975. Other has one F3.5 lens; 4 stage amplifier with Western Electric pre-amplifier; Veeder counter; microphone; cables; headphones; cases, \$625. Both excellent condition. Send for bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

DISTRICT MANAGER, BOOKER, SUPERVISOR, with independent circuit. Army discharged. Now employed. Offer considered. Box 1706, MOTION PICTURE HERALD.

SMART, INTELLIGENT, SHOWMANSHIP ability, backed by over 19 years' in many phases of showbusiness. Independent and circuit operation stage and screen houses. General management, buying, booking, building and equipping theatres. First class advertising man. Advancing road attractions. My experience and ability will be valuable to any company who will place me in a position where my efforts will show. Will locate anywhere but only first class situations considered. Age 36, married, draft exempt. BOX 1705, MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

WANTED TO BUY

WANTED—PIPE ORGAN IN FAIR CONDITION. State make, stops, etc. ST. STANISLAUS CHURCH, 118 N. Market St., Summit Hill, Pa.

OPEN AIR THEATRE EQUIPMENT IF COMPLETE. Give details, location and price. J. C. WILBOURN, Box 988, Baton Rouge, La.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, \$2.25 per thousand, \$20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

THEATRES

FOR SALE, 200-SEAT THEATRE. BOX 1703, MOTION PICTURE HERALD.

WANTED THEATRE, OPERATING, PROFITABLE, details. BOX 1700, MOTION PICTURE HERALD.

WANTED: MOTION PICTURE THEATRE. MUST be up-to-date, going, paying and located in Florida or other Southern coastal state. Give full particulars. JIM CAMP, Box 326, Tallahassee, Fla.

FOR SALE—MODERN 800-SEAT THEATRE, DOING good business in good W. Va. manufacturing town. Also fine dwelling. Must sell due to health, BOX 1704, MOTION PICTURE HERALD.

UTAH: BOOM MINING AND RAILROAD center; brick building 500-seat theatre including equipment; two stores, rent \$67.50; basement equipped for Tavern, Dance and Club; 17 hotel rooms and 9 apartments completely furnished, income \$793 a month. Price \$65,000 for land, building and equipment. Cash \$35,000. Possession of all for operator. Two sons in service; widowed mother can't operate. We also have buyers for theatres, the larger the seating capacity the better. RALPH H. JACKSON & CO., 77 W. Washington, Chicago 2, Ill. 20th year at this address.

WANTED TO LEASE THEATRE IN SMALL town or community. With or without equipment. Prefer East. BOX 1707, MOTION PICTURE HERALD.

NEW EQUIPMENT

CRYSTAL BEADED SOUND SCREENS, 39½¢ sq. ft.; Flextone washable, 30½¢ chrome diffusive, 23½¢; changeable letter admission signs with 50 characters, \$6.45; rear shutters for Simplex, \$77.50; shelf worn boxoffice heaters, \$6.95; 2½ gallon fire extinguishers, \$14.95; quart pump type, \$11.25; two quart, \$13.50; Wollensak 4" Series I lenses, \$13.95; rechargeable flashlight batteries, \$2.20; rectifier bulbs, 15 ampere Gordos, \$6.95; six ampere Westinghouse, \$3.95; Suprex carbon savers, 98¢. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING. EASY WAY TO PAINT signs. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, A1329 Central Ave., Chicago, 51.

USED EQUIPMENT

200 AMERICAN SEATING CHAIRS HEAVY seven ply back, five ply seat, late model, rebuilt, \$4.50; 100 American Seating veneer back, squab padded cushion, reupholstered, \$3.50. Limited quantities full upholstered and panel back spring cushion chairs. Wire now. S. O. S. CINEMA SUPPLY CORP., New York 18.

HAVING BECOME A MEMBER OF OUR ARMED forces, owner wishes to sell the following equipment! No priority necessary! Buy direct from exhibitor! Two projection and sound equipments—Equipment No. 1: Western Electric sound system (1500 seat capacity) completely modernized by Altec. Includes large supply of spare parts and tubes; pair new Simplex Hi lamphouses in original crates; pair new National four-tube rectifiers in original crates; pair factor rebuilt genuine Super Simplex mechanisms; pair Simplex three-point pedestals with braces; two pair Simplex 18" magazines; pair Bausch & Lomb Series I Cinephor lenses—Total price f.o.b. Boulder City, Nevada, \$4,500. Equipment No. 2: Western Electric Universal base system (1,000 seat capacity) completely modernized by Altec; Universal bases and lower magazines; pair rebuilt Peerless L. I. lamphouses with 10½" mirrors; pair two tube rectifiers; pair Simplex 16" upper magazines; new Walker plastic molded screen, size 10'0"x13'0"—Total price f.o.b. Boulder City, Nevada, \$2,300. For further information contact MRS. EARL J. BROTHERS at Boulder Theatre, Boulder City, Nev.

CLOSING OUT PUBLIC ADDRESS EQUIPMENT (send for list); Simplex SI latest type mechanisms, \$475; rebuilt Electrolux vacuum cleaner, \$69.50; Simplex SP 2,000' sound projectors, \$325; twin 50 ampere Suprex rectifiers, rebuilt, \$297.50; single 45 ampere type, \$112.50; 20/40 arc generators, \$57.50. Winter bargain bulletin ready—get yours. S. O. S. CINEMA SUPPLY CORP., New York 18.

Child Attendance Ban Extended to Camden County

Extension of the child attendance ban ordered recently by Gene Mariano, county prosecutor in Camden, N. J., was made last week to the entire county. The order prohibiting children under 14 from attending theatres at any time unless accompanied by adults invoked a 33-year-old law. Its extension hits nearly as many houses in the neighboring towns as the 24 theatres affected in Camden.

Last week, despite exhibitor protests, Mr. Mariano mailed notices of the order to chiefs of police and directors of public safety in each town, advising them to enforce the ban immediately.

Representatives of local theatres, including Joseph E. Murdoch, manager of the Stanley, one of four Warner houses in Camden, and Joseph Varbalow of the Savar Amusement Company, operator of four other large city theatres, met with the county prosecutor last Thursday in a vain effort to get him to revise the order. The prosecutor told them that in an effort to stamp out juvenile delinquency, the ban would be rigidly enforced.

This week, representatives of 50 theatres in the county promised full cooperation to Mr. Mariano. Mr. Varbalow, acting as spokesman for the exhibitors, said, "If necessary, additional supervision will be placed in theatres to enforce the ban."

Hartford exhibitors this week protested against the recent proposal of Alderman Peter Stewart, who recommended to Joseph B. Griffin, corporation counsel, that a special section in Hartford theatres be "roped off" on Saturday afternoons and other days when children attend in large numbers, and that an usher or matron be assigned to supervise the section.

Exhibitors were not in favor of the plan, which Mr. Stewart said had worked "satisfactorily" in New York, Boston and other cities. Their main objection was that the current labor shortage made it difficult to obtain proper personnel for the supervision of a children's section in theatres.

Eastman Kodak Official, Virgil M. Palmer, Dies

Virgil M. Palmer, 62, superintendent of the industrial engineering department of Eastman Kodak, died in Rochester, N. Y., on Wednesday of last week. He was with the company 31 years. Before becoming associated with Eastman Kodak, Mr. Palmer was an automotive engineer. He was president of the Society of Industrial Engineers. Surviving are his wife, two sons and a brother.

Bequeaths Church Films

Probate of the will of the late William E. Butler, veteran Philadelphia exhibitor who died last month, provided for an annuity of \$300 to be set up for the rental of films to be shown in the House of the Good Shepherd. His total estate was valued at \$212,000 and he provided for the erection of an altar to cost \$10,000 in St. Martin's Roman Catholic Church in memory of his family.

James R. Joy

James R. Joy, a veteran exhibitor of Toronto, owner of the Euclid and the Toronto for many years, died last Sunday.

Trenton Theatre Sold

The Victory theatre, Trenton, N. J., erected nearly 40 years ago, was sold by Mary Loretta O'Malley for use as a fur storage plant.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

Going My Way

(Paramount)

A Portrait of Humans

Hollywood can hardly exceed the richness, the warmth and the captivation which distinguish "Going My Way," and which make of it superlative entertainment.

No one should get the idea that this is an attraction which is stilted and pious because its two central characters are members of the Roman Catholic clergy. Far from it. Barry Fitzgerald, as the crotchety old Father Fitzgibbon, and Bing Crosby, as the young and progressive curate, are very much the human beings. Always within the tenets of their religion and constantly faithful to its mandates, nevertheless they evidence a penetrating awareness of the joy of living.

"Going My Way" is a simple motion picture with an appeal undeniably universal. It deals with unassuming people out of the vivid stream of humanity in New York and portrays how the understanding and the kindness of the two priests aid these individuals to clear their lives of some of their encumbrances.

This objective is reached in entirely different ways. Fitzgerald has been charged with the parish of St. Dominic for over 40 years. His job has been a good one on the side of morals, if unsuccessful on the side of a balanced budget. In his day and in his time, his career has been an unquestioned success. Crosby enters the situation as a disciple of the newer and more progressive clerical order. His is the twin objective of guiding the parish and placing it on a firmer financial basis, making the receding days of the old priest's life less arduous.

There develops an early clash. But it is a clash not predicated on clerical lines nearly so much as it is on the set, established ways of the older generation in inevitable conflict with the new. Fundamentals are not threatened because they are never involved.

The elder priest merely fails to understand what the young curate is about. Crosby writes music. He develops a choir among the rebellious kids of the neighborhood. And he does this in the baseball suit given him by the St. Louis Browns. With Frank McHugh as Father O'Dowd, he sheds the austerity of clerical dress for golf clothes and knocks the pill around the fairways. He sings, of course, but it is not always hymns. In fact, almost always it is not hymns at all. Fitzgerald cannot make it out.

But with all of this unorthodox behaviour, Crosby does his job, and he does it with great effectiveness. By his good sense, his good humor and his qualities of understanding, he endears himself to the parish and, of course, to Fitzgerald. They become fast friends, their at-

tachment bridging the gap of their intervening years.

When the church burns, it is Crosby who endeavors to raise funds to rebuild by selling "Going My Way," his composition. They're not going for "schmaltz" that season, and thus the effort fails. But when he plays a livelier, non-choirlike tune with his choir pitching in, the song publishers go for it and the situation is well in hand. The final and touching scene, typical of the entire film, brings Fitzgerald and his 90-year-old Irish mother together. It is a concluding, heart-warming bit of plotting on Crosby's part as his assignment at St. Dominic's is completed and he goes on his way to the next.

Comedy is intermingled with drama, but it is comedy which dominates. Delightful at every turn, it frequently becomes hilarious. Primarily,

it is Fitzgerald who is responsible. His characterization of the old priest is cameo-etched and enormously entertaining. Author, producer and director Leo McCarey could not have arrived at a more fortunate choice; in fact no other choice occurs readily to mind.

Crosby, in a type of role never before attempted by him, is excellent. Under McCarey's guidance he achieves a blending of the necessary compounds without overextending himself, and hurdles the extremely difficult role of the singing priest with ease. Always thoroughly believable, this is Crosby in the best role of his career.

Rise Stevens, Metropolitan Opera contralto, sings several numbers, including an aria from "Carmen," with distinction and competence. Others in the cast are of secondary importance, yet all are good. The screenplay by Frank Butler and Frank Cavett attests to the merit of their writing endeavors.

Seen in the studio projection room. Reviewer's Rating: Excellent.—RED KANN.

Release date, Block 4. Running time, 125 min. PCA No. 9613. General audience classification.
 Father O'Malley.....Bing Crosby
 Father Fitzgibbon.....Barry Fitzgerald
 Father O'Dowd.....Frank McHugh
 Genevieve Linden.....Rise Stevens
 Gene Lockhart, James Brown, Jean Heather, Porter Hall, Fortunio Bonanova, Emily Malyon and the Robert Mitchell Boys Choir.

The Purple Heart

(Twentieth Century-Fox)

After the Tokyo Raid

One of the most spectacular feats of the war against Japan has received becoming tribute from Darryl F. Zanuck and Lewis Milestone, who produced and directed "The Purple Heart".

The principal characters are eight men who flew with Capt. Doolittle as far as occupied China and the Japanese captors who sentenced them to death for murder. Covering the few days of their trial—a travesty on the name—it contrasts courage and brutality, integrity and deviousness, in a manner that will leave few persons unaffected.

As the first production featuring the Japanese treatment of American soldiers since the recent disclosures of atrocities after Bataan and Corregidor, it may attract the morbidly curious but it does not pander to them. Few overt acts are presented on the screen, but few were needed. The cumulative effect is the more powerful for its restrained presentation.

From the opening outside a Tokyo courtroom to the close when the victors march out proudly under sentence of death, the emphasis is on suggestion rather than statement. The audience

participates in the confusion, indignation and suffering of the fliers, wrestles with the problem of disclosing the base of the attack and casts its vote in the final decision. Dialogue is scant, but the performances of the cast are superbly revealing.

Dana Andrews, as the superior officer, makes his leadership evident without commanding. Richard Conte, Charles Russell, Donald Barry, Kevin O'Shea, Sam Levene, John Craven and Farley Granger give tersely differentiated portraits, finely etched. The two women in the cast, Trudy Marshall and Tala Birell, appear briefly and say little.

On the Oriental side, characterizations are not completely satisfactory. Richard Loo, Peter Cheng, H. T. Tsiang and Key Chang are properly malevolent and obviously vicious without becoming persons.

There might be some objection, too, to the fact that Jerome Cady's screenplay from a story by Melville Crossman, provides for little action of the type usually associated with war

in the Pacific. But the purpose of the film is splendidly achieved, and with a dignity that should set a standard for the films to follow in its general course.

Seen in the home office projection room. Reviewer's Rating: Excellent. — E. A. CUNNINGHAM.

Release date, March, 1944. Running time, 99 min. General audience classification.

Captain Harvey Ross.....Dana Andrews
Lieutenant Angelo Canelli.....Richard Conte
Sergeant Howard Clinton.....Farley Granger
Sergeant Jan Skvoznik.....Kevin O'Shea
Lieutenant Wayne Greenbaum.....Sam Levene
Lieutenant Kenneth Bayforth.....Charles Russell
Lieutenant Peter Vincent.....Donald Barry
Sergeant Martin Stoner.....John Craven
Trudy Marshall, Tala Birell, Richard Loo, Peter Cheng, Gregory Gaye, Torben Meyer, Kurt Katch, Martin Garralaga, Erwin Kalser, Igor Delgaruki, Nestor Paiva, Alex Papan, H. T. Tsiang, Benson Fong, Key Chang, Allen Jung.

The Navy Way

(Paramount)

Service Story

Stepping forth in the direction of bigger-and-better things, producers William Pine and William Thomas present here an armed-service picture which is not a melodrama, as most of their pictures have been, but accounts for its 74 minutes of running time with more entertainment than the company's 65-minute enterprises have averaged. The film introduces Robert Lowery as a P-T star, whose performance stacks up with the best, and surrounds him with dependables who round out a smoothly functioning cast.

The setting is the Great Lakes Naval Training Station and the script, an original by Maxwell Shane, tells the stories of four sailors who react to discipline in various ways. Lowery plays the nonconformist, who learns the hard way what the Navy stands for, but, for a switch, doesn't get the girl.

The picture deals with training but not with warring, concentrating on training methods and on the personal story running through the presentation rather than on the enemy or battling. Heroics are held at a minimum and points are allowed to register without flag-waving underscoring. It's a trim job.

William Berke directed competently, with L. B. Merman serving Pine and Thomas as associate producer.

Previewed at studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, Block 4. Running time, 74 min. PCA No. 9791. General audience classification.

Johnny Jersey.....Robert Lowery
Ellen Sayre.....Jean Parker
Bill Henry, Roscoe Karns, Sharon Douglas, Robert Armstrong, Richard Fowers, Larry Nunn, Mary Treen.

Cowboy Canteen

(Columbia)

Musical, Western Style

Columbia here effects a merger between the minor musical formula and the Charles Starrett Western series, which leans heavily on the first component and may prove a disappointment to followers of the second. Plot interest and gun battles are replaced by the close harmony of Roy Acuff and his Smoky Mountain Boys and the comedy of Vera Vague. On the musical side, however, the presence of Jane Frazee and the Mills Brothers can be exploited profitably.

Charles Starrett emerges as little more than the romantic foil, playing a ranch owner who is called into the Army while a group of vaudeville performers takes over operations. Of course, he falls for the pretty blonde who had stood up to him, and leaves for duty with her promise to wait for him.

The ranch, meanwhile, has been transformed into a canteen for soldiers from a nearby camp. A gala opening provides a setting for the talents of the Mills Brothers, Max Terhune and "Elmer," Jimmy Wakely and the Tailor Maids. Miss Frazee and the Smoky Mountain Boys sing at regular intervals, often without any

excuse but the catchy songs of Saul Chaplin and Walter G. Samuels.

Jack Fier produced the film and Lew Landers directed from a script by Paul Gangelin.

Seen at Loew's 42nd Street theatre in New York. Reviewer's Rating: Fair.—E. A. C.

Release date, February 8, 1944. Running time, 72 min. General audience classification.

Steve.....Charles Starrett
Connie.....Jane Frazee
Vera.....Vera Vague
Tex.....Tex Ritter
Max Terhune, Dub Taylor, Guinn Williams, Edythe Elliott, Emmett Lynn, the Mills Brothers, Jimmy Wakely, Roy Acuff, Bill Hughes, the Tailor Maids and Buck, Chickie and Buck.

The Million Dollar Kid

(Monogram)

East Side Kids Item

By way of varying the wave length on which the East Side Kids have been broadcasting their wares, producers Sam Katzman and Jack Dietz have introduced moments of pathos into this item in their series. These throw the young men out of step, so to speak, and let the picture down toward the finish after a typical beginning, possibly not enough so to dent their popularity but hardly to their profit.

This time the tough guys with hearts of gold meet a man of wealth who gives them the liberty of his home. They discover that his son is engaging with minor mobsters in a series of stickups, out of boredom or something, and they proceed by the method they know best to put him back on the path of respectability. On this thread are strung secondary happenings of various kinds and qualities.

Barney Sarecky served as associate producer and Wallace Fox directed from a story and screenplay by Frank H. Young.

Previewed at the Campus theatre, Hollywood, to a Thursday night audience which laughed heartily at the East Side Kid's characteristic passages and booed some of the film's intended serious sequences. Reviewer's Rating: Fair.

Release date, February 28, 1944. Running time, 65 min. PCA No. 9638. General audience classification.

Mugs.....Leo Gorcey
Glimpy.....Huntz Hall
Gabriel Dell, Billy Benedict, Louise Currie, Noah Beery, Iris Adrian, Herbert Hayes, Robert Greig, Johnny Duncan, Stanley Brown, Patsy Moran, Mary Gordon, Al Stone, Dave Durand, Bud Gorman, Jimmy Strand, Pat Costello.

Voodoo Man

(Monogram)

More About Zombies

The zombies in this melodrama are feminine, fair and attired in frills, which is a change of menu for followers of scare films and the chief distinguishing difference between this and most of them. Where names like Bela Lugosi, John Carradine and George Zucco sell tickets, this Sam Katzman-Jack Dietz production belongs.

The setting of Robert Charles' screenplay, based on his own story, is a doctor's house near a lonely road where young ladies driving their cars unaccompanied disappear in steady sequence. Lugosi plays the doctor who abducts them, mesmerizes them into a zombie condition and tries to transfer their minds into the body of his wife, dead these 22 years but still walking around. A Hollywood scenarist blunders into the situation and recruits a sheriff who, at the picture's end, kills the doctor and thus liberates a bevy of lovely zombies who've survived the doctor's experiments.

William Beaudine directed the picture, which contains no comedy, and Barney Sarecky was associate producer.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, February 21, 1944. Running time, 62 min. PCA No. 9765. General audience classification.
Dr. Marlowe.....Bela Lugosi
Job.....John Carradine
Nicholas.....George Zucco
Michael Ames, Wanda McKay, Ellen Hall, Louise Currie, Henry Hall, Dan White, Pat McKee, Terry Walker, Ethelreda Leopold, Claire James, Dorothy Bailer.

Whispering Footsteps

(Republic)

Fear Complex

"Whispering Footsteps," produced by George Blair with Howard Bretherton directing from a script by Gertrude Walker and Dane Lussier, fails to provide horror, mystery, or opportunity for its competent players to prove their worth.

In a dragging story, based on the fear complex which has a young bank teller in its grip, a series of girl murders are committed. All evidence points to him until—unexplained and with jarring suddenness—the radio blares forth news that a man, who has not appeared in the story at any time, has been arrested for the crimes and has confessed his guilt.

John Hubbard as the teller, and Rita Quigley as the banker's daughter in love with the teller and believing in him, struggle through some moments as trying on the audience as they apparently were on the players, as she tries to bolster his courage. Joan Blair has a bit as a hardened young business woman carrying on an affair with the banker, while the others in the cast are handicapped by the flimsy story.

Seen at Grauman's Chinese theatre, Hollywood, where it was second on a bill topped by "Song of Russia." Reviewer's Rating: Poor.

—JACK CARTWRIGHT.

Release date, December 30, 1943. Running time, 55 min. PCA No. 9694. General audience classification.

Marcus Borne.....John Hubbard
Brooke Hammond.....Rita Quigley
Joan Blair, Juanita Quigley, Cy Kendall, William Benedict, Matt McHugh, Marie Blake, Dick Elliott, Mary Gordon, Elizabeth Valentine, Madeline Gray.

SHORT SUBJECTS

WITH THE MARINES AT TARAWA

(Univ.)

War Activities Committee

In two Technicolor reels the Marine Corps shows the death, sweat and destruction required to win the pink and blue beachheads of Tarawa atoll in the Gilbert Islands. It is the most vivid official screen battle report yet released.

Beginning with embarkation day Marine cameras follow the attack through planning, convoy, bombardment and landing stages to the final mop up of Jap snipers. For the first time, in glimpses of the wounded and of American bodies in the sand or face up in the surf the cost of victory is brought home to theatre audiences. It should make Americans think, and keep bond booths busy.

The 15 men of the Marine camera crew were in the fore of the attack and their 5,000 feet of color film showed it. So did the casualty records, for Lieut. Ernest E. Matthews, Jr. of Dallas and Staff Sgt. Wesley Lee Kroenung, Jr., died in action. This official release is distributed without profit by Universal for the War Activities Committee. Scoring and editing were done at the Warners studio. Exhibitors should feel an obligation to show it.—J. S., Jr.

Release date, March 2, 1944. 19 minutes

POST-WAR JOBS? (20th-Fox)

March of Time

The widespread fear of unemployment at the close of the present war is recognized in the latest March of Time issue, and no attempt is made to show that it is without foundation. Instead the editors suggest that consciousness of the problem may be the first step in solving it. Public and private agencies are already at work planning for the transitional stage when war contracts are no longer supporting expanded industrial plants and the transfer to consumer goods has not yet been made. Industry also views the problem with alarm from the viewpoint of idle shops and shrinking profits. In spite of the shortage of materials, many plants are already devoting time and money to developing new products and new techniques for post-war manufacture.

The material presented should prove to be of interest throughout the country.

Release date, February 25, 1944 19 minutes

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in *PRODUCT DIGEST SECTION*

(*) before the title indicates 1942-43 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the *PRODUCT DIGEST SECTION* of *MOTION PICTURE HERALD*.

Consult Service Data in the *PRODUCT DIGEST SECTION* for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 1764-1765.

Feature Product Including Coming Attractions, listed by Company, in order of release, on page 1755.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
ABOVE Suspicion	MGM	402	Joan Crawford-Fred MacMurray	Sept., '43	90m	May 1, '43	1546	1081	1575
Action in Arabia	RKO	420	George Sanders-Virginia Bruce	Block 4	75m	Feb. 19, '44	1762	1746	....
Address Unknown	Col.	....	Paul Lukas-Mady Christians	Not Set	....	....	....	1695	....
Adventure in Iraq	WB	304	John Loder-Ruth Ford	Oct. 9, '43	64m	Sept. 25, '43	1553	1530	....
Adventures of a Rookie	RKO	402	Wally Brown-Alan Carney	Block 1	64m	Aug. 21, '43	1547	1471	1617
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	....	....	936	....
Adventures of Tartu (British)	MGM	406	Robert Donat-Valerie Hobson	Oct., '43	103m	Aug. 7, '43	1546	....	1655
Ali Baba and 40 Thieves (color)	Univ.	8003	Jon Hall-Maria Montez	Jan. 14, '44	87m	Jan. 15, '44	1713	1457	....
Always a Bridesmaid	Univ.	8023	Andrews Sisters-Patric Knowles	Sept. 24, '43	61m	Oct. 2, '43	1566	1192	....
Amazing Mr. Forrest, The	PRC	413	Edward E. Horton-Jack Buchanan	Feb. 24, '44	....	....	....	1747	....
American Miracle (color)	MGM	....	Brian Donlevy-Ann Richards	Not Set	....	....	....	1457	....
(formerly America)									
And Now Tomorrow	Para.	....	Loretta Young-Alan Ladd	Not Set	....	....	....	1715	....
And the Angels Sing	Para.	....	Fred MacMurray-Dorothy Lamour	Not Set	....	....	....	1555	....
Andy Hardy's Blonde Trouble	MGM	....	Mickey Rooney-Lewis Stone	Not Set	....	....	....	1456	....
Arizona Trail	Univ.	8081	Tex Ritter-Fuzzy Knight	Sept. 24, '43	57m	....	....	1545	....
Arizona Whirlwind	Mono.	....	Ken Maynard-Hoot Gibson	Mar. 7, '44	....	....	....	1746	....
Around the World	RKO	411	Kay Kyser-Joan Davis-Mischa Auer	Block 3	81m	Nov. 27, '43	1645	1457	1766
At Night We Dream (color)	Col.	....	Merle Oberon-Paul Muni	Not Set	....	....	....	1715	....
BANJO on My Knee	20th-Fox	407	Barbara Stanwyck-Joel McCrea	Oct. 29, '43	95m	Dec. 5, '36	1585	....	....
(Reissue)	UA	....	William Boyd-Andy Clyde	Oct. 1, '43	54m	July 24, '43	1559	....	....
Bar 20	20th-Fox	414	Documentary	Nov. 5, '43	80m	Nov. 6, '43	1615	....	1766
Battle of Russia	Col.	5022	Joan Davis-Jane Frazee	Jan. 28, '44	72m	Feb. 5, '44	1742	1696	....
Beautiful But Broke	Col.	....	George Formby	Not Set	97m	Jan. 29, '44	1734	....	....
Bell Bottom George (British)	Rep.	354	Bob Livingston-Smilely Burnette	Mar. 3, '44	....	....	....	1746	....
Beneath Western Skies	MGM	405	Lucille Ball-William Gaxton	Oct., '43	94m	July 3, '43	1532	1191	1617
Best Foot Forward (color)	WB	....	John Garfield-Paul Henreid	Not Set	....	....	....	1646	....
Between Two Worlds									
(formerly Outward Bound)									
Beyond the Last Frontier	Rep.	351	Eddie Dew-Smilely Burnette	Sept. 18, '43	55m	Sept. 11, '43	1529	....	....
Big Show, The (Reissue)	Rep.	3302	Gene Autry	Mar. 1, '44	....	....	....	....	....
Black Hills Express	Rep.	362	Don Barry-Wally Vernon	Aug. 15, '43	55m	Aug. 7, '43	1546	1457	....
Blazing Frontier	PRC	459	Buster Crabbe-Al St. John	Sept. 1, '43	59m	....	....	1531	....
• Blazing Guns	Mono.	....	Hoot Gibson-Ken Maynard	Oct. 8, '43	55m	Sept. 18, '43	1542	1509	....
Bombers Moon	20th-Fox	401	George Montgomery-Annabella	Aug. 6, '43	70m	July 10, '43	1532	1305	....
Boss of Rawhide	PRC	452	Dave O'Brien-Jim Newill	Nov. 20, '43	59m	....	....	1599	....
Bridge of San Luis Rey, The	UA	....	Lynn Bari-Akim Tamiroff	Feb. 11, '44	107m	Feb. 5, '44	1742	1636	....
Bring On the Girls	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	....	....	1763	....
Broadway Rhythm (color)	MGM	419	George Murphy-Ginny Simms	Mar., '44	115m	Jan. 22, '44	1725	1616	....
Buffalo Bill (color)	20th-Fox	....	Maureen O'Hara-Joel McCrea	Not Set	....	....	....	1531	....
• Bullets and Saddles	Mono.	....	Range Busters	Oct. 29, '43	54m	Oct. 9, '43	1573	1531	....
CALIFORNIA Joe	Rep.	365	Don Barry-Helen Talbot	Dec. 29, '43	55m	Jan. 8, '44	1706	1675	....
Calling Dr. Death	Univ.	8026	Lon Chaney-Patricia Morison	Dec. 17, '43	63m	Dec. 18, '43	1673	1635	....
• Campus Rhythm	Mono.	....	Gale Storm-Robert Lowery	Nov. 19, '43	63m	Oct. 9, '43	1574	1545	....
Candlelight in Algeria (Br.)	Br. Lion	....	James Mason-Carla Lehmann	Not Set	85m	Jan. 1, '44	1694	....	....
Canterville Ghost, The	MGM	....	Charles Laughton-Margaret O'Brien	Not Set	....	....	....	1635	....
Canyon City	Rep.	364	Don Barry-Helen Talbot	Nov. 29, '43	55m	Nov. 13, '43	1626	1599	....
Casanova in Burlesque	Rep.	333	Joe E. Brown-June Havoc	Feb. 19, '44	72m	Jan. 29, '44	1733	1676	....
Career Girl	PRC	403	Frances Langford-Craig Wood	Jan. 11, '44	66m	Dec. 18, '43	1674	1634	....
Chance of a Lifetime, The	Col.	5034	Chester Morris-Jeanne Bates	Oct. 26, '43	66m	Oct. 16, '43	1586	1545	....
Charlie Chan in Secret Service	Mono.	....	Sidney Toler-Gwen Kenyon	Feb. 14, '44	65m	Jan. 15, '44	1714	1599	....
Cherokee Strip (Reissue)	WB	333	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Chip Off the Old Block	Univ.	8011	Donald O'Connor-Peggy Ryan	Feb. 25, '44	81m	Feb. 19, '44	1761	1715	....
Christmas Holiday	Univ.	....	Deanna Durbin-Gene Kelly	Not Set	....	....	....	1695	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
City That Stopped Hitler	Para.	4331	Russian Documentary	Special	57m	Sept. 4, '43	1521	....	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Claudia	20th-Fox	404	Dorothy McGuire-Robert Young	Sept. 3,'43	91m	Aug. 21,'43	1558	....	1655
Coastal Command (British)	RKO	....	Documentary	Not Set	60m	Nov. 14,'42	1005	....	....
Cobra Woman (color)	Univ.	....	Jon Hall-Maria Montez	May 12,'44	....	....	....	1457	1655
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	....	....	1456	....
Corvette K-225	Univ.	8007	Randolph Scott-James Brown	Oct. 1,'43	99m	Oct. 2,'43	1565	1240	1719
Courageous Mr. Penn (Br.)	Hoffberg	....	Clifford Evans-Deborah Kerr	Dec. 22,'43	78m	Jan. 1,'44	1694	....	....
Cover Girl, The (color)	Col.	....	Rita Hayworth-Gene Kelly	Apr. 6,'44	....	....	....	1416	....
Cowboy Canteen	Col.	5220	Charles Starrett-Jane Frazee	Feb. 8,'44	72m	Feb. 26,'44	1774	1763	....
Cowboy in the Clouds	Col.	5203	Charles Starrett-Julie Duncan	Dec. 23,'43	55m	Jan. 8,'44	1706	1636	....
Cowboy and the Senorita, The	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	1747	....
Crazy House	Univ.	8005	Olsen and Johnson	Oct. 8,'43	80m	Oct. 23,'43	1595	1531	1719
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	....	....	1091	....
Crime Doctor's Strangest Case	Col.	5021	Warner Baxter-Lynn Merrick	Dec. 9,'43	68m	Jan. 22,'44	1725	1654	....
Crime School (Reissue)	WB	327	Humphrey Bogart-Dead End Kids	Dec. 4,'43	86m	May 7,'38	1626	....	....
Cross of Lorraine, The	MGM	414	Pierre Aumont-Gene Kelly	Jan., '44	90m	Nov. 13,'43	1625	1457	1719
Cry "Havoc"	MGM	417	Margaret Sullivan-Ann Sothern	Feb., '44	97m	Nov. 6,'43	1614	1555	....
Curly	Col.	....	Cary Grant-Janet Blair	Not Set	....	....	....	1616	....
Curse of the Cat People	RKO	418	Simone Simon-Kent Smith	Block 4	70m	Feb. 19,'44	1762	1715	....
DANCING Masters, The	20th-Fox	413	Laurel and Hardy	Nov. 19,'43	63m	Oct. 30,'43	1605	1555	....
• Dangerous Blondes	Col.	4016	Evelyn Keyes-Edmund Lowe	Sept. 23,'43	80m	Oct. 23,'43	1594	1509	....
Danger! Women at Work	PRC	411	Patsy Kelly-Mary Brian	Aug. 23,'43	59m	July 17,'43	1426	....	....
Day After Day (Russian)	Artkino	....	Documentary	Nov. 15,'43	62m	Nov. 20,'43	1634	....	....
Days of Glory	RKO	....	Tamara Toumanova-Gregory Peck	Not Set	....	....	....	1636	....
Dear Octopus (British)	Gains.-Gen'l	....	Margaret Lockwood-Michael Wilding	Not Set	86m	Sept. 18,'43	1542	....	....
Death Valley Manhunt	Rep.	375	Bill Elliott-Gabby Hayes	Sept. 25,'43	55m	Aug. 28,'43	1558	1402	....
Death Valley Rangers	Mono.	....	Hoot Gibson-Ken Maynard	Dec. 3,'43	59m	Dec. 18,'43	1674	1555	....
Demi Paradise (Br.)	Two Cities-GFD	....	Laurence Olivier-Penelope Ward	Not Set	115m	Dec. 18,'43	1673	....	....
Deerslayer, The	Rep.	306	Bruce Kellogg-Jean Parker	Nov. 22,'43	67m	Nov. 6,'43	1615	1599	....
Desert Song, The (color)	WB	310	Dennis Morgan-Irene Manning	Jan. 29,'44	96m	Dec. 18,'43	1673	872	1719
Destination, Tokyo	WB	309	Cary Grant-John Garfield	Jan. 1,'44	135m	Dec. 25,'43	1685	1530	1766
Devil Riders, The	PRC	460	Buster Crabbe-Al St. John	Nov. 5,'43	58m	Feb. 12,'44	1754	1566	....
Double Indemnity	Para.	....	Barbara Stanwyck-Fred MacMurray	Not Set	....	....	....	1646	....
Doughboys in Ireland	Col.	5031	Kenny Baker-Jeff Donnell	Oct. 7,'43	61m	Oct. 9,'43	1574	1545	....
Dragon Seed	MGM	....	Katharine Hepburn-Walter Huston	Not Set	....	....	....	1675	....
Drifter, The	PRC	461	Buster Crabbe-Al St. John	Dec. 20,'43	60m	....	....	1606	....
Dr. Gillespie's Criminal Case	MGM	407	Lionel Barrymore-Van Johnson	Nov., '43	89m	May 8,'43	1546	1192	....
Dr. Paul Joseph Goebbels	Frank	....	Paul Andor-Claudia Drake-Donald Woods	Not Set	....	....	....	1599	....
Drums of Fu Manchu	Rep.	305	Henry Brandon-William Royle	Nov. 27,'43	68m	Nov. 13,'43	1626	1606	....
EMPTY Holsters (Reissue)	WB	334	Dick Foran	Oct. 2,'43	62m	....	....	....	....
Escape to Danger (British)	RKO	419	Eric Portman-Ann Dvorak	Block 4	83m	Feb. 5,'44	1742	....	....
Eve of St. Mark	20th-Fox	....	Michael O'Shea-Anne Baxter	Not Set	....	....	....	1636	....
FALCON and the Coeds, The	RKO	410	Tom Conway-Jean Brooks	Block 2	68m	Nov. 6,'43	1615	1599	....
Fallen Sparrow, The	RKO	401	Maureen O'Hara-John Garfield	Block 1	93m	Aug. 21,'43	1547	1182	1719
False Colors	UA	....	William Boyd	Nov. 5,'43	65m	Nov. 6,'43	1614	1431	....
Fighting Seabees, The	Rep.	....	John Wayne-Susan Hayward	Not Set	100m	Jan. 22,'44	1725	1616	1766
Find the Blackmailer	WB	306	Faye Emerson-Jerome Cowan	Nov. 6,'43	55m	Oct. 23,'43	1594	....	....
Fired Wife	Univ.	8017	Robert Paige-Louise Allbritton	Sept. 3,'43	73m	Sept. 4,'43	1521	....	....
Flesh and Fantasy	Univ.	8062	Charles Boyer-Barbara Stanwyck	Oct. 29,'43	94m	Sept. 18,'43	1541	1058	1766
Follow the Boys	Univ.	....	Stage and Screen Entertainers	Apr. 7,'44	....	....	....	1635	....
(formerly Three Cheers for the Boys)									
Follow the Leader	Mono.	....	East Side Kids	Not Set	....	....	....	1606	....
• Footlight Glamour	Col.	4020	Penny Singleton-Arthur Lake	Sept. 30,'43	68m	Oct. 9,'43	1573	1531	....
For Whom the Bell Tolls (color)	Para.	4338	Gary Cooper-Ingrid Bergman	Special	168m	July 17,'43	1546	855	1719
Four Jills in a Jeep	20th-Fox	423	Kay Francis-Carole Landis	Mar., '44	....	....	....	1676	....
Frenchman's Creek (color)	Para.	....	Joan Fontaine-Arturo de Cordova	Not Set	....	....	....	1416	....
Frisco Kid (Reissue)	WB	325	James Cagney-Margaret Lindsay	Mar. 4,'44	77m	Nov. 2,'35	1726	....	....
Frontier Law	Univ.	8082	Russell Hayden-Jennifer Holt	Nov. 5,'43	55m	....	....	1606	....
Frontier Outlaws	PRC	462	Buster Crabbe-Al St. John	Mar. 4,'44	....	....	....	1746	....
Fugitive from Sonora	Rep.	361	Don Barry-Lynn Merrick	July 1,'43	55m	July 10,'43	1414	1375	....
GANG'S All Here (color)	20th-Fox	416	Alice Faye-Carmen Miranda	Dec. 24,'43	103m	Dec. 4,'43	1653	1530	1766
Gangway for Tomorrow	RKO	407	Margo-Robert Ryan-John Carradine	Block 2	69m	Nov. 6,'43	1614	1566	....
Ghost Ship, The	RKO	412	Richard Dix-Edith Barrett	Block 3	69m	Dec. 11,'43	1666	1646	....
Ghost That Walks Alone, The	Col.	....	Arthur Lake-Lynn Roberts	Feb. 10,'44	64m	Feb. 19,'44	1762	1696	....
Gildersleeve on Broadway	RKO	409	Harold Peary-Billie Burke	Block 2	65m	Oct. 23,'43	1595	1566	....
Girl Crazy	MGM	409	Mickey Rooney-Judy Garland	Nov., '43	99m	Aug. 7,'43	1558	1191	1766
Girl from Monterrey, The	PRC	412	Armida-Edgar Kennedy	Oct. 4,'43	61m	Sept. 25,'43	1554	1509	....
Girls on Probation (Reissue)	WB	328	Jane Bryan-Ronald Reagan	Dec. 4,'43	63m	Oct. 29,'38	1626	....	....
Going My Way	Para.	4319	Bing Crosby-Rise Stevens	Block 4	125m	Feb. 26,'44	1773	1763	....
Good Fellows, The	Para.	4302	Cecil Kellaway-Helen Walker	Block 1	70m	Aug. 14,'43	1559	1191	....
Government Girl	RKO	408	Olivia de Havilland-Sonny Tuffs	Block 2	93m	Nov. 6,'43	1614	1416	1766
Great Moment, The	Para.	....	Joel McCrea-Betty Field	Not Set	....	....	....	912	....
(formerly Great Without Glory)									
Great Mr. Handel, The (color)	Midfilm	....	Wilfred Lawson-Elizabeth Allan	Sept., 9,'43	89m	Sept. 18,'43	1542	....	....
(British)									

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Greenwich Village (color)	20th-Fox	....	Don Ameche-Carmen Miranda	Not Set	....	....	....	1676	....
Guadalcanal Diary	20th-Fox	412	Preston Foster-Lloyd Nolan	Nov. 5, '43	93m	Oct. 30, '43	1605	1457	1766
Gung Ho	Univ.	8064	Randolph Scott-Grace McDonald	Dec. 31, '43	88m	Dec. 25, '43	1686	1599	1766
Gunsmoke Mesa	PRC	453	Dave O'Brien-Jim Newill	Jan. 3, '44	59m	....	....	1635	....
Guns of the Pecos (Reissue)	WB	335	Dick Foran	Oct. 2, '43	56m	....	....	....	....
Guy Named Joe, A	MGM	416	Spencer Tracy-Irene Dunne	Mar., '44	120m	Dec. 25, '43	1686	1431	....
Gypsy Wildcat (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	....	....	1675	....
HAIL the Conquering Hero	Para.	....	Eddie Bracken-Ella Raines	Not Set	....	....	....	1696	....
Hail to the Rangers	Col.	5201	Charles Starrett	Sept. 16, '43	57m	Nov. 27, '43	1646	1055	....
Hairy Ape, The	UA	....	William Bendix-Susan Hayward	May 9, '44	....	....	....	1763	....
Hands Across the Border	Rep.	341	Roy Rogers-Ruth Terry	Jan. 5, '44	73m	Dec. 11, '43	1665	1545	....
Happy Land	20th-Fox	415	Don Ameche-Frances Dee	Dec. 3, '43	75m	Nov. 13, '43	1625	1555	1766
Harvest Melody	PRC	402	Rosemary Lane-Johnny Downs	Nov. 22, '43	71m	Oct. 9, '43	1574	1545	....
Hat-Check Honey (formerly Cross Your Fingers)	Univ.	8031	Grace McDonald-Leon Errol	Mar. 10, '44	....	....	....	1746	....
Heat's On, The	Col.	5009	Mae West-Victor Moore	Dec. 2, '43	79m	Dec. 4, '43	1653	1555	1719
Heaven Can Wait (color)	20th-Fox	402	Don Ameche-Gene Tierney	Aug. 13, '43	112m	July 24, '43	1578	1240	1617
Heavenly Body, The	MGM	421	William Powell-Hedy Lamarr	Apr., '44	94m	Jan. 1, '44	1693	1555	1766
Henry Aldrich, Boy Scout	Para.	4311	Jimmy Lydon-Charlie Smith	Block 3	66m	Jan. 8, '44	1706	1696	....
Henry Aldrich Haunts a House	Para.	4306	Jimmy Lydon-Charlie Smith	Block 2	73m	Nov. 6, '43	1614	1566	1766
Henry Aldrich's Little Secret	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1747	....
Henry Aldrich Plays Cupid	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	....	....	1431	....
Her Bachelor Husband	Mono.	....	Johnny Downs-Wanda McKay	Not Set	....	....	....	1747	....
Her Last Mile	PRC	414	Lionel Atwill-Jean Parker	Mar. 15, '44	....	....	....	1746	....
Here Comes Elmer	Rep.	303	Al Pearce-Dale Evans	Nov. 15, '43	74m	Oct. 16, '43	1585	....	....
Her Primitive Man	Univ.	....	Louise Allbritton-Robert Paige	Apr. 21, '44	....	....	....	1675	....
Hey, Rookie	Col.	....	Ann Miller-Larry Parks	Mar. 9, '44	....	....	....	1654	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolphe Menjou	Aug. 20, '43	73m	July 31, '43	1559	1375	1617
Hi Good-Lookin' (formerly Kelly Takes Over)	Univ.	8044	Eddie Quillan-Harriet Hilliard	Mar. 17, '44	....	....	....	1763	....
Higher and Higher	RKO	415	Michele Morgan-Frank Sinatra	Block 3	90m	Dec. 11, '43	1665	1616	1766
His Butler's Sister	Univ.	8004	Deanna Durbin-Franchot Tone	Nov. 26, '43	93m	Nov. 13, '43	1625	1555	1766
Hitler Gang, The	Para.	4320	Robert Watson-Victor Varconi	Not Set	....	....	....	1675	....
Hi Ya Sailor	Univ.	8035	Donald Woods-Elyse Knox	Oct. 15, '43	63m	Oct. 9, '43	1574	1531	....
Holy Matrimony	20th-Fox	403	Monty Woolley-Gracie Fields	Aug. 27, '43	87m	Aug. 28, '43	1547	1431	1655
Home in Indiana (color)	20th-Fox	....	Walter Brennan-Lon McAllister	Not Set	....	....	....	1634	....
Hoosier Holiday	Rep.	302	Dale Evans-George Byron	Sept. 13, '43	72m	Aug. 28, '43	1547	....	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	....
Hostages	Para.	4305	Luise Rainer-William Bendix	Block 1	87m	Aug. 14, '43	1579	1277	1766
Hot Rhythm	Mono.	....	Dona Drake-Robert Lowery	Apr. 7, '44	....	....	....	1763	....
Hour Before the Dawn, The	Para.	4317	Veronica Lake-Franchot Tone	Block 4	....	....	....	1555	....
I DOOD It	MGM	403	Red Skelton-Eleanor Powell	Sept., '43	102m	July 31, '43	1579	1192	1719
I Love a Soldier	Para.	....	Paulette Goddard-Sonny Tufts	Not Set	....	....	....	1675	....
Impostor, The	Univ.	8066	Jean Gabin-Allyn Joslyn	Feb. 11, '44	94m	Feb. 12, '44	1754	1616	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old Chicago (Reissue)	20th-Fox	406	Alice Faye-Tyrone Power-Don Ameche	Oct. 29, '43	94m	Jan. 8, '38	1542	....	....
In Old Oklahoma	Rep.	307	John Wayne-Martha Scott	Dec. 6, '43	102m	Oct. 23, '43	1593	....	1719
In Our Time	WB	311	Ida Lupino-Paul Henreid	Feb. 19, '44	110m	Feb. 5, '44	1741	1416	1766
Iron Major, The	RKO	406	Pat O'Brien-Ruth Warrick	Block 2	85m	Oct. 23, '43	1593	1555	1719
Is Everybody Happy?	Col.	5016	Ted Lewis-Nan Wynn	Oct. 28, '43	73m	Nov. 27, '43	1646	1545	1655
Isle of Forgotten Sins	PRC	401	John Carradine-Gale Sondergaard	Aug. 15, '43	82m	July 3, '43	1532	1339	1617
It Happened in Gibraltar (Fr.)	Vigor	....	Erich von Stroheim-Viviane Romance	Nov. 15, '43	93m	Nov. 27, '43	1646	....	....
It Happened Tomorrow	UA	....	Dick Powell-Linda Darnell	Feb. 25, '44	....	....	....	1675	....
JACK London	UA	..	Michael O'Shea-Susan Hayward	Dec. 24, '43	93m	Nov. 27, '43	1645	1554	1766
Jane Eyre	20th-Fox	420	Orson Welles-Joan Fontaine	Feb., '44	96m	Feb. 5, '44	1741	1240	1655
Janie	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	....	....	1747	....
Jeannie (British)	English	....	Barbara Mullen-Michael Redgrave	Oct. 1, '43	85m	Aug. 23, '41	1594	....	....
Jive Junction	PRC	407	Dickie Moore-Tina Thayer	Dec. 20, '43	64m	Nov. 20, '43	1633	1606	....
Johnny Come Lately	UA	....	James Cagney-Grace George	Sept. 3, '43	97m	Aug. 28, '43	1559	1375	1719
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Sept. 10, '43	79m	June 19, '43	1547	1182	....
Kings of the Ring	Lewis-Lesser	....	Fight Film Feature	Jan. 22, '44	95m	Jan. 29, '44	1735	....	....
Kismet (color)	MGM	....	Ronald Colman-Marlene Dietrich	Not Set	....	....	....	1635	....
Klondike Kate	Col.	5029	Ann Savage-Tom Neal	Dec. 16, '43	62m	Feb. 5, '44	1742	1636	....
Knickerbocker Holiday	UA	....	Nelson Eddy-Charles Coburn	Not Set	....	....	....	1635	....
LAD from Our Town	Artkino	....	Russian Feature	Oct. 6, '43	65m	Oct. 16, '43	1586	....	....
Ladies Courageous (formerly When Ladies Fly)	Univ.	....	Loretta Young-Geraldine Fitzgerald	Mar. 17, '44	....	....	....	1616	....
Lady in the Dark (color)	Para.	4336	Ginger Rogers-Ray Milland	Special	100m	Feb. 12, '44	1753	1091	....
Lady, Let's Dance	Mono.	....	Belita-James Ellison	Apr. 11, '44	88m	Jan. 29, '44	1735	1599	....
Lady Takes a Chance, A	RKO	405	Jean Arthur-John Wayne	Block 1	86m	Aug. 21, '43	1547	1240	1655

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED —		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Lamp Still Burns, The (British)	Two Cities-Gen'l	....	Rosamund John-Stewart Granger	Not Set	90m	Nov. 20, '43	1633	....	....
Land Beyond the Law (Reissue)	WB	336	Dick Foran	Oct. 2, '43	55m	.....	....	....	....
Larceny with Music	Univ.	8028	Allan Jones-Kitty Carlisle	Sept. 10, '43	64m	Sept. 11, '43	1530	1351	....
Lassie Come Home (color)	MGM	410	Roddy McDowall-Edmund Gwenn	Dec., '43	90m	Aug. 21, '43	1546	1240	1766
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Let's Face It	Para.	4301	Bob Hope-Betty Hutton	Block 1	76m	Aug. 7, '43	1559	1277	1766
Lifeboat	20th-Fox	419	Tallulah Bankhead-William Bendix	Jan. 28, '44	96m	Jan. 15, '44	1713	1616	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10, '43	1413	....	....
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Historical Feature	June 17, '43	152m	June 26, '43	1386	....	....
Lodger, The	20th-Fox	417	Laird Cregar-Merle Oberon	Jan. 7, '44	84m	Jan. 8, '44	1705	1636	1766
• Lone Rider in Raiders Red Gap	PRC	368	Bob Livingston-Al St. John	Sept. 30, '43	54m	.....	....	....	....
Lost Angel	MGM	415	Margaret O'Brien-James Craig	Jan., '44	91m	Nov. 6, '43	1613	1555	1766
Love in Jalisco (Mex.)	Clasa-Mohme	....	Jorge Negrete-Maria Elena Marques	Aug. 6, '43	128m	Aug. 21, '43	1496	....	....
Lumber Jack	UA	....	William Boyd-Andy Clyde	Not Set	....	.....	....	1763	....
MADAME Curie	MGM	490	Greer Garson-Walter Pidgeon	Feb., '44	124m	Nov. 20, '43	1633	1416	1766
Mad Ghoul, The	Univ.	8038	Evelyn Ankers-David Bruce	Nov. 12, '43	65m	Oct. 23, '43	1594	1586	....
Make Your Own Bed	WB	....	Jack Carson-Jane Wyman	Not Set	....	.....	....	1715	....
Man from Down Under, The	MGM	411	Charles Laughton-Binnie Barnes	Dec., '43	103m	Aug. 7, '43	1547	....	....
• Man from Music Mountain	Rep.	257	Roy Rogers	Oct. 30, '43	71m	Sept. 25, '43	1554	1402	....
Man from the Rio Grande, The	Rep.	363	Don Barry-Twinkle Watts	Oct. 18, '43	55m	Oct. 2, '43	1566	....	....
Man in Half Moon Street, The	Para.	....	Nils Asther-Helen Walker	Not Set	....	.....	....	1747	....
Marine Raiders	RKO	....	Pat O'Brien-Ruth Hussey	Not Set	....	.....	....	1696	....
Marshal of Gunsmoke	Univ.	8083	Tex Ritter-Russell Hayden	Jan. 21, '44	....	.....	....	1676	....
Mask of Dimitrios, The	WB	....	Sydney Greenstreet-Peter Lorre	Not Set	....	.....	....	1746	....
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Not Set	....	.....	....	1715	....
Meet the People	MGM	....	Dick Powell-Lucille Ball	Not Set	....	.....	....	1456	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 27, '43	73m	Aug. 7, '43	1559	1339	....
Men on Her Mind	PRC	409	Mary Beth Hughes-Edward Norris	Feb. 12, '44	67m	Feb. 5, '44	1743	1715	....
Million Dollar Kid, The	Mono.	....	East Side Kids	Feb. 28, '44	65m	Feb. 26, '44	1774	1676	....
Millions Like Us (British)	Gains-Gen'l	....	Eric Portman-Patricia Roc	Not Set	103m	Oct. 23, '43	1595	....	....
Minesweeper	Para.	4308	Richard Arlen-Jean Parker	Block 2	66m	Nov. 6, '43	1615	1606	....
Ministry of Fear	Para.	....	Ray Milland-Marjorie Reynolds	Not Set	....	.....	....	1616	....
Miracle of Morgan's Creek, The	Para.	4312	Eddie Bracken-Betty Hutton	Block 3	99m	Jan. 8, '44	1705	1079	....
Mojave Firebrand	Rep.	377	Bill Elliott-Gabby Hayes	Mar. 19, '44	55m	Jan. 29, '44	1734	....	....
Moonlight and Cactus	Univ.	....	Andrews Sisters-Leo Carillo	Not Set	....	.....	....	1746	....
Moonlight in Vermont	Univ.	8025	Gloria Jean-Fay Helm	Dec. 24, '43	62m	Dec. 25, '43	1686	1635	....
Mr. Co-ed (color)	MGM	....	Red Skelton-Esther Williams	Not Set	....	.....	....	1635	....
Mr. Muggs Steps Out	Mono.	....	East Side Kids	Dec. 10, '43	63m	Dec. 25, '43	1686	1555	....
Mr. Skeffington	WB	....	Bette Davis-Claude Rains	Not Set	....	.....	....	1654	....
Mummy's Ghost, The	Univ.	....	John Carradine-Lon Chaney	Not Set	....	.....	....	1763	....
Murder on the Waterfront	WB	302	John Loder-Ruth Ford	Sept. 18, '43	49m	July 31, '43	1579	....	....
My Best Gal	Rep.	....	Jane Withers-Jimmy Lydon	Not Set	....	.....	....	1696	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
Mystery Broadcast	Rep.	304	Nils Asther-Ruth Terry	Nov. 23, '43	63m	Oct. 23, '43	1594	1586	....
• Mystery of the 13th Guest	Mono.	....	Dick Purcell-Helen Parrish	Nov. 5, '43	60m	Oct. 16, '43	1586	....	....
NABONGA	PRC	408	Buster Crabbe-Fifi Dorsey	Jan. 25, '44	....	.....	....	1634	....
(formerly Jungle Terror)									
National Velvet	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	....	.....	....	1763	....
Navy Way, The	Para.	4316	Robert Lowery-Jean Parker	Block 4	74m	Feb. 26, '44	1774	1747	....
• Nearly Eighteen	Mono.	....	Gale Storm-Bill Henry	Nov. 12, '43	61m	Oct. 30, '43	1605	1545	....
Never a Dull Moment	Univ.	8030	Ritz Bros.-Frances Langford	Nov. 19, '43	60m	Nov. 6, '43	1615	1351	....
Nine Girls	Col.	....	Ann Harding-Evelyn Keyes	Feb. 17, '44	....	.....	....	1676	....
None Shall Escape	Col.	5006	Marsha Hunt-Alexander Knox	Feb. 3, '44	85m	Jan. 15, '44	1713	1695	1766
Northern Pursuit	WB	307	Errol Flynn-Julie Bishop	Nov. 13, '43	94m	Oct. 23, '43	1593	1471	1719
North Star, The	RKO-Goldwyn	451	Walter Huston-Anne Baxter	Special	105m	Oct. 16, '43	1585	1305	1766
No Time for Love	Para.	4309	Claudette Colbert-Fred MacMurray	Block 2	83m	Nov. 13, '43	1625	855	1766
OKLAHOMA Kid (Reissue)	WB	330	James Cagney-Humphrey Bogart	Sept. 11, '43	80m	Mar. 18, '39	1482	....	....
Old Acquaintance	WB	308	Bette Davis-Miriam Hopkins	Nov. 27, '43	110m	Nov. 6, '43	1613	1192	1719
• Old Barn Dance, The (Reissue)	Rep.	2307	Gene Autry	Oct. 15, '43	60m	Jan. 15, '38	1574	....	....
O My Darling Clementine	Rep.	308	Frank Albertson-Lorna Grey	Dec. 31, '43	68m	Dec. 4, '43	1653	1636	....
One More Tomorrow (formerly Animal Kingdom)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Our Hearts Were Young and Gay	Para.	....	Diana Lynn-Gail Russell	Not Set	....	.....	....	1746	....
• Outlaws of Stampede Pass	Mono.	....	Johnny Mack Brown-Raymond Hatton	Oct. 15, '43	55m	Oct. 2, '43	1566	1402	....
Outlaw Roundup	PRC	454	Dave O'Brien-Jim Newill	Feb. 10, '44	....	.....	....	1715	....
Overland Mail Robbery	Rep.	376	Bill Elliott-Anne Jeffreys	Nov. 20, '43	55m	Oct. 23, '43	1594	....	....
PARIS After Dark	20th-Fox	409	George Sanders-Brenda Marshall	Oct. 15, '43	85m	Oct. 9, '43	1573	1545	....
Partners of the Trail	Mono.	....	Johnny Mack Brown-Raymond Hatton	Mar. 14, '44	....	.....	....	1747	....
Passage to Marseille	WB	312	Humphrey Bogart-Michele Morgan	Mar. 11, '44	109m	Feb. 19, '44	1761	1616	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED			
						M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Passport to Destiny (formerly Passport to Adventure)	RKO	417	Elsa Lanchester-Gordon Oliver	Block 4	64m	Jan. 29, '44	1734	1636	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	....	....	1675	....
Phantom Lady	Univ.	....	Ella Raines-Franchot Tone	Jan. 28, '44	87m	Jan. 29, '44	1733	1675	....
Pilebuck	Col.	....	Paf O'Brien-Ruth Warrick	Not Set	....	....	....	....	....
Pin Up Girl (color)	20th-Fox	....	Betty Grable-Joe E. Brown	Not Set	....	....	....	1531	....
Pistol Packin' Mama	Rep.	310	Ruth Terry-Bob Livingston	Dec. 15, '43	64m	Dec. 11, '43	1666	1654	....
Prairie Thunder (Reissue)	WB	332	Dick Foran	Oct. 2, '43	55m	....	....	....	....
Pride of the Plains	Rep.	353	Robert Livingston-Smiley Burnette	Jan. 5, '44	56m	Dec. 4, '43	1653	....	....
Princess O'Rourke	WB	305	Olivia de Havilland-Robert Cummings	Oct. 23, '43	94m	Sept. 25, '43	1553	962	1655
Purple Heart, The	20th-Fox	422	Dana Andrews-Richard Conte	Mar., '44	99m	Feb. 26, '44	1773	1654	....
QUEEN Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16, '43	1113	....	....
RACKET Man, The	Col.	5036	Tom Neal-Jeanne Bates	Jan. 18, '44	65m	Jan. 8, '44	1706	1676	....
Raiders of the Border	Mono.	....	Johnny Mack Brown	Jan. 31, '44	53m	Jan. 15, '44	1714	....	....
Raiders of Sunset Pass	Rep.	352	Eddie Dew-Smiley Burnette	Dec. 20, '43	56m	Dec. 25, '43	1686	1457	....
Rainbow Island (color)	Para.	....	Dorothy Lamour-Eddie Bracken	Not Set	....	....	....	1654	....
Rains Came, The (Reissue)	20th-Fox	410	Myrna Loy-Tyrone Power	Nov. 26, '43	95m	Sept. 9, '39	1574	....	....
Rationing	MGM	418	Wallace Beery-Marjorie Main	Mar., '44	93m	Jan. 29, '44	1734	1616	....
Return of the Ape Man	Mono.	....	Bela Lugosi-John Carradine	Not Set	....	....	....	1606	....
Return of the Rangers	PRC	451	Dave O'Brien-Jim Newill	Oct. 26, '43	60m	Oct. 16, '43	1585	1545	....
Return of the Vampire	Col.	5024	Bela Lugosi-Frieda Inescourt	Nov. 11, '43	69m	Feb. 5, '44	1742	1599	....
• Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 17, '43	61m	Aug. 7, '43	1471	1391	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Riders of the Deadline	UA	....	William Boyd	Dec. 3, '43	70m	Jan. 15, '44	1714	1696	....
Riding High (color)	Para.	4307	Dorothy Lamour-Dick Powell	Block 2	88m	Nov. 6, '43	1613	1431	1766
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Roger Touhy, Gangster	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	....	....	1362	....
Rookies in Burma	RKO	414	Alan Carney-Wally Brown	Block 3	62m	Dec. 11, '43	1666	1646	....
Rootin', Tootin' Rhythm (Reissue)	Rep.	3301	Gene Autry	Jan. 15, '44	61m	....	....	....	....
SAHARA	Col.	5003	Humphrey Bogart-Bruce Bennett	Oct. 14, '43	97m	Oct. 2, '43	1565	1305	1719
Saint Meets the Tiger, The	Rep.	301	Hugh Sinclair-Jean Gillis	July 29, '43	70m	Aug. 7, '43	1471	....	....
Sailor's Holiday	Col.	....	Arthur Lake-Jane Lawrence	Feb. 24, '44	....	....	....	1696	....
Salute to the Marines (color)	MGM	401	Wallace Beery-Fay Bainter	Sept., '43	101m	July 31, '43	1579	1057	1655
San Demetrio, London (British)	Ealing	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29, '44	1734	....	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
• Scream in the Dark, A	Rep.	229	Robert Lowery-Marie McDonald	Oct. 15, '43	55m	Oct. 30, '43	1605	1531	....
See Here, Private Hargrove	MGM	420	Robert Walker-Donna Reed	Mar., '44	100m	Feb. 19, '44	1761	1616	....
Sensations of 1944 (color)	UA-Stone	....	W. C. Fields-Eleanor Powell	May 5, '44	....	....	....	1746	....
Seventh Cross, The	MGM	....	Spencer Tracy-Signe Hasso	Not Set	....	....	....	1715	....
Seventh Victim, The	RKO	403	Tom Conway-Kim Hunter	Block 1	71m	Aug. 21, '43	1558	1471	....
Sherlock Holmes Faces Death	Univ.	8024	Basil Rathbone-Nigel Bruce	Sept. 17, '43	68m	Sept. 11, '43	1529	....	....
She's for Me	Univ.	8041	David Bruce-Grace McDonald	Dec. 10, '43	60m	Dec. 11, '43	1665	1635	....
Shine On, Harvest Moon	WB	....	Ann Sheridan-Dennis Morgan	Apr. 8, '44	....	....	....	1457	....
Shipbuilders, The (Br.) Br. Nat'l-Anglo	....	....	Clive Brook-Morland Graham	Not Set	90m	Jan. 29, '44	1733	....	....
Show Business	RKO	....	Eddie Cantor-George Murphy	Not Set	....	....	....	1675	....
Silver City Raiders	Col.	5202	Russell Hayden-Bob Wills	Nov. 4, '43	55m	Nov. 27, '43	1646	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Not Set	....	....	....	1635	....
Sing a Jingle	Univ.	8034	Allan Jones-June Vincent	Jan. 7, '44	62m	Jan. 1, '44	1694	1654	....
• Smart Guy	Mono.	....	Rick Vallin-Wanda McKay	Dec. 17, '43	63m	Jan. 1, '44	1695	1599	....
So This Is Washington	RKO	404	Lum 'n' Abner-Mildred Coles	Block 1	64m	Aug. 21, '43	1558	1471	....
Son of Dracula	Univ.	8013	Louise Allbritton-Lon Chaney	Nov. 5, '43	80m	Nov. 13, '43	1626	1241	....
Song of Bernadette, The	20th-Fox	....	Jennifer Jones-Charles Bickford	Not Set	157m	Dec. 25, '43	1685	1416	....
Song of Russia	MGM	422	Robert Taylor-Susan Peters	Feb., '44	107m	Jan. 1, '44	1693	1416	....
Song of the Marimba	Clasa-Mohme	....	Mexican Feature	Aug. 20, '43	131m	Sept. 11, '43	1530	....	....
Song of the Open Road	UA	....	Edgar Bergen-"Charlie"-Bonita Granville	Mar. 24, '44	....	....	....	1695	....
Song of the Saddle (Reissue)	WB	331	Dick Foran	Oct. 2, '43	59m	Apr. 11, '36	1482	....	....
So's Your Uncle	Univ.	8042	Donald Woods-Elyse Knox	Dec. 3, '43	64m	Dec. 4, '43	1654	1635	....
Spider Woman	Univ.	8021	Basil Rathbone-Nigel Bruce	Jan. 21, '44	63m	Jan. 15, '44	1714	1675	....
Spotlight Scandals	Mono.	....	Billy Gilbert-Frank Fay	Sept. 24, '43	73m	July 24, '43	1579	1351	....
Standing Room Only	Para.	4314	Paulette Goddard-Fred MacMurray	Block 3	83m	Jan. 8, '44	1706	1616	....
Story of Dr. Wassell (color)	Para.	....	Gary Cooper-Laraine Day	Not Set	....	....	....	1530	....
Strange Confession	UA	....	George Sanders-Linda Darnell	Apr. 21, '44	....	....	....	1747	....
Strange Death of Adolf Hitler	Univ.	8022	Ludwig Donath-Gale Sondergaard	Sept. 10, '43	72m	Sept. 4, '43	1522	....	....
Submarine Base	PRC	405	John Litel-Alan Baxter	July 20, '43	65m	July 10, '43	1414	1305	....
Sullivans, The	20th-Fox	421	Anne Baxter-Thomas Mitchell	Feb., '44	111m	Feb. 5, '44	1741	1636	....
Sultan's Daughter, The	Mono.	....	Ann Corio-Charles Butterworth	Jan. 24, '44	64m	Dec. 18, '43	1674	1555	....
Sundown Valley	Col.	....	Charles Starrett-Jeanne Bates	Mar. 23, '44	....	....	....	1763	....
• Suspected Person (British)	PRC	315	Clifford Evans-Patricia Roc	Nov. 29, '43	78m	Jan. 1, '44	1694	....	....
Sweet Rosie O'Grady (color)	20th-Fox	408	Betty Grable-Robert Young	Oct. 1, '43	76m	Sept. 25, '43	1553	1305	1719
Sweethearts of the U. S. A.	Mono.	....	Una Merkel-Donald Novis	Mar. 7, '44	....	....	....	1586	....
Swing Fever	MGM	423	Kay Kyser-Marilyn Maxwell	Apr., '44	81m	Nov. 13, '43	1626	1241	....
Swing Out the Blues	Col.	5020	Bob Haymes-Lynn Merrick	Jan. 20, '44	70m	Jan. 22, '44	1726	1636	....
Swing Shift Maisie	MGM	404	Ann Sothorn-James Craig	Oct., '43	86m	May 8, '43	1546	1191	1617
Swingtime Johnny	Univ.	8020	Andrews Sister-Harriet Hilliard	Feb. 4, '44	60m	Jan. 1, '44	1695	1676	....
TAMPICO	20th-Fox	....	Lynn Bari-Edward G. Robinson	Not Set	....	....	....	1636	....
Tarzan's Desert Mystery	RKO	413	Johnny Weissmuller-Nancy Kelly	Block 3	70m	Dec. 11, '43	1666	1362	....
Tender Comrade	RKO	416	Ginger Rogers-Robert Ryan	Block 4	101m	Jan. 1, '44	1693	1635	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Texas Kid, The	Mono.	....	Johnny Mack Brown	Nov. 26, '43	57m	Nov. 27, '43	1645	1545	....
Texas Masquerade	UA	....	William Boyd	Not Set	59m	Jan. 29, '44	1733	....	....
Thank Your Lucky Stars	WB	303	Warner Stars Revue	Sept. 25, '43	127m	Aug. 21, '43	1559	1058	1719
That Nazty Nuisance	UA	....	Bobby Watson-Joe Devlin	Aug. 6, '43	42m	June 12, '43	1546	1019	....
There's Something About a Soldier They Met in the Dark (British)	Col.	5017	Evelyn Keyes-Tom Neal	Nov. 30, '43	81m	Dec. 18, '43	1674	1545	....
Hellman-Gen'l	....	....	James Mason-Joyce Howard	Not Set	104m	Sept. 4, '43	1522	....	....
• This Is the Army (color)	WB	224	Joan Leslie-George Murphy-Stage Cast	Feb. 15, '44	115m	July 31, '43	1453	1276	1575
This Is the Life (formerly Angela)	Univ.	....	Susanna Foster-Donald O'Connor	Not Set	....	....	....	1416	....
Thousands Cheer (color)	MGM	413	Kathryn Grayson-Gene Kelly	Jan., '44	126m	Sept. 18, '43	1541	1079	1766
Three Russian Girls	UA	....	Anna Sten-Kent Smith	Jan. 14, '44	80m	Jan. 1, '44	1694	1457	....
Thundering Hoofs	UA	....	William Boyd	Not Set	....	....	....	1747	....
Tiger Fangs	PRC	406	Frank Buck-Duncan Renaldo	Sept. 10, '43	59m	Sept. 25, '43	1554	1531	....
Till We Meet Again	Para.	....	Ray Milland-Maureen O'Hara	Not Set	....	....	....	1676	....
Timber Queen	Para.	4313	Dick Arlen-Mary Beth Hughes	Block 3	66m	Jan. 8, '44	1706	1696	....
Top Man	Univ.	8009	Donald O'Connor-Peggy Ryan	Sept. 17, '43	82m	Sept. 18, '43	1541	1456	....
Tornado	Para.	4304	Chester Morris-Nancy Kelly	Block 1	80m	Aug. 14, '43	1579	1457	....
True to Life	Para.	4303	Mary Martin-Franchot Tone	Block 1	93m	Aug. 14, '43	1578	1079	1719
• Tumbling Tumbleweed (Reissue)	Rep.	2308	Gene Autry-Lucile Browne	Dec. 1, '43	58m	....	....	....	....
Two-Man Submarine	Col.	....	Tom Neal-Ann Savage	Mar. 16, '44	....	....	....	1746	....
Two Sisters and a Sailor	MGM	....	Jimmy Durante-Van Johnson	Not Set	....	....	....	1696	....
UNCENSORED (British)	20th-Fox	418	Eric Portman-Phyllis Calvert	Jan. 21, '44	83m	Aug. 1, '42	1714	....	....
Uncertain Glory	WB	....	Errol Flynn-Paul Lukas	Apr. 22, '44	....	....	....	1636	....
• Underdog, The	PRC	316	Barton MacLane-Charlotte Wynters	Oct. 10, '43	67m	Oct. 9, '43	1574	1509	....
Under Two Flags (Reissue)	20th-Fox	411	Ronald Colman-Claudette Colbert	Nov. 26, '43	99m	May 9, '36	1574	....	....
Uninvited, The	Para.	4315	Ray Milland-Ruth Hussey	Block 3	98m	Jan. 8, '44	1705	1416	....
Unknown Guest	Mono.	....	Victor Jory-Pamela Blake	Oct. 22, '43	64m	Aug. 28, '43	1559	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleon	Not Set	91m	Apr. 11, '42	598	....	....
Up in Arms (color)	RKO-Goldwyn	....	Danny Kaye-Dinah Shore	Not Set	105m	Feb. 12, '44	1753	1457	....
Up in Mabel's Room	UA	....	Marjorie Reynolds-Dennis O'Keefe	Apr. 7, '44	....	....	....	1695	....
VICTORY Through	....	....	....	....	....	....	....	....	....
Air Power (color)	UA-Disney	....	Disney Aviation Feature	Aug. 13, '43	65m	July 10, '43	1532	1375	1617
Vigilantes Ride, The	Col.	5204	Russell Hayden-Shirley Patterson	Feb. 3, '44	55m	Feb. 12, '44	1754	1081	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jimenez	May 14, '43	95m	May 22, '43	1325	....	....
Voice in the Wind	UA	....	Francis Lederer-Sigrid Gurie	Mar. 10, '44	....	....	....	1654	....
Voodoo Man, The	Mono.	....	Bela Lugosi-John Carradine	Feb. 21, '44	62m	Feb. 26, '44	1774	1676	....
WATCH on the Rhine	WB	301	Bette Davis-Paul Lukas	Sept. 4, '43	113m	July 31, '43	1579	986	1719
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22, '43	1326	....	....
Weekend Pass	Univ.	8029	Martha O'Driscoll-Noah Beery, Jr.	Feb. 18, '44	63m	Feb. 5, '44	1742	1676	....
Weird Woman	Univ.	....	Lon Chaney-Anne Gwynne	Apr. 14, '44	....	....	....	1747	....
Westward Bound	Mono.	....	Ken Maynard-Hoot Gibson	Jan. 17, '44	59m	Jan. 15, '44	1714	1599	....
• What a Man	Mono.	....	Johnny Downs-Wanda McKay	Jan. 31, '44	73m	Dec. 11, '43	1666	....	....
What a Woman!	Col.	5005	Rosalind Russell-Brian Aherne	Dec. 28, '43	93m	Dec. 11, '43	1665	1635	1766
Where Are Your Children?	Mono.	....	Jackie Cooper-Patricia Morison	Jan. 17, '44	72m	Nov. 27, '43	1645	1606	1766
Whispering Footsteps	Rep.	309	John Hubbard-Rita Quigley	Dec. 30, '43	55m	Feb. 26, '44	1774	1636	....
Whistling in Brooklyn	MGM	412	Red Skelton-Ann Rutherford	Dec., '43	87m	Oct. 2, '43	1565	1431	1766
White Cliffs, The	MGM	....	Irene Dunne-Roddy McDowall	Not Set	....	....	....	1586	....
Wilson (color)	20th-Fox	....	Alexander Knox-Charles Coburn	Not Set	....	....	....	1676	....
Wintertime	20th-Fox	405	Sonja Henie-Jack Oakie	Sept. 17, '43	82m	Sept. 11, '43	1529	1431	1655
Woman of the Town, The	UA	....	Albert Dekker-Claire Trevor	Dec. 31, '43	88m	Dec. 18, '43	1673	1531	....
Women in Bondage	Mono.	....	Gail Patrick-Nancy Kelly	Jan. 10, '44	72m	Nov. 20, '43	1634	1554	1766
Women in War (Reissue)	Rep.	....	Elsie Janis-Wendy Barrie	Jan. 25, '44	69m	May 25, '40	1726	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19, '43	1373	....	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	....	....	1079	....
YANKS Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	July 1, '43	58m	Mar. 13, '43	1532	1019	....
Yellow Canary (British)	Wilcox-RKO	....	Anna Neagle-Richard Greene	Not Set	98m	Nov. 20, '43	1634	....	....
Young Ideas	MGM	408	Mary Astor-Herbert Marshall	Nov., '43	77m	July 31, '43	1578	1240	1766
You Can't Ration Love	Para.	4318	Betty Jane Rhodes-Johnnie Johnston	Block 4	....	....	....	1763	....
You're a Lucky Fellow, Mr. Smith	Univ.	8033	Allan Jones-Evelyn Ankers	Oct. 22, '43	64m	Oct. 9, '43	1573	1531	....

Feature Product, including Coming Attractions, listed Company by Company, in Order of Release on page 1755.

A MESSAGE FROM THE AMERICAN EXHIBITORS

to the Red Cross

≡ We in the American Motion Picture Industry, all of us, are keenly and constantly aware of our patriotic duty. And willingly we meet it. But all that we do — as often as called upon — is still small in measure when compared with our fighting sons who are giving their last measure of devotion.

≡ Yes, there was a lot of hard work in the March of Dimes and in the Fourth War Loan and all the others. But the war goes on and we want to go on helping.



. . . so bring on the Motion Picture Industry's Red Cross Week, March 23 — 29.

≡ We know what the Red Cross means to our Boys. Those Boys never say "no" when they've a job to do. The Red Cross never says "no" when they've a job to do. We Exhibitors won't say "no" to the job we've got to do.

WAR ACTIVITIES COMMITTEE MOTION PICTURE INDUSTRY



SPEAKING OF BEST SELLERS...

Not for a day. Not for a week. Not for a month. Not for 1 year. But for 24 years, have Trailers been the best sellers for pictures. The one seller proved by statistics to be never in the cellar. Still supreme in arousing consumer interest; entertaining as it sells; selling as it entertains. The big magnet that pulls 'em in, draws 'em in, gets 'em in. That makes houses sell out and people shell out. The best seller of *all* best sellers. Little old trailer . . . the empty seat's worst enemy.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

STANDARD ACCESSORIES • TRAILERS • SPECIAL ACCESSORIES



LIBRARY OF CONGRESS



0 007 551 785 3